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JUNE - JULY - 2019

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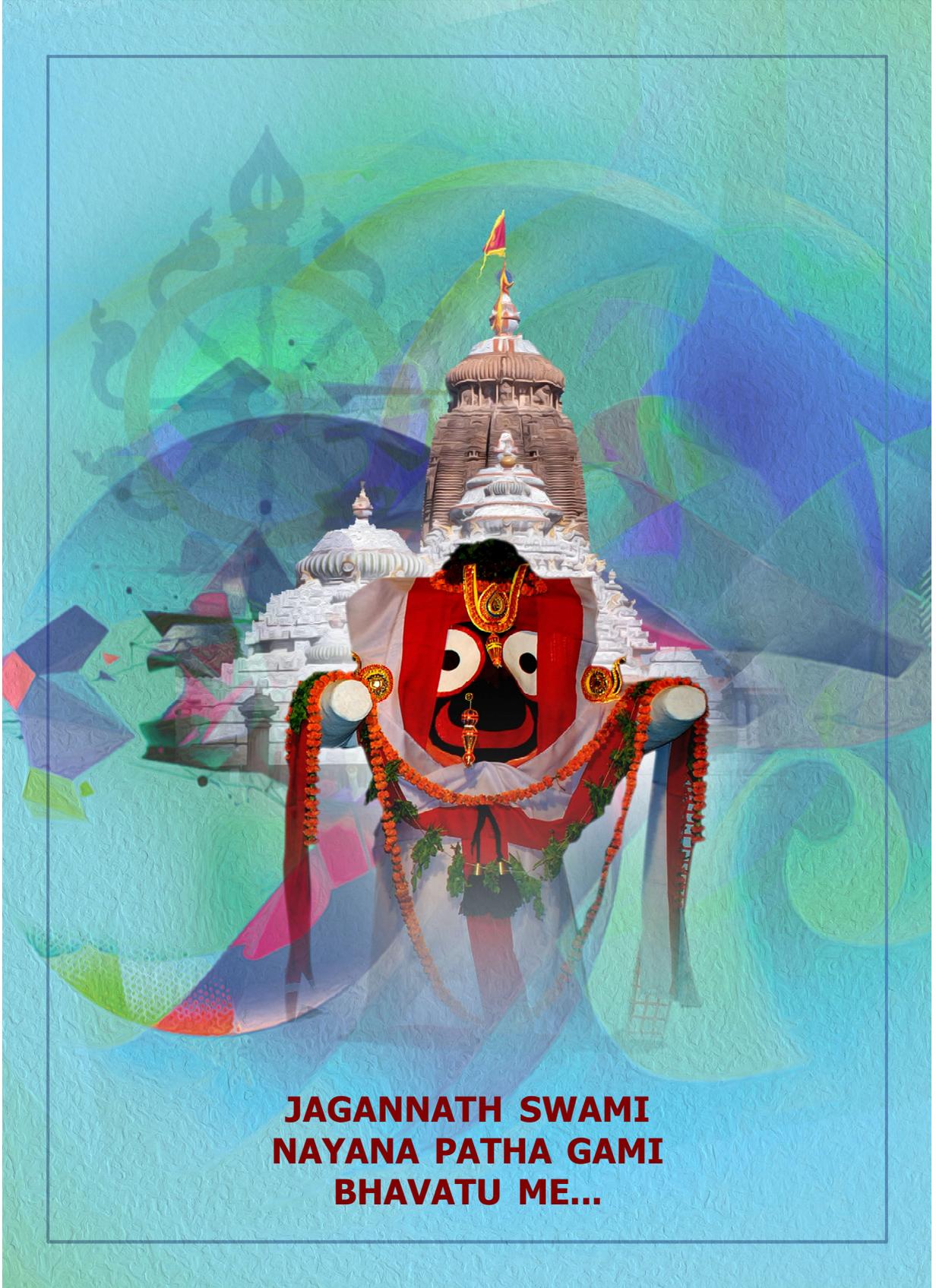
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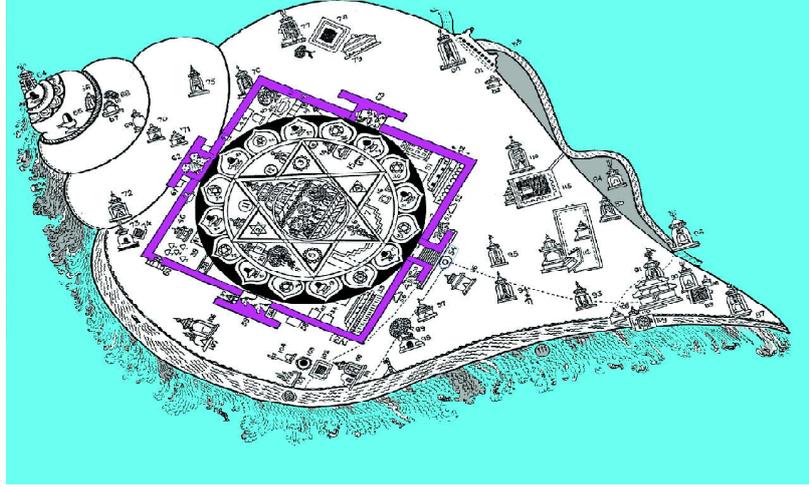
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**JAGANNATH SWAMI
NAYANA PATHA GAMI
BHAVATU ME...**



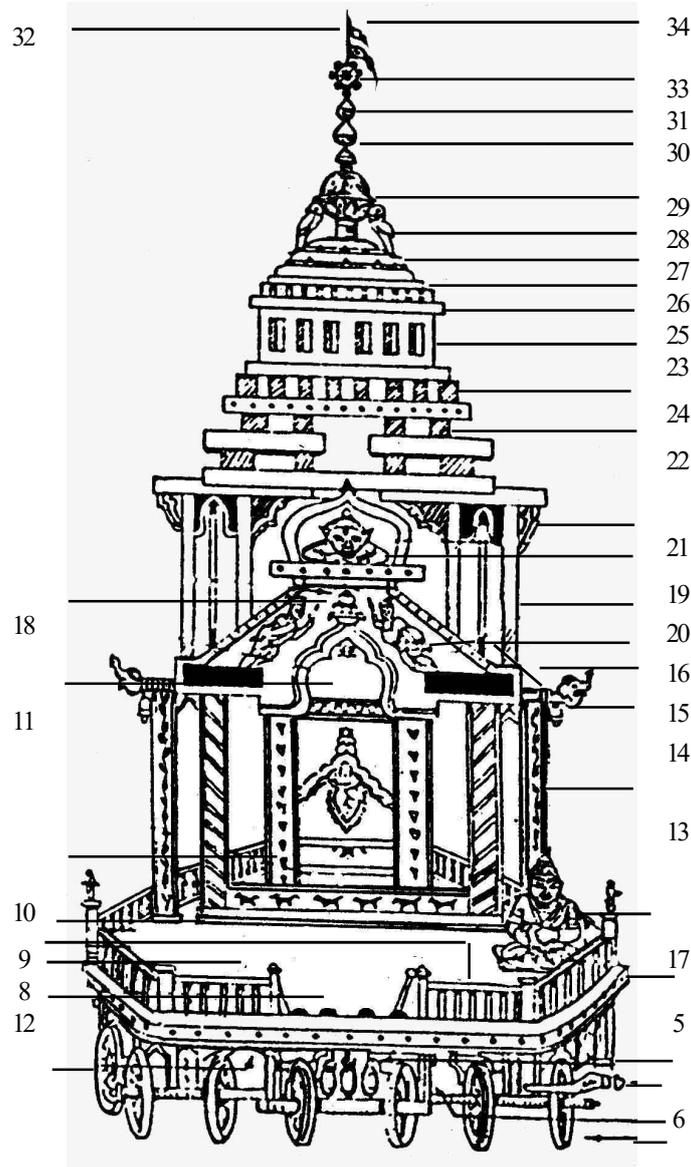
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- | | | | |
|---|--------------------------|---------------------------|-------------------------|
| 1. Balabhadra, Jagannatha, Subhadra & Sudarshan | 29. Vaikuntheswara | 58. Prahari Hanuman | 87. Vilweswara |
| 2. Kshetreswari Vimala | 30. Yagnyaswari | 59. Dakshinadwar (S.gate) | 88. Siddha Hanuman |
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| 19. Kshetrapala | 47. Koili Vaikuntha | 76. Vagabati | 105. Swargadwara |
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| | 57. Pejanala | 86. Kapoteswara | 115. Narendra Sarovar |



THE PARTS OF A CHARIOT



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



SHREE SHREE JAGANNATHASTAKAM

Shri Shankaracharya



KADACHIT KALINDITATAVIPINA - SANGEETA KARABO
MUDAVIRI - NARI - VADANA KAMALA SWADA - MADHUPAH
RAMA - SHAMBHUR BRAHMASURAPATI GANESHARCHITAPADO
JAGANNATHAH SWAMI NAYANAPATHAGAMI BHAVATU ME (1)
BHUJE SABYE VENUM SHIRASI SIKHIPUCHHAM KATITATE
DUKULAM NETRANTE SAHACHARA KATAKHYAM - VIDADHATE
SADA SHRIMAD VRUNDAVANA BASATI LILA - PARICHAYO
JAGANNATHAH SWAMI NAYANAPATHAGAMI BHAVATU ME (2)
MAHAMBODHESTIRE KANAKARUCHIRE NILASIKHARE
VASAN PRASADANTE SAHAJA VALABHADRENA VALINA
SUBHADRA MADHYASTHAH SAKALA SURASEVA VASARADO
JAGANNATHAH SWAMI NAYANA PATHA GAMI BHABATU ME (3)
KRUPAPARABARAH SAJALA JALADASRENI RUCHIRO
RAMAVANIRAMAH SPURADAMALAPADMAKHYAN MUKHOUH
SURENDREI RARAADHYAH SHRUTIGANASIKHA GITA CHARITO
JAGANNATHAH SWAMI NAYANAPATHAGAMI BHAVATU ME (4)
RATHARUDHO GACHHAN PATHI MILITA BHUDEVAPATALEIH
STUTI PRADURBHAVAM PRATIPADA MUPAKARNYA SADAYEH
DAYA SINDHUR BANDHUH SAKALA JAGATAM SINDHUSUTAYAH
JAGANNATHAH SWAMI NAYANAPATHAGAMI BHAVATU ME (5)
PARAMBRAHMA PIDAH KUVALAYADALOTPHULLANAYANO
NIBASI NILADRAU NIHITA CHARANOANANTASIRASI
RASANANDO RADHASARASABA PURALINGANASUKHO
JAGANNATHAH SWAMI NAYANAPATHAGAMI BHAVATU ME (6)
NA BAI JACHE RAJYAM NA CHA KANAKA MANIKYA BIBHAVAM
NA JACHEAHAM RAMYAM SAKALA JANA KAMYAM BARA BADHUM
SADA KALE KALE PRAMATHAPATINA GITA CHARITO
JAGANNATHAH SWAMI NAYANAPATHAGAMI BHAVATU ME (7)
HARATWAM SANSARAM DRUTATARA MASARAM SURAPATE
HARATWAM PAPANAM BITATIMAPARANG JADAVAPATE
AHO DINANATHO NIHITAMACHALAM NISCHATAPADAM
JAGANNATHA SWAMI NAYANAPATHAGAMI BHAVATU ME (8)
JAGANNATHASTAKAM PUNYAM JAHA PATHET PRAYATAA SHUCHIH
SARBA PAPA VISUDHATMA VISHNULOKAM SA GACHHATI (9)



DASHAVATAR (TEN INCARNATIONS)





"I am eternally indebted to the people for the faith they have reposed in us"

–Shri Naveen Patnaik
Chief Minister

The four and half crore people of Odisha, have once again blessed us with an opportunity to serve them. I am eternally indebted to the people for the faith they have reposed in us. I would like to emphasize once again on the 3Ts of governance – Teamwork, Transparency and Technology leading to Transformation.

I am going to add a fifth dimension to this- Time.

Time is of critical essence. The youth of today are in a hurry-

If we could get international recognition in FANI – its because of timely evacuation.

If we could do Asian Athletic Championship in 90 days,

If we could bring 30 lakh more women into the Mission Shakti fold.

If we could roll out KALIA – a game changing initiative nationally applauded in 15 days.

If we could ground near universal health coverage – Biju Swasthya Kalyan Yojana in 30 days.

This is the pace that people want in their governance model.

Today we have approved in principle the Manifesto as priority of government.

365 days from now – on 29th May 2020 we present before the people our achievements vis-a-vis promises. I know some of the promises take time.

I want the Council of Ministers to put their best efforts in this regard.

I want all of us to focus on Transformation towards a New Odisha- An Empowered Odisha- where poverty will be a thing of the past-

An Empowered Odisha– Where women are equal partners in growth and development.

An Empowered Odisha– Which is inclusive of all vulnerable sections in its landscape of development.

An Empowered Odisha – Where the dreams of our youth come true.

The World should know that Odisha's time has come.

....And Our Time Starts Now.

(Hon'ble Chief Minister's deliberation in the Council of Ministers' meeting)



"The unique geo-climatic conditions of Odisha make it vulnerable to multiple and frequent natural disasters."

–Shri Naveen Patnaik
Chief Minister

During his visit to New Delhi, Hon'ble Chief Minister Shri Naveen Patnaik congratulated Hon'ble Prime Minister Shri Narendra Modi for winning the people's mandate for the second term. Hon'ble Prime Minister also congratulated Hon'ble Chief Minister on his re-election for the fifth term.

Hon'ble Chief Minister apprised Hon'ble Prime Minister that the unique geo-climatic conditions of

Odisha make it vulnerable to multiple and frequent natural disasters. During the period from 1900 to 2019, the State has experienced one or the other disaster like floods, cyclone or drought every year. It has been affected by about 35% of all the cyclonic and severe cyclonic storms that has crossed the eastern coast of India.

Hon'ble Chief Minister urged upon Hon'ble Prime Minister to include 'Natural Calamity' as an indicator to accord Special Category Status to Odisha. This will supplement State's efforts for inclusive growth and development. He added that the State should be provided Central assistance on 90:10 sharing pattern for Centrally Sponsored Schemes. He suggested that pending consideration of this request, the States hit by major calamities may be declared as 'Special Focus States' and granted benefits of a Special Category Status for a specific period. This will help reconstruction of infrastructure and restoration of livelihoods. This will not only help 'Odisha' but any State of the country which is hit by a major natural calamity.



Hon'ble Chief Minister of Odisha, Shri Naveen Patnaik discussing with Hon'ble Prime Minister of India Shri Narendra Modi at New Delhi



Hon'ble Chief Minister thanked Hon'ble Prime Minister for the support of the Union Government to effectively manage cyclone "FANI" and its aftermath. He apprised the Prime Minister that the cyclone "FANI" has caused massive devastation to the property and livelihoods of the people. About 5.6 lakh houses have been damaged. Millions of trees have been uprooted and crops, orchards and animals have perished. Public infrastructure like electricity transmission & distribution, drinking water supply, roads & bridges, canal embankments, health centres, school buildings and community assets have suffered huge damage. In many areas, electricity infrastructure has to be rebuilt afresh.

Hon'ble Chief Minister urged upon Hon'ble Prime Minister to sanction 5 lakh Pradhan Mantri Awas Yojana (Gramin) Special Houses for Odisha on a sharing pattern of 90:10 as a special case. The Permanent Wait List (PWL) criterion should also be waived for this special allocation.

Hon'ble Chief Minister informed Hon'ble Prime Minister that the State Government has submitted a Memorandum to the Ministry of Home Affairs after the assessment by different Departments. The loss to public properties and funds required for prompt relief measures have been assessed at about Rs.9,336 crore. However, keeping in view the present State Disaster Response Fund (SDRF)/ National Disaster Response Fund (NDRF) norms, Odisha is seeking assistance of about Rs.5,228 crore from the National

Hon'ble Chief Minister urged upon Hon'ble Prime Minister to include 'Natural Calamity' as an indicator to accord Special Category Status to Odisha.

Disaster Response Fund immediately in order to meet the expenditure on the ongoing relief and restoration works in the aftermath of cyclone "FANI".

Hon'ble Chief Minister highlighted that the reconstruction of damaged public infrastructure largely falls outside the ambit of State Disaster Response Fund (SDRF)/ National Disaster Response Fund (NDRF) with a few exceptions. Additional assistance from NDRF provided in case of a calamity of a severe nature was highly inadequate relative to damage to infrastructure and livelihoods. This implied that the State had no other alternative but to manage recovery and reconstruction from its own limited resources, which was not fair. Therefore, he impressed upon Hon'ble Prime Minister that the reconstruction of damaged public infrastructure should also be brought into the SDRF/ NDRF norms so that adequate resources can be provided to the State for recovery and reconstruction.

Hon'ble Chief Minister brought to the notice of Hon'ble Prime Minister that Odisha produced about one-fifth of the total coal produced in the country. The State was bearing the brunt of adverse effects of coal mining such as environmental pollution, displacement of mining affected population and strain on water resources and infrastructure.

Hon'ble Chief Minister raised the issue of non-revision of royalty on coal which was last revised on 10th May, 2012. The additional revenue generated by Royalty revision will immensely help the State to accelerate development works. Hon'ble Chief Minister, therefore, urged upon Hon'ble Prime Minister to revise the royalty on coal from 14% to 20% of the sale value.

Hon'ble Prime Minister assured to look into the issues raised by Hon'ble Chief Minister.



Shri Naveen Patnaik Hon'ble Chief Minister of Odisha calling on Hon'ble President of India Shri Ram Nath Kovind at New Delhi.



Hon'ble Chief Minister of Odisha Shri Naveen Patnaik called on the Hon'ble President of India in New Delhi. Hon'ble Chief Minister briefed Hon'ble President about the devastation caused by cyclone "FANI" in Odisha and apprised him about the progress of relief and restoration works.

Hon'ble President expressed his solidarity with the people of Odisha in dealing with the aftermath of Cyclone "FANI" and wished early restoration of normalcy.



"Frequent elections affect the pace of development and also rock the spirit of cooperative federalism"

–Shri Naveen Patnaik
Chief Minister

Hon'ble Prime Minister, Union Ministers, Presidents of political parties in the country !

First of all I would like to thank the Hon'ble Prime Minister for calling this meeting with some very important subjects for discussion.

- Frequent elections affect the pace of development and also rock the spirit of cooperative federalism. BJD will fully support the idea of 'One nation One election'. There has to be a give and take attitude in the larger interest of country.
- As regards celebrating 150th Birth Anniversary of Mahatma Gandhiji, as I had earlier suggested, we may consider including the uniquely Indian ideal of 'non-violence' or 'Ahimsa', in the preamble of India's Constitution. This will ensure that future generations not just of Indians but people around the world will be reminded of the profound truth of this principle.
- No country has ever progressed without empowering half of its population. BJD will extend complete support to Women's reservation both in Lok Sabha and Assembly elections.
- As regards development of Aspirational Districts, Centre should focus on macro issues like Tele density, Banking network and Railway reach. Micro issues may be left to the State to focus with support from Centre.
- Land acquisition laws should facilitate Society's welfare and Country's growth. We have to have a relook at the 2013 Act especially from the point of view of Railway and Road infrastructure development.
- Environment Protection and Economic growth has to complement each other. There is a need to relook into the Forest Conservation Act.
- Central and State PSUs should be treated on a equal footing for statutory requirements.
- Natural disasters may be considered as a criteria for Special Focus on States.
- Biju Janata Dal has been always supportive of whatever is being done in the interest of country and its people, and we would continue to do so in future as well.

Views placed made by Shri Naveen Patnaik, Hon'ble Chief Minister and President of BJD at the all Party meeting of party Presidents convened by Hon'ble Prime Minister Shri Narendra Modi at the Parliament in New Delhi.



"We have been able to successfully manage disasters due to our effective preparedness and appropriate timely response."

**–Shri Naveen Patnaik
Chief Minister**

- Our State experienced multiple natural disasters during the preceding year 2018-19 including the Very Severe Cyclonic Storm “TITLI”. At the beginning of this year, we faced Extremely Severe Cyclonic Storm “FANI”.
- We have been able to successfully manage these disasters due to our effective preparedness and appropriate timely response. In fact, Odisha has set high global standards in disaster management.
- In view of the prediction of the India Meteorological Department for a normal Monsoon this year, chances of flooding would also be there. Enhanced preparedness has to be ensured at all levels to meet any eventuality. At the same time, the State has to remain fully prepared for any drought situation.
- Water Resources Department must ensure that all the breaches in the embankments are closed.
- The Odisha Disaster Rapid Action Force and Fire Service Organisation must remain fully prepared with boats and other rescue equipment.
- Food Supplies & Consumer Welfare Department must take necessary steps for pre-positioning of adequate food materials.
- Rural Development and Housing & Urban Development Departments have to make necessary prior arrangements for supply of safe drinking water.
- Sufficient temporary shelter materials must be stored in the district.
- Health & Family Welfare Department must make necessary advance arrangements to take care of health and hygiene in the flood affected areas to prevent outbreak of any epidemic.
- Fisheries & Animal Resources Development Department should take similar steps for the bovine population.
- Moreover, all Departments must remain in utmost preparedness for immediate restoration of public utilities.
- Hon’ble Members may offer their valuable suggestions to further strengthen the preparedness of the State to face any possible natural calamity situation.

**Opening remarks of Hon'ble Chief Minister
at the State Level Natural Calamity Committee meeting.**



Editor's Note



Odisha is one of the most captivating region of our country. In “Kapila Samhita” it has been rightly mentioned that “of all countries India is the best and of all States Odisha”. Odisha, is often referred to as an attractive treasure house of cultures and customs, religions and traditions, language and literature, art and architecture, scenic beauties and wild life, exquisite temple and historical monuments. The Shree Mandir is one of the finest achievements of Odishan architecture. Its place in the religious history of Odisha is quite significant because of its non-creedal and non-sectarian spirit. Ratha Yatra or the car festival is the most important festival of Lord Jagannath. This colourful festival draws millions of devotees from various parts of the country as also from around the world.

The annual ceremonial sojourn of the presiding deity Lord Shree Jagannath along with brother, Lord Shree Balabhadra and sister, Devi Subhadra to the Gundicha Temple is observed as world famous “Ratha Yatra”. Millions of devotees flock to Puri to participate in the spectacular Ratha Yatra, which takes place every year on the Grand Road of Puri. The Holy Trinity is amongst the common masses irrespective of caste, creed, sect and religion and shares the joys and sufferings faced by us. The Ratha Yatra of Puri is also an extraordinary religious event. Nothing gives the devotees as much satisfying experience as that of pulling the chariots of the Holy Trinity. The construction of chariots commences from ‘Akshaya Trutiya’. On the full moon day in the month of Jyestha, the Snana Yatra takes place. A sea of devotees from different parts of the country flung to Puri to catch a glimpse of the ceremonial bathing rituals of the deities. After completion of the rituals the deities suffer from Fever and are taken to a place called “Anasar Ghar” for 15 days. During this time the Temple Vaidya treats Them with herbal medicines. After recuperating from Fever, the Lord a day prior to Ratha Yatra allows Public Darshan “Naba Jauban Darshan”.

The Ratha Yatra is a grand culmination of a series of celebrations spread over summer and monsoon months. On the 2nd day of bright fortnight of the month Ashadha the deities come out of the temple in a spectacular procession called “Pahandi”. Adorned with Tahias the deities are pulled in rhythmic motion to the beats of cymbals and chanting of the names of the Holy Trinity in chorus by devotees in frenzied ecstasy. After the deities are seated on their respective chariots, the “Chhera Panhara” by the Gajapati Maharaja takes place. The most exciting part is the pulling of chariots by lakhs of people along “Bada Danda”, the Grand Road. The chariots move slowly until they reach



Gundicha temple where the deities rest for a night adorned with “Dashavatar Costumes”. They enter the Gundicha Temple in the next day morning in the usual “Pahandi” style and stay there for 7 days. On the 10th day of bright fortnight of Ashadha the return of chariots or “Bahuda Yatra” takes place. The 3 chariots pulled by lakhs of devotees reach the Simhadwar. The next day the deities are attired in the costumes of glittering gold which is known as “Sunabesha”. After completion of certain rites like “Adharapana”, the deities go back to “Ratna Simhasan” on the Dwadashi day which is popularly known as “Niladri Bije”. Their arrival to the sanctum sanctorum marks the end of Ratha Yatra, the grand festival of chariots.

The people of Odisha ensured a free, fair and peaceful election that was held for the biggest democracy of the world and without fear and favour gave their clear and decisive mandate in favour of our popular Chief Minister Shri Naveen Patnaik and in support of stability, good governance and pro-poor initiatives. Since the year 2000, our Government has taken up the challenge to radically transform Odisha and to take it to an enviable level. During last 19 years due to the commitment towards the transformational goals and relentless efforts, Odisha now has scaled new heights and the people of Odisha have once again reposed their faith on Shri Naveen Patnaik’s leadership for the fifth consecutive term. It’s a peoples’ Government. More than 4.5 crore people of our State are at the forefront of all the initiatives taken by our Government. Consultative Governance is at the core of our State's growth trajectory.

In the meanwhile Odisha faced extremely severe cyclone “FANI” on 3rd of May. Our Government was fully prepared to face all possible eventualities in the face of this disaster. It undertook one of the biggest human evacuations in history with a record of 1.4 million people being shifted in just 24 hours. The people of Odisha showed great courage and strength in the face of calamity of national magnitude.

Hon’ble Chief Minister has rightly said that “we have now reached a certain stage in the development and governance from where we should take a leap to the next level. People are inspirational and that should motivate us to provide effective services.” Let us therefore focus on our journey of transformation towards a new Odisha, an empowered Odisha where poverty will be a thing of the past, where women will be equal partners of growth and development, which will be inclusive of all vulnerable sections in its landscape of development and where the dreams of youths come true.

With the blessings of Lord Jagannath, we now need to make the world to know that Odisha's time has come, and for all of us it starts from here and now....

JAY JAGANNATH.

Editor, Odisha Review



Reassessment of Spiritual Sublimity Associated with the Chariot Carrying Lord Jagannath

Dr. Guruprasa Mohapatra

Abstract

Realization of soul is the real goal and glory of one's life. Its glow enhances epistemological vision of mankind, enables him to surmount mundane melancholia and widens the prospect of liberation. This appreciating aspiration is well demonstrated in the campus of Lord Jagannath at Puri. In the name of reverential ritualistic celebrations Jagannath consciousness inspires spirituality and encourages the enlightenment of 'Self'. Of all the great festivals associated with the cult of Lord Jagannath, the celebration of Car Festival is both interesting and inspiring for its explicit synonymy with the Indian philosophy and spirituality.

Keywords: *Nandighosa, Taladwaja, Debadalana, Brahma, Atma, Ananda, Vamana.*

Built in the 12th century A.D., the majestic, magnificent and monumental temple of Lord Jagannath is established at Puri in Odisha (an eastern state of India). Located on the Bay of Bengal, Puri, is one of the four *Dhamas* or the holiest of the holy places in India. Some scholars attribute that Lord Jagannath was primarily worshipped by the tribal people. Subsequently through the process of cultural evolution Lord Jagannath with the other deities accepted reverences of different sects of Hinduism. Lord Jagannath is *Vishnu*, the principal deity for the Vaishnavites, Lord Balabhadra is *Shiva*, the chief deity of the Shaivites and Goddess Subhadra is *Sakti*, presiding deity of the *Saktas* and Lord Sudarsan is Sun, the chief deity of the *Sauras*. The most significant aspect is that although Lord Jagannath is regarded as the God of the masses,



in His tradition all categories of people beginning from the king to the commoners are engaged to perform different rituals as sober servitors. The essence of Jagannath culture is '*Basudhaiva Kutumbakam*' which means the whole world is one family and all the human beings are His children. It stands for universal brotherhood, love, tolerance, equality and fraternity. His tradition,



image, rites, rituals and festivals are uniquely unique.

Festivals have significant values. The periodic celebration of festivals not only breaks the melancholy of vulnerable life but also reflects cultural excellence and traditional vigour of a specific society. The Car festival of Lord Jagannath is one of the historically remarkable religious festivals celebrated enthusiastically in accordance with the scriptural prescriptions at Puri since antiquity. Innumerable pilgrims and visitors congregate at this cultural capital of Odisha to witness the presidential celebration of the Lord's journey with His associates to Shree Gundicha Temple for long seven days in the name of *Ratha Yatra* (Car festival).

It is said that movement or journey from the sanctum to any other place is an inseparable part of worship in Hindu pantheons. Although the representative deities of temple, (popularly dubbed as *Utsava Murti* in South India and *Chalanti Pratima* or *Bije Pratima* in Odisha), partake in these journeys, the uniqueness of the Car Festival lies in the participation of the presiding deities together with their representatives. For the devotees and believers, it is considered as the most auspicious occasion. *Rathetu Vamanam drustva punarjanma na vidyate*. A glimpse of *Vamana* that is Lord Jagannath, referred here as one manifest in the dwarf form, is sure to ensure emancipation from the cycle of birth and death (Pani 129).

To materialize this magnificent celebration, three prodigious wooden cars (*rathas*) are constructed and placed before the 'lions gate' (the eastern entrance) of the Grand Temple to accept the presiding deities as well as their siblings on the second day of *Asadha* (June-July) which marks the beginning of the rainy

season in Indian peninsula. With the proper ritualistic procedure, Lord Jagannath and His associates ascend their respective chariots. Enthusiastic devotees and excited mortals drag the chariots along the main road (*Badadanda*) from the Grand Temple to the Gundicha Temple which is installed at the north end of the main road. After sojourning there for about seven days, the Lords return to Their usual sanctum in the same respective cars. This return journey is christened as *Bahuda Yatra*.

On the following day of *Bahuda Yatra*, the deities are attired in golden components in the name of *Sunabesha*. The ritual of *Adharapana* (offering of delicious drink) is also done on the chariot on the next day of *Sunabesha*. The deities go back to the sacred shrine (*Ratna Simhasana*) on the 13th day of the bright fortnight of *Asadha*, which is commonly known as *Niladri Bije* (The Return to Sanctum). Thus the celebration comes to an end leaving behind a remarkable influence upon society and spiritual impression on humanity.

The cult and consciousness of Lord Jagannath is a sublime synthesis of different doctrines and praiseworthy practices. For this reason, it may be erroneous to devalue its rituality as mere celebrations and fictitious exhibitions. Rather without any obstinacy we should accept its spiritual symbology which draws metaphysical energy and inspiration from the essence of monistic world view and which is sporadically expressed in the Vedas and explicitly explained in the Upanishads. The ecclesiastical denominations associated with the cultic ritualism of Jagannath consciousness invite the devotees not to enjoy the festivity only. It inspires the sensible to realize the immortal 'self' beyond the worship of images and traditional inclinations.

The macroscopic practices affixed to the great Car Festival is appallingly appealing. But,



its ingrained beauty lies in paving an in-depth understanding of inner subjectivity. On the surface, the celebration seems supreme, when Lord Jagannath amid a huge congregation of devotees astride on His chariot called '*Nandighosha*' which literally means 'the Call of Bliss', and rolls towards the temple of Shree Gundicha. Lord Balabhadra ascends His chariot called '*Taladhwa*' which means 'the glory of completeness'. Goddess Subhadra scales on Her '*Darpadalana*', which means 'elimination of vanity'. Although the Trinity with Lord Sudarshan (who settles in '*Darpadalan*') participate in the grand Car Festival, Lord Jagannath is presupposed as the principality of institution. Hence the Car Festival is also entitled as '*Ghosa Yatra*' after the Lord's chariot that is *Nandighosa*, which proclaims *Ananda* or eternal bliss. "Ananda refers to the state of infinite unalloyed pleasure which one experiences on attaining *Brahmanhood*" (Mohanty14). This is confirmed in the Bhagavad Gita (18.54) : "*Brahma-bhuta prasannatma na socati na kankshati* - when one is self-realized, he immediately becomes happy, joyful (*Prasannatma*)" (Prabhupada10). The Chandogya Upanishad (Ch.U.VI.II) also asserts Brahman to be the Ultimate Reality and to realize Brahma is the secret of bliss. *Brahma* is beyond time, space. As per the Svetaswetera Upanishad (6.16 & 6.5), He is the maker of all, the knower of all, the self-caused, the knower, the author of time". He is to be seen beyond the three kinds of time. He is the beginning, the source of the causes which unite the soul with the body. This indemonstrable and invariable being can be realized as one only.

"*Brahma*, in its unmanifested (*avyakta*) state is non-attributional (*nirguna*) and its manifested stance attributional (*saguna*)"

(Mohanty15). Again, in the non-attribution state, Brahma is absolutely indeterminable and defies any prediction. In the attribution stance, *Brahma* can be ideated upon, prayed and loved. His realization is possible with the reorganization of divinity and the divine nature of a human beings. The Upanishads encourage an ulterior mode of knowing. The Mundak Upanishad speaks about knowing by becoming - He who knows the Supreme *Brahman* becomes *Brahman* himself" (II. 1.15).

The inquiry into the existence of Brahma and the ways to realize Him has been a quest, continuing since time immemorial. Several saints and seers have made their sincere efforts to encounter a solution to this problem by using their steadfastness and scholarship. At this juncture the symbology of *Nandighosa*, the holy chariot of Lord Jagannath, demonstrates it as ease. A general awareness of the Indian Vedic philosophy is necessitated for an understanding of spiritual symbology associated with Jagannath Consciousness. It is emphasized many a times in different scriptures that the highest duty of man is to care for his soul, that is to cultivate that healthy state of soul which is true knowledge, the attainment of the good. When a man becomes fixed in such knowledge he will as a matter of course act correctly in all affairs, he will be beyond the dictates of the passions and he will remain peaceful and undisturbed in every circumstances. The cultivation of divinity, enlightenment of understanding and possibility of divine realization would be simple at the *Darsan* (vision) of Lord Jagannath on the chariot." The vision of God brings infallibly the adoration and passionate seeking of the Divine - a passion for the Divine in his self-existent being, but also for the Divine in ourselves and for the Divine in all that is. To know with the intellect is simply to understand and may be an effective starting point. It may not be and it



will not be if there is no sincerity in the knowledge, no urge towards inner realization in the will, no power upon the soul, no call in the spirit: for that would mean that the brain has externally understood, but inwardly the soul has seen nothing. True knowledge is to know with the inner being, and when the inner being is touched by the light, then it arises to embrace that which is seen, it yearns to possess, it struggles to shape that in itself and itself to it, it labours to become one with the glory of its vision” (Aurobindo324-325).

While standing before the Lord (on the sanctum of Nandighosa), an intellectual investigates the metaphoric materials mingled with the infrastructure of the chariot and significance of Lord in it. The verses in the KathaUpanisad (1:3:3:4) provides certain clues for the understanding.

*"atmanam rathinamviddhi sariram
rathamevatu
buddhimtu sarathim viddhi manh
pragrahameva cha
indrayanihayarmahur visayam
stenugocharan
atmendriaya monoyuktam bhoktetyahur
manasinah."*

(Body is the chariot, soul is the charioteer. Senses are horses. Mind is the bridle. All the sensory objects constitute the root for the horses. The co-ordination among the soul, senses and mind will bring supernatural bliss). “*Brahman*, the macro-cosmic consciousness, having created the world, resides as the very essence of every particular and conceals Himself within, as the inner self” (Mohanty19-20).

*"esa sarvesu bhutesu gudhatmana
prakasate
drusyate twagraya buddhaya sukhmaya
sukhma darsivih"*

(The Katha Upanisad, 1.3.12)

(The Self does not-shine on surface, though it is hidden in all beings. The subtle seers having sharp intelligence can see it only).

“Hindu cosmogony, by and large, rests on three fundamental visions, namely ‘one’ evolves into ‘many’, the ‘many’ evolve into ‘one’ and the beginning and end of the evolution is one and the same. Evolution is a passage from ‘unity’ to ‘unity’, in and through diversity. The perceived diversities are phenomenal. At the core, there is one selfsame consciousness. That, which is ‘one’ appears as ‘many’, just as air which is formless, assumes different forms, depending on the nature of the bubble in which it resides” (ibid, 21).

*"bayujryatha ikobhabanam prabisto
rupamrupam pratir upobabhupa
akastatha sarbobhutanantaratma
rupamrupam pratir upobahischa"*

(The Katha Upanisad, II, 2.10)

(As air accepts different shapes according to the container it enters, the ‘Self’ (Brahman) within all living beings in varied in and out of all)

There is no antithesis between animate and inanimate. The so-called inanimate is nothing but the crudified state of consciousness. The same consciousness throbs in all in the name of soul or Brahman. Our experience of the world is always characterized by consciousness of diversities. When we evaluate the world as relative, contingent, momentary and subject to sublation, it seems unreal. When an individual realizes the *Brahman* as the singular continuum in and all around, he gains a new horizon of bliss. He moves God-ward. The world becomes a reality in his approach. Such a person addresses the exigencies of the practical world with reason and circumspection, keeping the ultimate goal in mind.



He cannot be satisfied with the discovery of 'whys' and 'hows' of the creation. Rather, he will engage himself in the attempt to attain the ultimate destiny, variously named as *Mokshaya*, *Mukt*, *Nirbana*, *Paramartha* that are the terms synonymic with emancipation from worldly bondage.

In the discipline of Indian philosophy the bondage of the individual is explained by twin concepts namely *maya* and *avidya*. *Maya* is the creativity of Brahman by which He takes different incarnations and keeps His reality veiled from outer view. *Avidya* (nescience) refers to the limitation of individuals for which they fail to explore the 'eternal' behind the 'ephemeral', 'celestial' behind the 'terrestrial'. Form is misinterpreted as the essence. Because of *avidya*, an individual imposes the 'unreal' on the real. Brahman by His *maya* conjures the world of forms and identity. The individual, on account of his illusion (*avidya*) misinterprets the form as reality. Above the influence of *maya* and *avidya*, there is the inspiration of *vidya* which is liberative. It encourages irresistible desire in man to attain the eternal state of bliss, while *avidya* drags one to the world of degradation and darkness. Again the benevolent *vidya* is categorized in two terms that is *Aparavidya* and *paravidya*. *Aparavidya* refers to the intellectual enlightenment with socio-moral integrity which helps one to maintain a meaningful existence. *Paravidya* is self effulgence with the manifestation of consciousness which is the immanent principle of every-existent and is explicitly manifested in man. It liberates the individual from the bondage of phenomenality.

Lord Jagannath while sitting on the sanctum of *Nandighosa* spells out the prerequisites of an ideal devotee: "*Rathe tu Vamanam drstva punarjanma na vidyate*" which means beholding *Vamana* in the chariot of Lord Jagannath, one is liberated from the phenomenal cycle of birth and death. In the

scriptures of Hinduism *Vamana* is portrayed as one of the incarnations of Lord Vishnu. He is in form of a dwarf Brahmin youth. But, the expression '*Vaman* in the chariot' indicates the unique manifestation of the Divinity in the body chariot.

"asariram sariresu anabasteswa bastitam mahantam vibhumatmanam matwa dhiro no sochati"

(The Katha Upanishad.1:2:20)

(The formless divinity who is the stable among the unstable, the great and all-pervading, resides in physic. By knowing and realizing Him, wise men became blissful)

In all physical forms, the divinity exists as the disembodied super consciousness. Realizing the omnipresent sovereign soul, the sanctimonious saints gain spiritual equilibrium and pious solace.

Though Lord Jagannath seems huge in His structure, in scriptures He is *Vamana*.

"angusthamatrah puruso madhya atmanitisthati isano bhutabhovyasya na tato vijugupsate"

(The Kotha Upanisad 2 : 1 : 2)

(The divinity in its transcendental form measuring the size of a thumb resides in the essence of physic that is *atma*. He is imperishable and beyond the effect of time)

It is further corroborated in the Swetaswetara Upanisad (3 : 13)

"angasthamatrah purusontaratma sada jananam hrudaye samnivistha hruda manweso manasavi krupto ja etadviduramriutaste vabanti."

(He, who is the size of figure, resides in the heart of individuals as the inner self. By realizing Him, a devotee becomes immortal in the paradise of bliss).



God manifests Himself as the soul in all the animates. The body may be taken as a chariot and Lord Jagannath appears as *Vamana* (miniature form) in it. “He is the eye of all eyes, the nose of all noses, the ear of all ears – He is the Lord of ever-changing cosmos. The Lord of the universe or *jagat*, is Jagannath. In the body chariot, realization and the *darshan* of the soul as *Vaman* – Lord Jagannath will lead to liberation, to freedom from the cycle of birth and death, and to freedom from all forms of sorrow. Without this realization, this human life chariot will be driven astray by the extroverted sense horses. The mind without a bridle will surely be afflicted with sorrows, sufferings, adversities and despondency (Prajnanananda172). In every human being, Lord Jagannath is every abiding. He is like the *Prana* or life force of every living being the yogic texts say:

“*prano he bhagavanisah prano visnuh
pitamahah
pranena dharyate lokah sarvam
pranamayam jagat*”

(*Prana* is God : Lord Shiva, the destroyer; Vishnu, the sustainer; and Brahma, the creator. *Prana* sustains the creation and everything in the Universe is *Prana*).

In every human being we should perceive the chariot and experience the presence of the Lord as *Vamana* who is the only doer. After this espy there will be a great transfiguration of life with simplicity, austerity, beauty and divinity. The celebration of the car festival induces us to concentrate over body, mind and soul on the supreme *purusha* (life force) Purusottama, Lord Jagannath. “Anchoring in Him (Lord Jagannath) if we sweep away all of our weakness, mistakes and animal propensities, then our life will be a fulfilled and perfect one. This is the path of freedom

and emancipation” (Prajnanananda,174). But to earn the precious perfection in life the seeker must have amalgamation with Jagannath consciousness through *Sadhana*, which is exemplified by the movement of chariots on the Grand Road towards the Gundicha Temple. As human body is a precious channel to expedite the God-ward-journey, the symbolic inspiration of chariot encourages an aspiring devotee to make his heart a hermitage of God.

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Revelation of Lord Jagannath

Parikshit Mishra

Origin of Hinduism can be traced to Vedic period or earlier. Hinduism is the oldest religion and progressed with the growth of human civilization. Sanatan Dharma means eternal or perpetual Dharma with no beginning or end. The word religion is not synonymous of the word Dharma. Religion is interpreted as a belief in super human controlling power especially in personal God or gods entitled to obedience, study of religious belief and system of faith etc, but Dharma means right behaviour: Buddhist truth and Hindu moral law. While religion indicates to a particular faith or belief, Dharma has wider connotations over and above religion. Dharma entails different branches and sub-branches of life much before birth and long after death. To acquire knowledge to escape from the plight of rebirth and attain Moksha is the core belief of Hinduism. This is inculcated in the Vedic philosophical texts called Upanishad. In the Vedas one has to pursue to achieve happiness and peace in life and after life. The Atma or soul strives to merge in Paramatma. Lord Jagannath



is Paramatma or Supreme Soul. In Hindu pantheon the triumvirates worshipped are Brahma, Vishnu and Shiva with supreme power to create, sustain and destroy.

Jagannath is defined as Lord of Universe. He is Purusottam. Here *purusa* means



parambrahma or Vishnu. When it is individual *purusa* it could be *atma* or spirit, but when it is Purusottam it is Paramatma or supreme soul. Vishnu was worshipped in various forms as Madhava, Narayan, Damodar and Hrusikesa etc. But the wooden image of Jagannath on jewelled pulpit in Srimandir of Puri is treated as Purusottam. It is a well known fact that the deity in the Jagannath temple of Puri has been referred to in the older records, both literary and epigraphically as Purusottam.

According to Purusottam Mahatmya Narayan (god himself) took wood form in Purusottam Kshetra to exhibit and enact human play to ameliorate the suffering and to grant Moksha or salvation to His devotees. This holy place is mysterious. The cause of taking Daru (wood) form was to heal the pain and grant immense joy. He performs His acts in conformity with His own desire. His worldly and divine acts have no limit. His Lila or act means dressing up, mood, efforts, play and comfort etc. Apparently there is no end to His divine play.

Lord Jagannath is the redeemer of the fallen. Saints and sinners are unbiasedly judged by him. He is self-revealed and He also incarnates. He himself carved his own image. He demonstrates his play in acts, nature and matter. The mystery of his every act is kept under wrap, which the world doesn't understand. The outer appearance (image) is seen, but the inner or intimate ideal is not analyzed cognitively.

The revelation of Lord Jagannath quartet is correlated with Rajarshi Indradyumna's visit of Purusottam Kshetra. Indradyumna was a mythical and legendary figure of Satya Yug and fifth generation of Brahma. He was truthful, righteous, sacred minded, judicious in nature and religious.

He was also a devout Vaisnava and earnestly served guests, Brahmins and subjects apart from his love (respect) toward his parents. He was the king of Malav State and city of Avanti. His kingdom was affluent.

Once open a time the king was worshipping Lord Vishnu amid Brahmin priests in a magnificent temple. Appeared Lord Vishnu emerged in Brahmin attire with tangled locks. The king received him with deference. The Jatadhari (the man with tangled locks) elaborately told the king about the sacred Purusottam Kshetra and Lord Nilamadhav worshipped by gods in Nilakandar (Blue Hill). It was the beginning of a breakthrough for unearthing of Jagannath cult.

“King Indradyumna”, writes Ruprechi Geib, “from Malava believes in Vishnu as the highest Divine being. He therefore leaves his capital Ujjain with his forces and all his people and settles at the coast of Purusottam Kshetra. Near nyagrodha tree he recognizes the spiritual abode of Vishnu and decides to build a temple.”

But preceding that younger brother of royal priest Vidyapati was sent to one of the four sides in a fact finding mission. The noble aim was to locate highly sacred place called Purusottam Kshetra and accomplish a holy Darshan of Lord Nilamadhav. Vidyapati was successful in befriending Sabar king Viswavasudhanu and gaining Darshan of Lord Nilamadhav. Vidyapati gave out details of his experience achieved at Purusottam Kshetra to the king. Now king Indradyumna relieved himself from the charges of his kingdom and coronated his son Birabhadra as the king.

But no sooner had the Indradyumna team reached the Purusottam Kshetra through holy places of pilgrimage than Lord Nilamadhav



disappeared in a severe sandstorm. Crestfallen the king was comforted by Debarshi Narada. The seer asked the king to perform 1000 Aswamedha Yajna. This paved the way for the revelation of the Jagannath quartet. Narad was a guide and mentor for the king all through the mission.

G.C Tripathy writes in ‘The Cult of Jagannath and Regional Tradition of Orissa’ about eternity of Lord Jagannath,” The five Oriya associates of Chaitanya(pancasakha) who were also great philosophers, declared the Blue Mountain to be the ‘eternal place’, the nityasthala of krsna. Jagannath to them was an Eternal Entity which has been there since the beginning of the creation and which would remain there for all times to come. Vrindavana, Mathura, Dwaraka and Ayodhya etc are the places which have originated from the Nilachala and contain hence only a part of the glory of Puri.....”

Nilamadhav idol of black chlorite stone was worshipped by a Sabar chieftain. King Indradyumna was instrumental in manifestation of Lord Jagannath in wooden form.

At the end of 1000 horse sacrifices a tree (a log) appeared on the beach at Bilweswar, half afloat, with symbols of Vishnu. Seasoned carpenters miserably failed to make idols but a nonagenarian carpenter could carve out four wooden statues, viz. Jagannath, Balabhadra, Subhadra and Sudarshan. Bruddha bardhaki(old carpenter) was none other than god himself. Indradyumna, Narada, Vidyapati, Viswavasud

Lalita made some of the central figures in revelation of Jagannath cult.

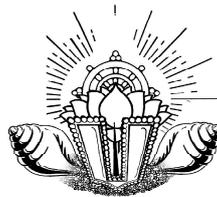
Man is mortal and thus believes in god. Lord Jagannath symbolizes love, tolerance and pardon. His cult is endeared all over the world. That includes atheists and agnostics. Lord Krsna commands all and sundry to chant his name and take refuge in him. He says in Bhagavad Gita:

Engage your mind always in thinking of me, become My devotee, offer Me obeisance. And Worship me. Being completely absorbed in me, surely you will come to me.

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Baladev Consciousness : A Humanitarian Consciousness

Dr. Balaram Lenka

Kendrapara or Tulasikshetra is one of the most ancient sacred places of Odisha and considered as the place of pilgrimage (Tirthasthana) where one can attain Nirvana or Moksha (Liberation) from this temporal world. Five Tirthas including Tulasikshetra are mentioned in the Brahma Tantra Purana. Its soil, water and air are holy. It is said that by touching the dust of the devotees one can cure fatal disease. This place is always charged with the power of God Baladev and vibrant with purity. It is a place where God Baladev descends and releases the bondages of the devotees from this mundane world and offers suchi (Purity), Punya (Goodness) and Subha (Auspicious).



This Kshetra has different nomenclatures like Brahma Kshetra, Gupta Kshetra, Gupta Brindavan etc. Baladev is identified with different names like Rebatiramana, Kamapala, Halayudha, Kandarari, Sankarshana, Kalindivedana, Pralambari, Balabhadra, Balaram, Rama, Sirapani, Rohineya, Tulasipati, Bala, Talanka, Musali, Nilambara, Achyutagraja etc. Jaydev in his famous Gitagovinda describes Him as the eighth incarnation of God Vishnu.

Baladev consciousness like Jagannath consciousness with some changes has its cultural distinctiveness. Since time immemorial, this consciousness has maintained its uniqueness in society and religion. Its beneficial features paves paths for future generation. Universal brotherhood

is the motto of Baladev cult. He is the Supreme father of all creatures. In this way, we all are brothers irrespective of caste, creed and colour. In the eyes of God Baladev all are equal. There is no difference between rich and poor, educated and uneducated, touchable and untouchables, happy and unhappy, healthy and diseased in Baladev cult. So this consciousness teaches and preaches universal fraternity and social equality with "Basudheiva Kutumbakam".



Baladev consciousness believes in religious tolerance and peaceful co-existence. Though He is the Supreme Vaishnavite deity in His temple, still then He embraces other religious sects like Saiva, Sakta, Ganapatya, Sourya etc. in His compound. There are temples like Baikuntheswar Temple, Kasi Vishwanath Temple, Kanak Durga Temple, Tulasi Temple, Rebati Temple, Vairabi Temple, Manasa Devi Temple, Laxmi Temple, Saraswati Temple, Ganesh Temple, Navagraha Temple etc. The Baladevjew Endowment takes care of the rituals (Niti) of different Parsva Devatas inside the temple. This proves that Baladev has cordial relations with his neighbours.

Another main feature of Baladev Cult is peaceful co-existence. Baladev Himself agrees to live in joint family. There is no separate temple for Lord Jagannath and that for Goddess Subhadra in Baladevjew Temple. The theory "Live Together" is derived from Baladev cult. God Baladev has great sympathy and compassion for His neighbours (Parsva Devatas). There is no dispute between Baladev and His Parsva Devatas. This system teaches us to disdain meanness and pettiness and also display a noble generosity.

Vyasa in his Srimad Bhagabat describes Baladev as most powerful deity in the universe. He killed many powerful notorious demons like Dhenuka, Pralamba, Mustika, Kuta, Kandara, Sankukarna, Madhu etc. This exhibits His power and strength in killing unscrupulous people. But in the present society there are many demons who creates many mischievous acts everyday. Sometimes they are escaped from the eyes of man but can't be escaped from the eyes of God. All their bad days will not continue forever. Good day will come and darkness of oppression will

disappear. God sees all and waits. One day they will be punished by Him. This consciousness tells us that no one is escaped doing wrong. Simplicity is always rewarded and cruelty is always condemned. This teaches us to be simple, sober and kind to others.

In Baladev Temple, different festivals are celebrated with great fervour and enthusiasm. But on some occasions grand feasts (Mahotsav) are held discarding the so called social barrier like untouchability. One can observe a person from low-caste serving Prasada (Offerings) in the grand feast of Baladev temple. They consider themselves as the same sons of same father God Baladev. This creates social equality and condemns the rigidity of caste system. This is one of the features of Baladev consciousness.

Every year in the Baladev Temple premises, Bhagabata Parayana from Akshaya Tritiya onwards 7 days and Ram Charita Manas from Sita Navami onwards 9 days take place with the presence of great learned personalities and devotees. In the evening after Sandhyaalati, this auspicious programme starts. People listen to the lectures delivered by scholars. Their mind becomes pure and avoid doing anything wrong. In the present society, different types of offences occur everyday. It is due to the lack of influence of religious discourses. This programme prevents the devotees committing blunders in the society. This is one of the traits of Baladev consciousness.

Among the festivals celebrated in the temple of Baladev, the Car Festival is outstanding and popular not only in Kendrapara but also all over Odisha. God Baladevjew Who reflects the concept of unity in diversity invites the devotees to be one with Him in His Car Festival. In this festival one can observe that there is no



discrimination between high caste and low caste, rich and poor, educated and uneducated. Equality and fraternity are preached here. This festival gives us the message that each and everyone should renounce his fundamentalism and should feel the ultimate union with one soul-the Supreme Soul. This festival also indicates that all anger, jealousy, hatred, animosity and narrowness of human beings are crushed under the wheels of the Chariot of God Baladev. On the other hand, His Car Festival preaches universal peace, unity and fraternity. It is clear that this festival preaches the message of unity in diversity.

In this world, there are three types of people:- white, yellow and black. Baladev represents white, Subhadra yellow and Jagannath black. "Baladev represents white" doesn't mean that He likes only white people. Baladev is an embodiment of purity and sanctity. He loves those who do the noble and humanitarian work. He may be white or black or yellow. He condemns the wrong doers.

In Hindu custom and tradition, marriage is given most priority. It is a sacred bondage between husband and wife. Now a days it is very expensive. Many people like temple marriage having low expenditure. In Kendrapara Baladev Temple, many marriages take place according to Vedic rituals. Here marriage registration is must. In future if there is any disturbance in marriage life or if it goes to extreme point (Divorce), this

temple registration will assist him/her who is the sufferer. The temple representative argue in the court and expresses the fact. This temple marriage system comes to the help of suffering people. This system again creates love and affinity between husband and wife.

Another trait of Baladev Temple is the simplicity of the Sevayata (Servitors). In Baladev temple the Pandas, Suars, Mekaps, Daitapatis are simple and sober. They don't follow the path of the Sevayats of other temple. It proves that the priests have great faith and fear in God Baladev. In the past, those who committed blunders suffered a lot. Here it is clear that fear prevents man from doing wrong.

Baladev Consciousness teaches us to be humanitarian in each and every sphere of society. The theory "Love all and Live together" is reflected in Baladev Consciousness. It also preaches us to consider the whole world as one family. This is the theory of "Basudheiva Kutumbakam". Above all it teaches and preaches the idea of liberty, equality and fraternity.

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Shree Mahalakshmee, the Consort of Lord Jagannath

Prabhat Kumar Nanda

The Concept of Jagannatha Culture is based on doctrine of Indian Philosophy (Tatwa) and graceful activities (Leela). While Tatwa enriches the knowledge of scholars and paves the way for further research and debate, Leela envisages the popular gesture and posture of deities embodied with entertainment. Every aspect of Jagannath culture derives the principle based on above two virtues, Out of innumerable aspects, a few are very important and popular. The Concept of Goddess Mahalakshmee is very glorious and academic as widely accepted by common people.

Shree Mahalakshmee is the consort of Lord Jagannath. She is the goddess of wealth and virtues. As per puranic belief, Goddess Lakshmee was emerged out of the sea water during Saagar

Manthana. Lord Bishnu accepted her as his wife. The other name of Goddess Lakshmee is Saagarduhita (daughter of ocean). Accordingly Lord Bishnu is considered as the son-in-law of God Ocean i.e. Baruna Debata.



In general, Shree Mahaalakshmee is popularly known as Shree. In human being, Gods or Goddesses exist with the blessings of Shree Lakshmee. Hence in Hindu social system, Shree and Shreemati are added as the first name of the person depicting the glory of Shree Lakshmee. None can exist without the blessing of Shree Lakshmee. Whenever a man or woman dies, Shree or Shreematee is deleted from the name. What to speak of general public, in case of Lord Jagannaath also the first name Shree is added as popularly called as Shree Jagannaath. Hence



Goddess Mahaalakshmee is the symbol of peace, virtues, honour and dignity in the universe. The other name of Puri is Shree Kshetra that means land or Kshetra associated with Goddess Lakshmee. The grand temple of Shree Kshetra is also popularly known as Shree Mandir i.e temple blessed by Goddess Lakshmee. Considering the importance of Shree Lakshmee, She is mostly called as Mahaalakshmee. The presence of Goddess Lakshmee is experienced from the top to the bottom of Lord Jagannaath temple. Above the main entrance named as Singhadwara on eastern side, the image of Goddess Lakshmee is found on the top panel being associated with two elephants. Hence before entrance of Jagannaath temple or before the view of any other Gods or Goddesses, Goddess Lakshmee is worshipped at the entrance of the temple.

Some scholars opined that Goddess Lakshmee should have been positioned with Lord Jagannath in the sanctum sanctorum (Garbha Gruha). There are prominent idols of Lord Balabhadra, Goddess Subhadra and Lord Jagannath on the grand throne. The weapon Sudarshan is placed at the backside of Lord Jagannath. Goddess Subhadra is considered as the sister of Lord Jagannath. The other name of Lord Jagannath is Purusottama. All the best virtues of a human being has been fostered in the activities (Leelaa) of Lord Jagannath in Kali Yuga. Out of all possible relations of a male with female, the relationship of brother with sister has been accepted as the best. Lord Jagannath as the epitome, envisaged with qualities of a best human being, considered to permit, sister Subhadra and His elder brother Balabhadra on the grand throne in the sanctum sanctorum.

If the philosophy of Lord Jagannath to be considered minutely, it is observed that apart from

Lord Balabhadra, Goddess Subhadra, Lord Jagannath and Ayudha Shree Sudarshan, three other idols as Shree Debi, Bhoodebi and Maadhaha are also positioned on grand throne. Such idols have been placed in miniature form to pave the importance of four presiding deities. Since Lord Jagannath requires the presence of Goddess Lakshmee to maintain the status of Shree Jagannath, She is available on the grand throne named as Shree Debi.

In other faiths of religion, wives are positioned by the side of husbands, i.e Siba with Parbatee, Rama with Seeta, Krishna with Radha etc. In Jagannath culture Goddess Lakshmee has sacrificed such glory, to be present prominently by the side of Lord Jagannath. The other name of housewife is Sarbamsahaa, that means, tolerant of all situations and problems. Fostering such quality of a Hindu housewife, Goddess Lakshmee sacrificed Her positional status in Shreekshetra. Hence Shreekshetra is a holy place fostering the glory of sacrifice by Goddess Lakshmee as the champion of Odishee housewife.

As that of common Odish house wife, Goddess Lakshmee gets anger over the fact that, consort Jagannath proceeded in Car Festival with this brother and sister and failed to accompany with His wife. Hence during the return of Lord Jagannaath to sanctum sanctorum, Goddess Lakshmee closes the door and expresses her anger. Lord Jagannath presents costly costume, Jewellery and sweet Rasogola to Goddess Lakshmee to redress the anger. Like all other Odishi housewives Goddess forgives the consort and welcomes Him to the house. Such celebration is named as Neeladri Bije and the sweet Rasagolla is offered on such celebration only. Hence Rasagolla is an age old traditional sweet item



offered to deities by the people of Odisha during Neeladri Bijje.

There is a separate temple for Goddess Lakshmee in the north western part. The height of the temple is forty feet and is placed behind the main Jagannath temple and constructed in Rekha style of architecture. The main temple of Goddess Lakshmee is connected with Jagamohan i.e. the hall of audience. Two platforms are available in Jagamohan facilitating the devotees for sitting. As per religious practice anybody who visits Goddess Lakshmee temple, compulsorily sits for a while. To such effect. two basic reasons have been enunciated by scholars.

The first justification relates to avail permanency in blessings of Goddess Lakshmee. The other name of Goddess Lakshmee is Chanchala i.e fickle and unsteady. Since Goddess Lakshmee is the Goddess of wealth of the universe, devotees prefer to sit in front of the main temple for the steady and permanent position of wealth and pleasure in life. Since the wealth and honour plays vital role in lives of human beings, Goddess Lakshmee is worshipped with utmost care and devotion for the continuance of sound financial and social status in the society.

The second justification in form of a story is popular at Puri Once Lord Balabhadra, elder brother of Lord Jagannath was irritated by the disturbances created by the noise of the ocean. He directed His younger brother Lord Jagannath, to tell His wife Goddess Lakshmee to caution her father, Baruna (Ocean) not to create any noise. Further, Lord Balabhadra ordered that if Goddess Lakshmee would fail in controlling the sea waves noise, then may not return back to grand temple. Finding no other way Lord Jagannath informed Goddess Lakshmee to approach Her father for controlling of the noise. Goddess Lakshmee

requested Her father, the ocean to restrict the sound of waves. God Baruna told his daughter Lakshmee that, son-in-law takes the position of tenth planet (Dasama Graha) in the life of every father-in-law. Hence, for the pleasure of her daughter he agreed to the proposal of Lord Balabhadra as no sound of sea waves would be audible inside the temple complex. Further he suggested another proposal that, apart from restricting sound he would continue to blow cool wind to the Jagamohan area of the temple of the Goddess Lakshmee even if there would be hot wave in other areas of the temple. It is really experienced that Jagamohan area of Goddess Lakshmee remains cool and pleasant with the blowing of cool breeze in comparison to other areas in the temple complex.

Beautiful painting works of different Gods and Goddesses and their activities have been pictured on the walls of the temple. The main shrine of Goddess Lakshmee is made of stone. Such idol is of three feet high and seated on lotus petal constructed by stone. She has four hands. In upper hands two lotus flowers have been placed whereas lower hands are in blessing posture (Barada mudraa). Every Thursday is celebrated in the temple as a special day for the worship of Goddess Lakshmee. During holy month of Jestha (May-June), the marriage ceremony of Lord Bishnu and Rukmini Debi is organized in the temple. In Hindu mythology, Rukmini is considered the same as Mahalakshmee The marriage ceremony has been organized in grand way highlighting the glory of Goddess Lakshmee.

Four idols of Goddess Lakshmee made of stone are placed on the both sides of outer walls of the temple. God Baraha made of black granite stone is placed on the southern wall of the temple. While entering the main temple of Goddess



Lakshmee, a small idol of Lakshmee Nrusingha is positioned on the left hand side of the entrance to the inner temple. Goddess Lakshmee is found sitting on the lap of Lord Nrusingha. Such idol is considered as the most important in Mahalakshmee temple. Mythological story reveals that, in the religious rite (yagna) organized by King Indradyumna, Lord Nrusingha appeared out of the fire of the Yagna. Huge fire flames appeared from the body of Lord Nrusingha and it was so fiery to burn the total Shreeksheetra. Finding no other way, Lord Brahma advised Indradyumna to worship and request Goddess Lakshmee to sit on the lap of Lord Nrusingha to make Him cool and pleasant. Goddess Lakshmee accepted the worship and immediately positioned Herself on the left thigh of Lord Nrusingha. Hence world was saved from fiery ravages. It is also very important to worship Goddess Lakshmee and God Nrusingha who is also called as Maha Bishnu at a place positioned on one throne. The worship of Lakshmee Nrusingha at a time, bestows pleasure and blessings of both deities.

Goddess Lakshmee is the epitome of purity and cleanliness. As per the famous tale, Goddess Lakshmee appreciated the cleanliness maintained by Shreeya Chandaluni, a woman of lower caste and visited her house. Lord Balabhadra did not appreciate it. But Lakshmee continued to visit Shreeya's house. As per orders of Lord Balabhadra, Goddess Lakshmee left Shree Mandira and both brothers Balabhadra and Jagannath suffered a lot. Finally Lord Balabhadra had to withdraw the order and Goddess Lakshmee returned to Grand Temple.

Hence the role of Goddess Lakshmee in Jagannath temple is an excellent example of the management of joint Hindu family. Goddess Lakshmee cooks food for Lord Jagannath and

arranges to send it to the sanctum sanctorum and Bhogamandap. Such food after being offered to Lord Jagannath is again offered to Goddess Bimala to achieve the status of Mahaprasad. Goddess Lakshmee is the controlling authority of the kitchen of the temple popularly known as Rosaghara and also grand stores of temple full of wealth, ornaments made of diamond, gold, silver etc. The grand store or Ratna Bhandar of Lord Jagannath is so massive and multi chambered that nobody has yet ventured to visit all chambers and to assess the cost of ornaments. Even if expert goldsmiths of the world have failed to recognize the precious ornaments kept in the grand store.

Goddess Lakshmee is positioned permanently on the grand entrance door i.e Singhadwara and is bestowing the bliss all around Shreeksheetra. She is popularly worshipped as Torana Lakshmee. During Car festival Lord Jagannath along with His elder brother, Lord Balabhadra and sister, Devi Subhadra leave the grand temple for nine days to visit Shree Gundichaa temple. In all other grand festivals of Hindu temples of India, the main God and Goddess as his consort jointly participate in different journeys (Yatra). In Jagannath culture the departure is experienced as Goddess is left behind in the temple and is deprived of being on the chariot by the side of her husband. Goddess Lakshmee is an epitome of sacrifice and is an excellent example of a housewife to tolerate and face all the social problems with patience in a meaningful way. Goddess Lakshmee is a champion housewife in a joint family fostering the concept of holy coexistence and auspiciousness.

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Lord Jagannath : The Sacred Symbol of Universal Religion

Dr. Radhanath Behera

He is the Lord of the universe-Jagannath, the great deity of the Hindu pantheon, the redeemer of the fallen, Patitapabana. He is also known by a host of names and accolades, each signifying a particular aspect of the infinite Godhead.

The Lord is worshipped in a unique manner at Puri in Odisha, recognized as one of the four pilgrim centres for any devout Hindu. Ensclosed on the Ratnavedi, the sanctum sanctorum inside a grand temple, the Lord is worshipped not with His consort but with His elder brother Balabhadra and younger sister Subhadra. Nowhere in the history of Hindu religious ceremony, is such a trinity worshipped. (A few scholars attribute that in accordance with the great tradition prevalent in the whole country, Devi Subhadra might be the consort of Lord Jagannath; but this view-point is unfounded in the vast Puranic literature).

As per the practice followed from time immemorial, not all devotees would be allowed to have a 'darshan' of the deities, leave aside worshipping them within the temple. History records that many ardent devotees were denied entry on the basis of their religious faith and nature



of worship. But the Lord is always overwhelmed to be with His devotees and the man-made custom never restrains either. The Lord and His brother and sister come out of the portals of the temple to the open space – the grand road and mount the wooden chariots assigned to each. The chariots bear distinct names and are erected on different set of wooden wheels. Even the colour of the cloth covering the top of each chariot is separate and to a trained eye the deity inside the chariot can be discerned from the colour of the cloth draping the chariot even from a long distance.

The deities are pulled by the countless devotees and brought to another sacred Gundicha temple, situated on the other extreme of the grand



road. The crowd becomes swelled as the day enters into the afternoon hours. The procession includes apart from the grateful devotees of all castes and faiths, the retinue of servitors, the eager tourists, volunteers from many religious sects, paramedical staff, plain cloth and even uniformed policemen and many more. Though the road is broad enough for the purpose, the chariots are not simultaneously pulled; they roar one after another to cover a little distance in a bid to be together again. Due care is taken always to resist the frenzied crowd from overreaching the chariots' proximity and their eagerness to touch a portion of the mammoth chariot. History bears witness that the stampede of enthusiastic devotees sometimes resulted in the crushing of a few of them under the giant wheels and this violent mishap gave birth to a notorious word juggernaut. Even this pathetic act is applauded that the person who is juggernauted gains the liberation from the perpetual cycle of birth and death. But thanks to the vigilance of men guarding the movement of chariots - this ghastly accident has not occurred in the known past.

Stories abound on the emergence or evolution of Lord Jagannath which is shrouded in mystery. One tradition holds that in the Dwapara age, the presiding deity Sri Krishna, was killed by a hunter Jara hailing from an ancient tribe Savara. As per the prevailing custom, the body was cremated. But although the limbs were reduced to ash, the heart was spared by the devouring fire and the men around were obliged to throw the unburned heart into the sea as a sacred rite.

To atone for the sin committed inadvertently, Jara followed the floating heart along the coastal lines and succeeded in its retrieval from

along a coastal location in Odisha. Meanwhile the unburned holy heart underwent a change to a blue stone. Jara was content to worship the relic as a celestial gift inside a thick jungle. This practice was handed over to his succeeding generations until a new incident appeared on the scene.

The king Indradyumna in the western direction was determined to worship Lord Vishnu in all purity. He sent emissaries from his kingdom Malava in all four directions. Among them a Brahmin, Visvvasu, sent to the eastern region of the country, only succeeded in spotting the deity. He was young and good-looking and the village headman was too happy to welcome such a handsome guest. Eventually the headman gave his daughter in marriage to Visvvasu, even though he was already married in his own country-side. Through this marital knot tied to the stranger and the headman's daughter, Visvvasu could be successful in locating the mysterious place of worship of the Lord.

After staying for some time with his wife and the in-laws, Visvvasu returned to Malava and narrated the whole episode to the king Indradyumna. He came with a vast army and persuaded the Savaras to lead him to the location of the worship of Lord Krishna's sacred heart. He failed to elicit a correct answer and in a retaliatory mood he arrested the headman and commanded him to proceed to the spot of where the relic was worshipped. Having reached the sacred spot and overwhelmed in the presence of the idol, the king tried to take possession of it; but no force or power could move it. That night the Lord revealed to the king in a dream and confided that by proper veneration and not by force He himself would march to the holy spot of His choice. Thereafter, as per the divine command,



the king removed the stone image from a nearby pool and shifted it to be enthroned in a temple.

As the story unfolds the Lord desired to be lifted by the village headman and Visvasvasu only. There commenced the worship of the symbol in stone Lord Jagannath who then began to be worshipped by both the Aryan and non-Aryan devotees.

The consecration ceremony was performed by the great Deity Lord Brahma himself. As the legend moves, king Indradyumna found Lord Brahma being absorbed in deep meditation and that was relatively a pretty long duration in the terrestrial time. Meanwhile the temple with the idol was buried beneath a heap of sand and no trace of it was visible to the outsiders.



A later-day king Galamadhava while passing through the sandy road had his horse stumbled on a hard substance. The king alighting from the horse-back found to his amazement the tip of a stone-structure hidden within the maze of sand. After a thorough excavation a splendid rock temple came to sight. Time had not eroded the form of the temple. It still retained its outer structure unspoiled by the ravages of time. Its pristine condition was smoothly maintained and its grandeur well-preseved.

The king along with Lord Brahma descended on earth only to find that a new generation king had swayed his hold on the temple, claiming himself to be its builder. A dispute ensued between the builder and the claimant and the matter was laid to rest only after the corroboration of several tortoises swimming in a nearby tank. All of them identified the builder, King Indradyumna and recalled that they were human beings long ago and now reduced to the form of turtle because of the strenuous labour involved in carrying vast stones to build temple. This revelation

resolved the dispute and King Indradyumna regained his lost status as the real builder of the temple.

Again the king had to encounter another hardship – the disappearance of the stone idol from the temple itself. Search began without any result. But only after a prolonged propitiation, the Lord was pleased to grant in a vision that He would manifest not as a piece of stone but as a log of wood floating nearby and that wood be carved into three deities. The divine architect Viswakarma was prayed to take up the task in fulfilment of the divine vision. Viswakarma then appeared as an old Brahmin and laid down conditions during the carving of idols – that in the process he would not be disturbed by anyone outsider, and he would be shut in a room to be bolted from inside. The king had to agree to the shocking conditions and he ensured that it would be carried out in letter and spirit with due reverence to his wishes.



As the work progressed, the sound of hammering was audible to outsiders which grew fainter and fainter as the days rolled on and after some days it became totally inaudible. The motherly tenderness of the Queen Gundicha stirred her and demanded that she be allowed to open the closed door to verify whether the old architect was still at his work or perished of hunger and starvation. The king could not restrain her and the doors were forcibly opened. To their amazement, the king and the queen witnessed three half-carved, round headed, shapeless deities instead. The carpenter had vanished and they could hear a voice that the Lord henceforth be worshipped in the form of three deities in this half-finished pattern. It was a matter of deep concern for all of them to find the idol of deities in such an unimaginable form which in a land of sculptural marvel and appealing grandeur in art and craft was perhaps beyond their wildest dreams. Odisha till then was famous for architecture shining all over the region.

The deadline for finishing the deities could not be met and the pledge taken before the old architect was broken. The deities, incomplete as they were, had to be worshipped in that unfinished form.

There arose another problem regarding the origin of the evolution of Lord Jagannath. Stories were circulated in different locations and different languages about the manifestation of Lord Jagannath. Some in the south of India attributed His emergence from a Sivalingam worshipped at Srisailam. Accordingly the Lord was also named as Nilamadhava – the god of Nilamalai hills and the place was named Nilasaila.

Yet according to other sources, this tribal deity had its roots in the Buddhist culture with a



unitary god transforming into a holy trinity. After the bloody Kalinga war (261 B.C.), King Ashoka became a totally transformed human being and devoted his rest of life to the preaching of Buddhist tenets. Briefly stated his message centred on peaceful coexistence in which violence of any kind had no place. The Buddhist gospel of recognizing the three basic elements, namely, Buddha, Dhamma and Sangha were represented as images in the Mahayan Buddhism, which after a few centuries could be transformed to the worship of Lord Jagannath, Devi Subhadra and Lord Balabhadra(not in that order).

Another legend was doing its round that during the propagation of Jainism in Odisha, the Tirthankar image of Jainism was perhaps renamed as Jinanatha and Jagannath could be the corrupted version of Jinanatha. To lend credibility to this version, King Kharavela, the legendary figure who brought of the Jaina image from Magadha to Puri might be the later-day King Galamadhava. Their popularity diminished after the death of this great king and Jainism lost its



flavour and popularity with the masses who adored Buddhism instead.

Centuries rolled by and the trinity was worshipped at the grand temple in Puri. Towards the end of the 19th century, a band of misguided youth forcibly snatched the idols claiming their Buddhist origin and that they only enjoyed the right as Buddhists to worship their Lord. However, with the timely intervention of the police force, no major incident occurred except a few snatchers lost their lives. A bid was previously made by a king of the land for a compromise between Brahminic Hindus and Mahayana Buddhists. Even the twelfth century Odia poet Jayadev composed a hymn in Sanskrit incorporating Lord Buddha as one of the ten recognized Avataras.

Even the adherents of Saivism, Jainism and Buddhism were engaged in rivalry as the Deity

was supposed to be the Lord of their centre of veneration. As a result the Lord came to be worshipped by many a devotee from different sects and faiths. In the Siva temples, a myriad of gods, Jain Thirthankaras, Lord Buddha and the Hindu deities like Surya, Ganesh, Durga and the trinity – Sri Jagannath, Balabhadra and Subhadra are worshipped with due fervour. It is a tribute to the evolution of Lord Jagannath, irrespective of the claims and the counter-claims by different faiths, that He truly deserves the title The Lord of the Universe and the nine day festival of Rath Yatra is celebrated year after year by admirers and devotees across several faiths. In that jostling crowd, the Lord, devotees and their devotion become one and inseparable. The Lord descends to the level of His countless devotees in a bid to elevate them to the stage of celestial beings.

Lilabatara Sri Jagannath

Dr. A.R. Mohapatra

Lord Jagannath the Lilabatara
A Mystical Supreme Deity of Universe
You have the forms; SAKARA
And no forms: Nirakara
You have all Divine qualities; SAGUNA
And no qualities: Nirguna.

O Lord ! You are Daru Brahma
Having no hands or legs, eyes or nose
However, you can see everything and do
So you are almighty and all powerful.

You are the great, Omnipotent
The Lord of the Universe and

The Lord of SABARA tribes
So also the Lord of King Indradyumna.

O Lord ! You are Lord of Kaliyuga
Lord Bishnu, Shri Rama, Sri Krishna
You are our Father, Bandhu (Friend)
Philosopher and our beloved Lord.



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Sri Chaitanya Mahaprabhu and Deuljhari

Prof. Sanatan Mishra

Athamallick one of the princely states of Odisha is famous for its beautiful natural surroundings with a rich cultural heritage. Nature presents a panoramic view all the year round on this land, because of the presence of green mountain ranges of Panchadhara and Sureswari and on the south the river Mahanadi. These are endowed with many legends and folklores and attract the sight seers from different parts of the country.

In such beautiful natural scenic surroundings the holy shrine of Lord Siddheswar Baba is situated at a distance of 5 kms towards, the west of the town Athamallick. There are more than 24 hot springs in the close

proximity of the temple of Siddheswar Baba. Because of the hot spring this place has become famous for travellers, sight seers and also pilgrims.

Legend goes that in the days of yore then local king Subarnakeshari had a dream.

Somebody has directed him to construct one lakh temples in that particular area over one night for which king invited the celestial Architect Lord Biswakarma for the purpose. Architect tried his best but could not complete the task assigned to him. One was left and that left out temple is the present temple of Siddheswar Baba at Deuljhari.

Along with the temple, there are other





temples of Siddheswar Baba, Maheswar Baba, Jogeswar Baba, Kedarswar Baba and of Goddess Parbati and Maheswari. The water of the nearby hot spring is purely hygienic and one bath will cure all types of skin disease and Filaria. Moreover it is believed that one bath will wash away all the sins committed by a person as well as all the desires are fulfilled by the grace of Baba.

Mahaprabu Sri Chaitanya on his sacred journey to the holy city of Vrindaban being enamoured by the calm and tranquil atmosphere of this place stopped here for some hours and had his holy bath 3 times in morning, noon and evening in this hot spring. In order to commemorate this incident the holy foot prints of Mahaprabu are installed there. For this purpose all possible efforts are made by the Chaitanya Research Association, Khordha. The incident has been fully described by the eminent Gaudiya Baishnab late Dr. Fakir Mohan Das in his book Chaitanya Mahaprabu Padan Kaputa Odisha. it is mentioned above that Sriman Mahaprabu

reached this Deuljhari passing through the villages like Korum, Regaru, Tikerpada, Dalki and Athmallick, Orum, Reguru, Tikerpada, Dalki and Athmallick. After spending some hours here at Deuljhari Mahaprabu continued His journey and took rest at Dhanupali of Sambalpur. While passing through the woodlands and dense forest of Athmallick Mahaprabu made the wild animals like Tigers, Bears, Lions, Elephants dance along with aboriginal mass (Adibasies) of forest by constantly uttering the holy Name of Lord Sri Krishna. This forest road is famous as Jharikhand.

Lastly it is felt that many of the beauty spots and places of rich cultural heritage of Athamallick lie undiscovered. If attempts are made by both public and state government these hidden treasures of nature can come to light which will add to the glorious tradition of this scenic land.

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Jagannath Cult and its Linkage with Tribal Culture

Dr. Chitta Ranjan Mallia

The origin and antiquity of Lord Purusottama-Jagannath, the Lord of the universe, are shrouded in considerable to know how and when the God came to be worshipped at Puri and became one of the prominent deities of Hindu pantheon. It is also difficult to know whether the God was originally an Aryan deity or a tribal deity later on Aryanised due to the mingling of the Aryan and non-Aryan cultures.

According to the tradition recorded in the “Utkal Khanda”¹ of the Skanda Purana, Indradyumna, the ruler of Avanti in the Satya Yuga and a great votary of Lord Visnu, sent Vidyapati, the brother of his family priests, to Odradesa to locate the exact place where Lord Nilamadhava (Visnu) was worshipped secretly. Coming to Odradesa Vidyapati took shelter in a Sabara village, very near to the Blue-Mountain (Nilasaila).



Winning over the friendship of the Sabara chief Visvavasu and marrying his daughter Lalita, Vidyapati was able to see Lord Nilamadhava. After tracing the route to the shrine of Nilamadhava Vidyapati went back to Avanti to inform his sovereign Lord Indradyumna the whereabouts of Nilamadhava. The King, accompanied by Narada, set-out for Odradesa to pay homage to the Lord. But at the border of the country he came to know about the miraculous disappearance of the Lord. He became extremely sad. Narada consoled him saying that the Lord would appear in the form of a Daru (Sacred

Wood). A few days after, Lord Nilamadhava Himself appeared in a dream to Indradyumna. The next day the king and his attendants brought the “Daru” from the sea-shore and placed it on the Mahavedi with respect.



As directed by the Lord in the dream, Indradyumna ordered for fashioning beautiful images out of the sacred “Daru”. But strangely no carpenter was available. At last Visvakarma, the Divine Builder appeared in the guise of an old carpenter and agreed to build the images on the condition that he be allowed to remain undisturbed inside the temple for twenty one days. As days passed on the sound of the carpenter’s tools became thinner and thinner and when no sound was heard, queen Gundicha became impatient and curious. On her insistence, when the doors of the temple were opened no carpenter was found inside and the images of Jagannatha, Balabhadra and Subhadra were found incomplete.

This legend, with slight variations, is also mentioned in the Brahma Purana² as well as in the Odia Mahabharat³ of Sarala Das. Very interestingly Indradyumna legend associating the Sabaras with Lord Nilamadhaba (Jagannath) is also supported by epigraphic and historical evidences. The Sabaras, who belonged to the Proto- Austroloid tribe, were the worshippers of tree in the Vindhya range and Mahendragiri from the earliest times. They were the worshippers of the Sthanumurti⁴ (a branchless trunk) which in course of time replaced the primitive tree worship. Later on this worship of the Sthanumurti seems to have mingled with the worship of the God Purusottam Visnu. In the Rig Veda⁵, there is a passage which refers to the Lord of Daru (Adojad Daru Plavate Sindhohpare a Purusam). According to the fourteenth century Vedic commentator Sayana⁶ (1300-1380 A.D.) this Daru represents the image of Purusottama – Vishnu. This view is also supported by a fifteenth century tradition as recorded in the Kondavidu copper plate grant⁷ of Gandeva of the time of Gajapati Kapilendradeva. According to the tradition

Jagannath resembles the log of wood as spoken of in the Sruti (Sa bhagavan srutyukta Daru akrtih). The Sabaras worshipped a deity named Kitung who had ten synonyms. One of those familiar synonyms was Jaganta or Jaganaelo.⁸ The Sabaras who were the worshippers of Jaganta made of wood, were also devout worshippers of Madhava, the predecessor of Lord Jagannath according to another tradition recorded in the Skanda Purana⁹. This leads us to believe that Lord Jaganta of the Sabaras in course of time was converted into the Aryan god Jagannath, who is no other than Madhava or Krishna. With gradual Aryanisation the Sabaras were influenced by the Brahmanical form of Hinduism and incorporate the principles of Brahmanism in their socio-religious life.

In this connection there is a very interesting tradition recorded in the Vizagapatnam plates¹⁰ of Anantavarman Chodagangdeva of the year 1119 A.D. This tradition says that Kamarnava conquered the Mahendragiri region towards the close of the fifth century A.D., acknowledged a tribal deity of the Sabara tribe as Siva-Gokarnesvara and worshipped it as the tutelary deity (ista devata) of the family. Bestowed with grace by the Lord, Kamarnava climbed down the mountain, killed the chief of the sabar tribe and conquered Kaling. This tradition speaks of the Aryanisation of a tribal deity. This process of Aryanisation started due to the migration of Vedic Brahmins from North to other parts of India and the spread of the Aryan culture. A verse in the Bhagavata Purana¹¹ informs us that the Kiratas, the Hunas, the Pulindas, the Abhiras and other tribal people were influenced by the worship of Lord Visnu. This process of intermingling of the Aryan and non-Aryan cultures led to the Aryanisation of many tribal deities.



It is very interesting to note a lot of similarities between the tribal ritual of renewal of the “Post” representing Stambhesvari or Khambesvari and the Navakalevara ritual of Lord Jagannath at Puri. According to the tradition followed in the Jagannath temple, during Navakalevara the Patimahapatra¹² (head of the half-Sabara Brahmins who were the descendents of Brahmin Vidyapati and Sabari Lalita) who leads the party of the Daitas (Sabaras who were the descendents of Visavvasu) to find out the Daru for the four Deities (Jagannath, Balabhadra, Subhadra and Sudarsana) and goes Kakatpur and told in a dream by Goddess Mangala the exact location and the appearance of the Darus. In case of the renewal of the tribal deity Stambhesvari the Goddess Herself appears in a dream to the Bhejini¹³ (medium) and indicates the spot where the tree is to be found. The tree to be selected must display certain features which are similar in both the cases. In case of the tribal custom the new tree, before being cut off, is worshipped with the sacrifice of a sheep or a goat and the first stroke on the tree is always performed by the Dehury (chief priest of the tribal deity). In case of the Daru of Lord Jagannath the sacrificial ritual is symbolically performed and the first stroke is performed by the chief priest called Acharya. In both the cases the tree should fall to the east and should not touch the ground in any case. The tradition that the logs should be carried in a special cart exclusively pulled by human hands and should not touch the ground is followed in both the cases. The carvings of the images of the Puri temple is done by carpenters in a closed room and nobody except the Daitas and Pati Mahapatra are allowed to enter the place where the figures are being carved. The carpenters are to lead a pure life and observe certain rituals during this period. In case of the tribal custom the carpenter is to abstain

from drinks and drugs and to lead a pure life¹⁵. Just as the sacred Daru is inserted into the images of Jagannath, Balabhadra and Subhadra before their consecration, five metals (gold, silver, iron, copper and brass) are inserted into the ‘post’ (Stambha) of the tribals before it is consecrated.

Moreover, the images of Jagannath, Balabhadra and Subhadra are crude and have” a tribal look”¹⁶. The ‘post’ representing stambhesvari is also crude and sometimes the figure of Nrusimha (an aspect of Jagannath-Vishnu) is carved on the ‘post’ in a very crude form. Wooden image of any Hindu deity is not found anywhere in India except at the Puri temple. All these similarities between the Puri Navakalevara ritual and that of the tribal deity Stambhesvari lead us to suggest a close link between the Hindu god Jagannath and the tribal deity Stambhesvari. The marriage of Brahmin Vidyapati with Sabari Lalita is an important step towards the assimilation of Aryan and non-Aryan cultures.

The Sabaras also play a distinct role in the daily worship of Lord Jagannath at Puri. A special group of priests, the Daitas (descendents of the Sabara chief Visvvasu, the first worshipper of Lord Jagannath in the hoary past), who are called the relatives of Lord Jagannath, is entrusted with many important services. During the anavasara¹⁷ (sickness of the deities) ceremony of the deities, it is not the Brahmins but the Daitas who take up the worship. During this period the Vedic offerings and rituals are stopped.

The Daitas also play important roles at the outset of the Car festival. During this period the Deities are worshipped not in Vedic lines but in tribal lines. Even the Deities are dressed in Sabara costume. Moreover, Dr. K.C. Mishra¹⁸ points out very rightly “The Deities move towards



the cars in north-west (isana) direction whereas in Aryan process the procession moves towards eastern direction. Hence, the north-west movement of the deities towards the cars obviously points to the impact of the Sabara convention on the festival”.

Since the Daitas (Sabaras) claim Jagannath as a member of their family, they sit together with the Lords and take the “Gyantisara” (the dishes taken by the members of the same family together). As descendents of Lord Jagannath the Daitas claim on the articles used by the deceased Jagannath after Navakalevara. After disposing of the old figures the Daitas take both and observe mourning because of the death of one of their clan members. They weep on the death of Lord Jagannath and for ten days they remain in a state of impurity, observing all sorts of obsequies prescribed in the Hindu Dharmasastra. On the tenth day they cut their nails, shave and take a purificatory bath in the Markandey tank.

The very fact that the Daitas even today consider Lord Jagannath as a member of their clan and observe all sorts of obsequies, is a clear proof of a strong and definite link between Lord Jagannath and the Sabaras. This process of Aryanisation of Hinduization began with the migration of Brahmins from north-west to other parts of India, the supremacy established by the Aryans and the rise of the Hindu kingship.

Anthropologists talk about ‘Great Traditions’ and ‘Little Traditions’. The little traditions of the rural society or tribal communities are plentifully observed in the Indian society. Jagannath cult is derived from the little traditions of worship by the Savara tribal has been sanskritised by Brahman priests and Rajas at Puri. The new seat for worship is located here. But this ritual has undergone universalisation by being

elevated the supreme godhead of the Hindu life. Jagannath has been identified as Vishnu, the Supreme Lord of the Universe. He is the penultimate incarnation of Lord Vishnu. Professor L.K. Mohapatra, the noted Anthropologist observes : If this is a process of Universalisation, in Odisha the cult itself has undergone the process of parochialisation too, as in Western Odisha, where each village celebrates Ratha Yatra of Lord Jagannath in its own ways in emulation of the world famous Car Festival of Lord at Puri. Similarly, if the supreme godheads of holy trinity Vishnu, Shiva and Brahma belong to great tradition, their worship has been parochialised in the little traditions for the last two hundred years or so in Odisha by holding Trinath Mela.

Integration of little and great tradition is exemplified in Jagannath Cult. This cult has evolved as the magnetic central cult of Odisha with all aspects of regional cultural development. The associated values of tribal heritage in this cult the basic fraternity and equality of all men as devotees of the Lord, the absence of commercial taboos among castes while partaking of the sanctified food offered to the Lord, the folk medicine administered to the god at the time of illness and the divine directions in dreams visions and miracles are all integrated into the cult system. Here, the ‘Little traditions’ associated with the Lord co-exist and are valued along with elements of ‘great traditions’ rituals and institutions introduced and mediated by the Brahman priests and Rajas. (Mohapatra)

Lord Jagannath – The Tribal Deity

The sacred temple of Lord Jagannath stands on the hillock “Blue Mountain” in the heart of Puri. It represents a lovely picturesque panorama of great Odishan Architecture. It’s a monument of the 12th Century A.D. with all the



richness and novelty of the Kalingan style of architecture known as “Sikhara”, which is mainly predominant in Eastern India. The temple of Jagannath Puri was built by Ananta Barman Chodaganga Dev during 12th century A.D. and was completed by Ananga Bhima Dev, and this temple is one of the tallest monuments in the country; height is about 65 metres i.e. 214 feet 8 inches from the ground level. It stands on an elevated platform of stone measuring about 10 acres, which is located in the heart of the town and presents an imposing sight.

The temple is bounded by two enclosures. The inner enclosure is 400' x 278' size and known as Kurma Bedha. The outer enclosure is of 665' x 644' size with the height varying from 20' to 24' and popularly known as Meghanad Prachir. The temple has four gates at the eastern, southern, western and northern midpoints of the Meghanad Prachir. They are called Lions gate, Horse Gate Tiger Gate and the Elephant Gate.

Legends of the Lord

Legendary account as found in the Skanda-Purana, Brahma Purana and other Puranas and later works in Odia state the Lord Jagannath was originally worshipped as Neela Madhab by a Savar king (tribal chief) named Viswvasu. Lord Nilamadhaba (formerly worshipped as Kitung) appeared in a dream of Indradyumna, the legendary king of Malawa, and told him to bring back the Lord to “Malawa. Then the King sent “Bidyapati” to trace out the deity who was worshipped secretly in a dense forest by Viswvasu. Vidyapati tried his best, but could not locate the place. But at last, he managed to marry Viswvasu’s daughter Lalita. At repeated request of Vidyapati, Viswvasu took his son-in-law blindfolded to a cave where Neelamadhab was worshipped.

Vidyapati was very intelligent. He dropped mustard seeds on the ground in the route. The seeds germinated after a few days, which enabled him to find out the cave later on. On hearing from him, king Indradyumna proceeded immediately to Odra desha (Odisha) on a pilgrimage to see and worship the Deity. But, the deity had disappeared. The king was disappointed. The Deity was hidden in the sand. By seeing this, Indradyumna made his mind that without having a *darshan* of the deity he would not return to his palace. Then he observed fast unto death at Mount Neela. Then a celestial voice cried-thou shall see him. Afterwards the king performed a horse sacrifice and built a magnificent temple for Vishnu. Narasingha Murti brought by Narada was installed in the temple. During sleep, the king had a vision of Lord Jagannath. Also an astral voice directed him to receive the fragrant tree on the seashore and make idols out of it. Accordingly the king got the image of Lord Jagannath, Balabhadra Subhadra and Chakra Sudarshan made out of the wood of the said tree and installed them in the temple.

History of Jagannath Cult

The Hindu devotee believes that Lord Jagannath is eternal. Thus, we have two versions of the origins. One is the popular legends based on Puranas and Folklore. The other is the statements of the scholars who have tried to collate evidences from known history, archaeology and ancient literature to drag surmises about the history and the origins. Eminent writers and poets like Sarala Das, Jagannath Das, Balaram Das, Achyutananda Das propagated the cult of Jagannath. After the visit of Shri Chaitanya in A.D. 1501 this cult of devotional love predominated in Odishan religious life and literature. Odisha came under the Muslims in 1586,



after which profound changes took place in the social and religious life of the Odia People, the impact of which fell on the worship of Lord Jagannath. Under the Maratha Rule, Odisha got no patronage and religious place, but the institution of Jagannath flourished, because of the zeal of the Maratha nobles. Not only architectural additions were made by way construction of “Meghanada Pachery of 20 feet height but an all-round architectural and religious development was made in this sacred Temple. Brahmachari Gosain, a Maratha Saint who had political influence got the dilapidated temple of Jagannath decorated with these relics. The famous work of this saint was the removal of one Aruna Pillar from Konark to the Singhadwar of Puri Temple where it is found today.

Tribal Deity- Legendary and Historical Views

Although scholars differ on the origin and evolution of Lord Jagannath, all of them agree that Lord Jagannath is basically a tribal deity from legendary as well as from historical evidences. According to some, this evolution has started with the appearance of the primitive man and has undergone the process of evolution till ultimately worshipped as Rastra Devata, Jagannath. From legendary point, it can be stated clearly that Biswabasu belonged to Savara tribe, who worshipped the Lord Jagannath. Apart from the above mentioned faiths, all historians agree that Vindhya region in the west constituted the habitat of the Savaras. Savaras speak Mundari dialect. The Mundari dialect is the primitive form of modern Odia and Purva Magadhi language. Though the tribals speaking Mundari language were divided into different tribes like Savar, Kandha, Munda and Gonda etc., they primarily belonged to a larger community. The descendants of these primitive people still inhabit the hilly regions and forest lands of Odisha. Some of them

use Mundari dialect as means of communication. Besides language, close similarity is noticeable in their religious thought and worship, and in the form of their presiding deities. Among these tribals who spoke Mundari dialects, tree or Khamba (pillar or post) worship was in vogue. In trying to give a human shape to the tree or Khamba (post) they in fact gave it strange shapes. Perhaps that might have originated the shape of Lord Jagannath. We see a unique combination of shape and shapeless in this tree of Khamba deity. This structure is their own original creation. That, Lord Jagannath is being worshipped in Shreeksheetra Puri from time immemorial is based on Puranic evidences given by scholars. However, there is no historical evidence of worship of Jagannath at Puri prior to, the 10th century A.D. when Yayati Kesari was the ruler. But we come to know from the Indrabhuti's Jnanasiddhi about the place of Jagannath. Pt. Neelakantha Das has mentioned that the Savaras were worshipping the image of Jagannath made of neem wood in a place called Sambal (Samal, now in Talcher of Angul District) in Uddiyan, the kingdom of Indrabhuti. We can say that Jagannath was worshipped in some part of Uddiyan prior to the rule of Yayati-I. Indrabhuti has described Jagannath as Buddhist deity in Jnanasiddhi. In the opinion of Indrabhuti Jagannath was worshipped by the Savaras in one of the Buddha Viharas.

The Puspagiri Vihar which has been mentioned in Hieun-tsang's travelogue has not yet been discovered. Possibly it has been completely destroyed. Although history is completely silent over this issue, it may be said that it was destroyed due to anti-Buddhist activities of king Sasanka and his feudatory chief Madhav Raj-II in the 7th century A.D. Prior to its destruction Jagannath was shifted to a place in Sonapur in Uddiyan and kept hidden under the earth. Jagannath was shifted before the arrival of



Hieun-Tsang and Puspagiri Vihar was destroyed after his departure. But by that time Jagannath was accepted and recognized as the most popular deity. Therefore, after 80 years from the rule of Sasanka and Madhav Raj-II, we see Indrabhuti as a worshipper of Jagannath in 717 A.D. There are various opinions about the place where the image of Jagannath was lying buried. Madalapanji (the temple Chronicles) identifies this place with the village Gopali of Sonepur. The Madalapanji records legend of king Yayati recovering the wooden images of Jagannath from the Sonepur region where it was lying buried for over 144 years. Since, the images were damaged, new images were made out of the trees brought from Sonepur. Even now in the forest of Kakdein and Kotsamalai of Sonepur lives a Savar tribe that knows the technique and art of making Jagannath images out of neem wood. A good number of them in the past were settled at Puri as tribal priests through the patronage of Yayati-I for worshipping Jagannath. The Odra kingdom inhabited mostly by primitive Savaras was famous even from the time of Mahabharat. We find the mention of Odras in the Dharma Sastra of Manu. The name of an Odra king is found in the Mahabharat. From the ancient time, the primitive Savaras were the worshipper of Khamba.

Whether the Khamba tradition came to Odisha through the practice of Vedic religion or through primitive tribal worshipping is not very clear. It has to be noted that the concept of Lord Jagannath has a tribal history behind it. Sabaras, the earliest tribal inhabitants of Odisha, were tree worshippers, and all their rituals involved dancing and singing before the 'Kitung' or 'Jaganta' or God. It is believed that when the Vedic people occupied Odisha, they adopted many of the local tribal traditions, which included the transformation of Jagannath from 'Jaganta'. The Origin of Lord Jagannath, the presiding deity of the holy city of

Puri, around whom the religious life of Odisha has evolved from hoary past has been shrouded in myths and legends. Analysing the legendary association of Jagannath with a class of aborigines, called Sabaras, the peculiar nature of the wooden icon of the deity and association of a class of non-Brahmin priests, called Daita, who are presumed to be of tribal origin with the worship of the deity, some scholars hold that Jagannath was originally a tribal deity. Anncharlott Eschmann holds that the Navakalevar ritual, i.e. the ceremony of periodical renewal of the deity is a tribal custom. Such practices of renewal of wooden deity are found among the primitive tribes like Saoras and Khonds. If Lord Jagannath was tribal in origin, at what stage and how was he metamorphosed into a Hindu deity?

The legends regarding the origin of Jagannath, which have been recorded in various sources such as Mahabharat of Sarala Das, Deula Tola of Nilambar Das, Skanda Purana, Brahma Purana, Narada Purana, Padma Purana, Kapila Samhita etc., suggest the tribal as well as Brahmanical links of the deity in the initial stage. According to Sarala Das's Mahabharat, the deadbody of Lord Krishna, transformed into wooden form, landed at the Puri seashore; Jara Sabara, an aborigine, picked it up and worshipped it; subsequently, Indradyumna, the king of Somavamsa, got three wooden images made out of the log and built a temple for the deities. According to Deula Tola, Indradyumna, the king of Malava, got piece of sacred wood which was the metamorphosed shape of God Nilamadhava from the Sabara chief, named Visvavasua, and out of the wood he carved three images. Both the stories suggest the Vaishnavite origin of Jagannath, but Indradyumna remains a legendary figure, and his historicity cannot be established on any safe ground. Some have identified him with the Indradyumna of original Mahabharat and



considered him to be quite an ancient figure of pre-Christian era. If we accept the version of Sarala Dasa's Mahabharat, we may feel inclined to identify him with Indraratha, the Somavamsi king of tenth century A.D. But identification of Indradymna with Indraratha, built the Jagannath temple at Puri.

Regarding tribal origin of Lord Jagannath, it is said that Nilamadhava was worshipped by Savara King Viswabasu inside the dense forest of Nilagiri (the Blue Mountain). Subsequently Nilamadhava disappeared and reincarnated in the forms of three deities Lord Jagannath, Subhadra and Balabhadra. These three deities together symbolize Nilamadhava (Nila-Ma-Dhaba). Nila (Blue) represents Lord Jagannath, Ma (Mother) represents Goddess Subhadra and Dhaba (White) which represents Balabhadra who are worshipped at Puri. The Savaras became known as Daitas who are the hereditary servitors of Lord Jagannath. They observed the funeral rites of Lord Jagannath during Navakalevara (when the deities change their body and the sole responsibilities of Snana Jatra and Sri Gundicha Jatra are bestowed upon these Daitas. The worship of Lord Jagannath by Savara is also mentioned in Darubrahma Gita written by Jagannath Das in 16th Century AD and in Deula Tola written by Nilambara Das in 17th Century AD. Regarding origin of Lord Jagannath, historian William Hunter also remarked that the aboriginal people worshipped a Blue Stone inside dense forests as Nilamadhava the Dravidian God, who was offered *kacha* (Raw) food by the primitive tribes and with the passage of time as the Aryan elements introduced Jagannath into Hinduism he is worshipped as God of Aryan (a more civilized race) who is offered *pakka* (cooked) food. At present these two fold worship coexist side by side. Till today the Sauras or Savaras worship trees "the Nature God" known as "Kitung" which means God. They do not cut

trees because they believe that Kitung dwells inside the tree. Kitung is otherwise known as Jagant and according to them Jagant is the 10th incarnation of Vishnu. As it is said the word Jagannath is not a Sanskrit word nor it is a Pali word but a derivation of Austric word Jagant.

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Jyoti Brahma Upasana

Damodar Pradhani

1. Very often the Jagannath cult exhibits various contradictions in its thought and philosophy. Just as the Jagannatha Cult is an assimilation of the various forms of religion and modes of worship, so also it merges within itself the different systems of philosophy. In particular, in the ritual and day to day worship we trace the impact of the systems like *abheda*, *bheda*, *bhedabheda* and *acintyabhedabheda*. For instance, there is the feeling of *abheda* in the acceptance of Mahaprasad by one and all. There is also the concept of *bheda* regarding the *naivedya* before it is offered to the deities in so far as it cannot be touched and seen by any one except the chosen Supakaras. Further, there is the idea of *bhedabheda* in respect of the water used in worshipping the Lords. It is brought to the temple by Sudras but carried to the Ratnavedi by Garabatus, who are Brahmins. Lastly, the concept of Acintyabhedabheda as discernible in the rituals of Nabakalevara which occurs once in every twelve years or even nineteen years. The Daitas, who are the descendants of the family of the Sabara chief Visvvasu, assist in carving the images of the deities and are identified as kinsmen of the Lord. At the sametime they are not entitled

to ornaments proper to the rituals. These apparently contradictory ritualistic practices offer a unique mystery to one at the outset, but viewed in the perspective of the co-ordination of different cultures and religions that has taken place at Jagannathapitha, they only help to establish how different systems of philosophy were merged in the cult, which is its unique feature.

2. The Lord Jagannatha is all pervading and ominipresent and He combines in Himself all the main five Hindu deities namely Narayana, Rudra, Ganesa, Surya and Durga. When He is on the Ratna Simhasana of His temple, He is Narayana; during the Nabakalevara ceremony, He is considered as Rudra; during the Snana Yatra, He is conceived as Gajanan, (Ganesa); at the time of car festival, He is taken to be Suryanarayana; while enjoying the divine slumber (Sayana Yatra), He becomes a Durga. Thus all the main deities of Hinduism are considered to have been merged in Him. Thus, He is represented as a supreme God to Saibites, Saktas, Ganapatyas, Sauras and Vaisnavas. In Odisha, the five sacred signs at Mahavinayaka, Konarka, Puri, Viraja (at Jajpur) and Lingaraja (Bhubaneswar) are centres for



Pancadevatas the five deities, Ganesa, Surya, Visnu, Durga and Siva respectively.

3. The conception of Jagannath, Balabhadra and Subhadra as well as Sudarsana seems to have originated from the yogic tantric system and developed into the pauranic and Vaisnavite setting. Even though the images are seen in four different forms they are treated as one and the same, and that is why at the time of daily worship there priests simultaneously perform the rites according to the tradition.

4. Brahma is one and there is no second to it. The proponent of this philosophy is Sankara which is universally accepted. In earlier times the deities were probably not taken as separate entities but simply as the varying symbols of one deity called Brahman or Purusottama. It is thus logical to assert that there is no ground to consider the deities and their images as separate entities. The four deities being two males, one female and the remaining one ((Sudarsana) as male-female. This division of the forms into males and a female seems to have been a later feature of the cult. This is partly confirmed by the fact that Ramanujacarya, the great visitadvaitist, could this of imposing the *pancaratra* form of worship in the temple of Jagannath or naming the deities according to the *caturvyuha* system as given in the Tirtha cintamani of Vacaspati Misra of the 16th century.

Accordingly to this interpretation (also supported by Brahma Purana) the four deities Jagannatha, Balabhadra, Subhadra and Sudarasana respectively stand for Vasudeva, Sankarsana, Pradyumna and Aniruddha, the four primary vyuhas of the early *pancaratras*. But the order of placing the four images on the Ratnavedi, does not correspond to the order of

the *caturvyuhas*, because here they are placed as Balabhadra, Subhadra, Jagannatha and Sudarsana. If one of the forms is a female form, such as Subhadra – then it is unthinkable that the followers of *pancaratra* school could contemplate the conversion of it into a male form and support the conversion of the uniconic symbol of Sudarsana into Aniruddha Vyuha. So there seems to be some deeper reason why the mode of worship at this temple should be regarded as being originally a symbol or *pranava* worship. The four *matras* of Pranava or the four *padas* of Brahman, explained in the Vedas or in the Upanisadas came to assume various names and forms with corresponding *dhyanas*, Pranava *mantras* and *nyasas* in subsequent stages.

5. The conception of Jagannatha as Daru Brahma and the carving of the image into wooden form lend additional support to this argument. The three images are carved in wood not because stone and metals were not available, but because there was no traditional sanction in support of the representation of these forms in stone or metal. There is not only rigorous injunction that the figures would be cut in wood but also there is a special mention of the type of wood out of which these figures are to be carved. This tradition is rigorously followed even today when the occasion arises for the renewal of the images generally every twelve or nineteen years. So naturally the question arises why there should be so much stress on carving the figures in wood. The worship of the wooden forms as we have in the temple of Jagannatha cannot be confused with the aboriginal form of worship of mere wood or tree. The fact is that here is “wood worship” and not exactly the tree worship, many attempts were made to transform Daru worship into Brahman worship and how this passed through many stages.



The concept of Daru Brahma raises an important question and, in this context, reference to Pranava becomes indispensable. So Brahmanand Pranava were identified as one.

In the temple of Jagannatha three priests usually perform the worship simultaneously and there is not a fourth one, although the main images are four. The reason is that the fourth form is Jyoti Brahma or the Turiya or the Nirakara, and it cannot be directly worshipped but is worshipped only in the three manifest forms. Sudarsana, the symbol of Jyoti Brahma or Turiya, is “Arupa” or formless; so no specific form has been given to it. It is the soul of the universe. It represents the absolute Oneness or Unity of Being and at Turiya stage there cannot be any distinction between the subject and the object – between the Upasya and Upasaka. The fourth stage is misrepresented if any distinction is brought there. This is the reason why no worshipper sits before Sudarsana. Sudarsana is in that stage, from where all mundane worlds withdraw and it remains inaccessible to sense perception or mental representation.

6. There are two kinds of worship known as Antarvedi and Bahirvedi, as mentioned by the Purana. The worship of God during the performance of sacrifices is called the Antarvedi. According to the tradition about Jagannatha, the temple of Jagannatha was constructed after the completion of the Asvamedha sacrifice by Indradyumna, and the installation of the deity by Brahma. The again, the worship is of three kinds : Manasi Puja (Mental), Homa Puja and Berapuja (Image worship). Among these three the image worship is commonly the best, since the devotee can perform it with flowers, etc. according to his ability. By this worship his eyes are delighted by

the form of the God, and his mind is delighted by the satisfaction of his mind that he has worshipped and seen the formless God in this form. The devotee’s devotion becomes stronger and he acquires it early. So among these three kinds of worship, the worship of the image is the best. The worship of the deities in the temple is conducted according to the modes prescribed in such authentic works as Gopalarcanabidhi by Purusottama Deva, Niladrinathapujabidhi by Chodagangadeva, Niladrimahodaya by one Niladri Panda and another book called Durgotsavacandrika.

7. Another unique feature seen in the ritualistic worship in the Jagannatha temple is the tantric pancamakara mode which is partly adhered to. But the pancamakaras are identified in a manner that divests the individual items of the gross sensuality. The pancamakaras are as is well-known (1) Matsya (fish) (2) Mamsa (meat), (3) Madya (wine), (4) Mudra (money) and (5) Maithuna.

The first Matsya is substituted for green vegetables cooked with Hingu (asafetida). The second i.e. Mamsa consists of the preparation of Ada pacidi (ginger). The third i.e. “Madya” substituted for green coconut water offered in the bellmetal vessel. The fourth i.e. Mudra consists of a pudding prepared with sugar and flour (mixture) named as Kanti. The fifth i.e. Maithuna which consists of peculiar kind of dancing by Devadasis. But according to some this Maithuna aspect is represented by the Aparajita flower. This flower is conceived as Yoni. This shows that the tantric features are sublimated in the pure form at Jagannatha worship with the help of these Anukalpas (substitutes). It is a noticeable feature that Nrsimha is the guardian deity of the temple



and all the performances beginning from Puja to cooking are preceded by offering to Nrsimha first. It has a deeper significance. Nrsimha is the emblem of Brahma as propounded in the Nrsimha Tapini, Upanisada where Nrsimha has been described as Brahma i.e. Indeterminate being of whom Jagannatha is the determinate form.

8. Jagannatha is worshipped at present not only by the ten-syllabled Mantra, “Om Gopijanavallabhaya svaha, but also by the eighteen syllable one “Om Klim Krsnaya Govindaya Gopijanavallabhaya Namah”. This “Om” or “Pranava” is the reminiscent of the Vedic strand; Klim is indicative of the tantric one; while the other aspects of the mantras emphasise the puranic and Vaisnavite forms. The sign of coordination is not only noticeable in such *mantras* but it is also noticeable in other characteristic forms of the composite worship.

The modes of worship are partly vedic, partly Tantric and partly Puranic. The Vedic part consists of the veneration paid to the symbol Pranava – the symbol of Brahma. The tantric tradition evolved various *nyasas*, such as Sadanganyasa, Kesavadinyasa, Srstistithisarhharanyasa, Matranyasa, etc., Yaniras such as Sri and Bhuvaneshvari, Kriyas (Mudras) and Bijamantras. It is also to be noted that the yogic-tantric system of impaling the satcakras (Satcakrabheda) of the body is also given an important part in the mode of worship. The appropriate Dhyanas and Mantras propounded by the Puranic tradition explain the form, the nature, the character and the power of the images. The inherent power of the images that are worshipped and meditated upon fulfils the desired object of the devotee.

9. The Lord Jagannatha is worshipped according to Astaksari, (eight syllable), Dasaksari (ten syllable) and astadasaksari (eighteen syllable) *mantras* during morning, afternoon and evening (also night) respectively. The general invocation or *dhyanas* of the Lord Jagannatha is performed according to the *praparica saratantra* and mainly the *prapanca-samgraha*. Here the Lord is considered and worshipped as Krsna in various aspects. The morning meditation conceives Him as He was in His infancy (Valagopala), His abode is at Gopa- He is two armed. During midday (Madhyahna) He is meditated as a youthful god Krsna seated under Kalpa Brksha. His abode is at Vrmdavana, playing on flute and surrounded by Gopals, Gopis and cows. He is also two armed. In the evening (sandhya) He conceived as seated in the garden of Dvaraka inside the Mandapa. He is found armed and His abode is Dvaraka. At night He is meditated as one described in the Bhagavata Purana during the famous *rasakrida*, He is four-armed.

Balabhadra is worshipped in the Dvadasaksara Mantra (twelve syllable Mantra) Om Namoh Bhagavate Vasudevaya and also He is worshipped with the hymns of Purusasukta since He is treated as Virata.

Subhadra is worshipped as Bhuvaneshvari in *ekaksara mantra* “Om ‘Hrim’ Bhuvaneshvaryai Namah”. To establish the Pranava worship and to make the deities common for all sects, the worship has been prescribed according to the Hari-Hara cult. She is also worshipped in the Sri and Devi *suktas*. Sudarsana is worshipped in *saptaksara* or seven syllable *mantra*. His *mantra* is “Om Sahasrarahung Phat”.



10. However the Upasana of the Lord starts from the early morning and continues till the late hours at night the first item begins with the Dunduvi Vadya (sounding of drums), then the Vitarcho Mohapatra, a temple servant comes and examines the seal of the main door (Jaya Vijaya Dvara). After satisfying himself about the condition of the seal, he along with Palia Mekap, Pratihari, Akhanda Mekap and Muduli opens the main door. After this he, with a lamp, inspects everything upto the place where the images are installed in order to ascertain whether there is any impure thing or not. He then breaks the seal of the *gorbhagrha* and opens the door of the same. They then go up together to the Simhasana saying “Manima” “Manima” (Oh Lord, Oh Lord) and keep the lamps burning at both the sides. They then remove the tender cocoonut, perfumed water, betel nut etc. offered to the gods previous night and restore them to the store house. Here then the stotras are recited.

The next item follows with Mangalaratrika i.e. showing to the Deity twenty one lamps fed with ghee followed by Pistakarati. During this time “Suprabhadistatrams” (Auspicious hymns to rouse the Deity) are recited and auspicious instrumental music (Mangalavadyam) is played by the Vaisnavas. Thus the Deities are awakened. Tadapas (a kind of dress) are supplied. Then the old clothings are removed and new clothings are given. After this start other daily rites, namely washing the teeth and cleaning the tongue (Dantadhavana and Jihvallekhana). During the time of Abhiseka the painted wooden images are not actually bathed. They are reflected in three mirrors and the water is poured on the reflections of the deities in those mirrors only. Then again the deities are dressed in new clothings and decked

with ornaments and garlands. All these ritualistic performances are known as Avakasa.

Then comes the item public *darshan* called *sahana mela*. Hence the public is allowed to have a sight as well as touch of the Chaturddha Murati including the Jyoti Brahma. This item of daily ritual of the Lord has now become controversial as the advice of the learned Sankaracharya of Puri touching of the Lord has been restricted on spiritual grounds. Then the kitchen is cleaned and Homa is performed leading to beginning of looking. Then comes the working of the sun and Dwarapala Puja. Next comes Gopal Ballav, the breakfast of the Lord. Gopal Ballav contains Khua Manda, Papudi, Butter, Curd, Coconut Kora, Green Coconut etc. with betel leaf. After cleaning of the *garbhagruha*, then a curtail is put on the Chandan Argali (known as Tera) to prevent the people from seeing the deities and the morning worship, the Sakaladhupa starts. In Sakaladhupa the sixteen *upacara puja* is performed. Then the twenty course *Bhogas* are offered to the deities inside the *garbhagruha* before the Ratnavedi. After cleaning and *mailam* of the Lord Bhoga Mandap ritual is performed behind the Garuda pillar. This Bhoga also prepared for the public consumption as payment basis after being offered to the Lord. Then comes the unique Madhyana Dhupa in which fifty six kinds of Bhogas are generally offered to the Lord, after this Bhoga the Upasana of Karpura Arati is offered which indicates the deity are going to take the midday rest and the doors are sealed. In the evening the doors are opened by the Sevak and Sandhya Arati is performed. After a small break for public *darshan*, Sandhya Dhupa comes which is like other Dhupas. After Sandhya dhupa, the dresses of the Lord are changed and Chandanlagi upasana takes place. Then comes Badasinghar



Besa. Next Karpura Arati is offered along with recitation of Geeta Govinda accompanied with dance of Devadasis. Then the Laxmi Narayan image is brought near the store. In the mid night the akhanda dipa is put out with uttering of Manima Manima by Palia Pratihari and the doors are closed.

In brief this is the procedure of Upasana in Jagannath Temple for the Daru Brahma and Jyoti Brahma.

11. But before the priest begin the actual worship, they perform certain rites which are based on Vedic and Tantric principles, without which they are not eligible for the Puja ceremony. They should first of all utter initiatory *mantras* in the prescribed form. Thus they become worthy of performing the act of worship.

Damodar Pradhani, Sevayat of Lord Jagannath, Puri.

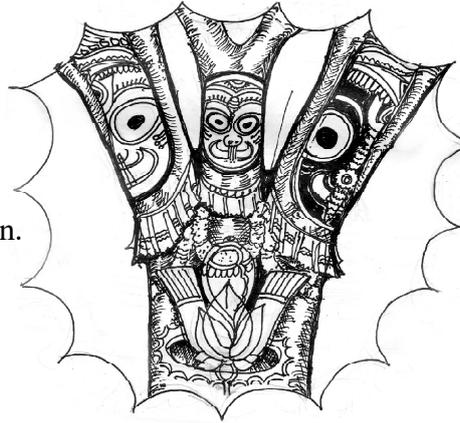
Blissfulness

Shyam Prakash Senapati
Trans. by Prof. Janmejaya Dwibedi

O Lord of Love !
A look at your enchanting eyes
wipes out all worries of life
Reverberates from the core
of my heart
the eternal Omkar.

O dear !
You are the Lord of my salvation.
The enchanter of the world
the Life of lives.

Some people beg for
a handful of rice
some need the luxury
of a palace
You can give someone heaven
hell to some



you are fountain of joy
and flood of tear
your blissful look
appeases all.

Though you are everywhere
it does not end our illusion
of attachment.

Be my guide
and lead me on
sprinkle on us
your blissful
illumination.

Prof. Janmejaya Dwibedi, Grand Road, Puri-1.



Ganesha Temples at the Jagannatha Temple Complex of Puri: A Recent Study

Dr. Ratnakar Mohapatra

Introduction

The worship of Ganesha is widely prevailing in the whole of India and it is considered to be the most popular deity in the Hindu pantheon. In the medieval period, the Ganapatya cult was popular in Odisha. The Ganesha images of Odisha generally fall under four categories such as *sthanaka*, *asina*, *nrutya* and *devi-sahita*.¹ These images are mostly appeared as *parsvadevatas* of the Shaiva temples and in some places are found to be worshipped as presiding deities. Ganesha is not only the god of auspicious but also the Lord of *Ganas*. Due to the popularity of Ganapatya cult, three temples for god of auspicious are found to be erected inside the Jagannatha temple complex, Puri. The exact geographical location of the temple of Lord Jagannatha is Latitude 19° 18^m 17^s North and Longitude 85° 51^m 39^s East, about 59 kms to the south-east of Bhubaneswar, the capital city of Odisha.² The inhabitants of the *kshetra* (Puri) were the worshippers of *Pancha Devatas* namely Shiva, Vishnu, Durga, Surya and Ganesha who were enshrined in different parts of the Puri town. The cult of Jagannatha assimilated the essence of

all the sects and evolved as a major religion of India. Ganesha shrines of the Jagannatha temple complex have link with various rites and festivals of Lord Jagannatha temple. Ganesha is one of the earliest Hindu gods and is referred to in the *Aitareya Brahmanas*.³ The study of Ganesha images and shrines are very interesting for the scholars of art history. From the religious and artistic points of view, the three extant Ganesha temples of the Jagannatha temple complex attract both devotees and scholars. Although the sacredness of these Ganesha shrines are slightly mentioned by earlier scholars, still the artistic features of these temples are not recorded in detail. Hence a modest attempt has been made in this article to highlight the art and architecture along with the religious importance of the three Ganesha temples, which are located inside the Jagannatha temple complex of Puri.

A. Ganesha Temple at the southern side :

The temple of Ganesha is situated in the inner enclosure of the southern side of the Jagannatha temple complex. The temple is a single structure of *rekha* order. This temple is built in both laterite and sand stones. It faces to south.



Art and Architecture of the temple

Vimana or Deula

The *vimana* is a *pancha ratha rekha* order structure and its height is about 35 feet from the surface of the temple complex. It is erected on the plinth or *pishta* of 2 feet high. The *pishta* of the structure is decorated by four horizontal mouldings. Base of the *bada* is square of 16 feet. The *bada* of the *vimana* or *deula* is *panchanga* type i.e. having five fold divisions such as *pabhaga*, *tala jangha*, *bandhana*, upper *jangha* and *baranda*. In the left side frontal face of the *pabhaga* of the *bada* contains a slab of *Ananta-sayee* Vishnu image, which is 3 feet in height. The niches of the *tala jangha* of *bada* are decorated with *khakhara mundis*. The intervening recesses between the *pagas* of *tala jangha* are filled with *simha-vidalas*, *gaja-vidalas* and *nara-vidalas*. The *bandhana* of the *bada* consists of two horizontal mouldings. The niches of the upper *jangha* are relieved with *pidha mundis*. The intervening recesses between the *pagas* of upper *jangha* are filled with *alasa kanyas*, erotic scenes and amorous couples. The *baranda* of the *bada* consists of four horizontal mouldings.

The central niches of the three sides of the *bada* are housed with *parshvadevata* images of dancing Shiva, Karttikeya and *devi Kali*. All these side deities are mostly eroded by nature, so the details of the sculptural features are not shown. Dancing Shiva is the *parshvadevata* of the western side. The two handed image of Lord Shiva has been installed on the double petalled lotus pedestal. Most of the parts of the image are eroded by nature. Both the hands of deity are completely broken. Karttikeya is the *parshvadevata* of the northern side. The four handed image of Karttikeya has been installed on the double petalled lotus pedestal. The image

of deity Kartikeya is also mostly eroded by nature. He displays usual attributes in his hands like other Kartikeya images of Odisha. *Devi Kali* is the *parshvadevata* of the eastern side. The two armed Kali image has been installed on the double petalled lotus pedestal. One leg and two hands of *devi* are completely broken. Two female *sakhi* figures are carved in standing posture on both sides of the slab.

The *bada* of the *vimana* is surmounted by the curvilinear superstructure, which displays five *pagas*. All the *pagas* of *gandi* are completely undecorated. The base of the frontal *raha paga* of *gandi* is decorated with an *angashikhara*, which is surmounted by *gaja-kranta* motif. *Dopichha* lions and *Deula Charini* figures are completely absent in their respective places.

The *mastaka* of the *vimana* consists of *beki*, *amalaka shila*, *khapuri* and *kalasa*. Here the *ayudha* and *dhvaja* are missing.

The sanctum preserves an image of eight handed Ganesha as the presiding deity of the temple. The slab of deity measures 6 feet in length and 3 feet in width.⁴ It is made of black-chlorite. The image of Ganesha has been installed on the double petalled lotus pedestal and it is carved in dancing posture. The pedestal of deity is finely decorated with flower devices and a devotee in kneeling posture. Mouse, the traditional mount of Ganesha is also carved on the right of the pedestal. The upper two hands of deity hold snake, the right side three hands possess rosary, broken tusk, one hand lies on his belly and the left three hands display lotus flower, a pot of *ladus* and *abhaya mudra* respectively. Two female *sakhi* figures are standing on both sides of the Ganesha image. Rahu head is decorated on the top of the background slab of deity. Two flying *apsara* figures are carved on the top corners of both sides



of the slab. Inner walls of the sanctum are completely undecorated.

The sanctum has one doorway towards the south. Doorjambs of the sanctum are excellently decorated with scroll works, flower designs, creepers with the frolicking boys and perforated *jali* works. The centre of the doorway lintel is carved with an image of Gaja-Lakshmi. Both sides of the Gaja-Lakshmi image of the lintel are relieved with flowers, flying *apsara* figures and lotus petalled designs. *Navagrahas* are carved on the architrave above the doorway lintel. They are all in *yogasana* posture with usual attributes in hands. Some of them are eroded by nature. Nandi and Bhringi are standing on both sides of the main doorway of the sanctum. They are acting as the *dvarapalas* of the temple. These two figures are also partially damaged by nature.

Date of the temple

There is no authentic evidence with regard to the exact date of the Ganesha temple of southern side. The architectural features of the temple indicate that the temple was built after the construction of the main Jagannatha temple of the site. Considering the iconographic features of side deities, the construction period of the Ganesha temple can be tentatively assigned to the 1st half of the 14th century A.D.

B. Bata-Ganesha Temple

The temple of Bata-Ganesha is situated on the inner enclosure of the southern side near the *natamandapa* of the Jagannatha temple complex. It is a small temple and consists of two components such as *vimana* and *jagamohana*. Although Bata-Ganesha temple is a small shrine still it is famous for its religious sanctity. The temple is built in sandstones. It faces to south.

Art and Architecture of the temple

Vimana

The *vimana* of the temple is a *pidha deula* and it is about 15 feet in height. The structure of the *vimana* is erected on the platform of 2 feet height. The *bada* of the *vimana* is completely plain. The *bada* of the temple is surmounted by the pyramidal superstructure, which consists of two flat shaped *pidhas*. There is only *kalasa* found from the top of the upper *pidha*.

The image of Ganesha is worshipped in the sanctum as the presiding deity of the temple. The four handed deity Ganesha has been installed in seated posture on the plain pedestal. He displays rosary in right upper hand, broken tusk in right lower hand, *parashu* in left upper hand and a pot of *ladus* in left lower hand respectively. The backside head of the deity is decorated with trefoil *makara* headed arch. There is no mouse carved in the pedestal of the deity. Inner walls of the sanctum are completely undecorated. The doorway of the sanctum is bereft of ornamentation.

Mukhashala

The *mukhashala* of the temple is an open *pidha deula* and it is about 12 feet in height. The pyramidal roof of the structure is supported by four pillars and it consists of two flat shaped *pidhas*. There is a small *mastaka* installed on the top of the upper *pidha*. Inner walls of the *mukhashala* are depicted with paintings of eight armed Durga and four armed Lakshmi. They are noticed in the western and northern sides of the inner wall respectively.

Mouse, the conventional mount of deity is installed on the circular pedestal of 2 ½ feet high and it is noticed in front of the *mukhashala*.



On the basis of the architectural features, the construction period of the temple can be tentatively assigned to the 16th century A.D.

C. Kanchi Ganesha Temple

The temple of Kanchi Ganesha is situated in the inner enclosure of the western side of the Jagannatha temple complex. It is a very small *deula* and built in sandstones. This temple consists of three structures such as *vimana*, *jagamohana* and *natamandapa*. All these three structures are thickly plastered with lime mortar and erected on the high platform of 5 feet. The temple faces to east.

Art and Architecture of the temple

Vimana

The *vimana* of the temple is a *pancaratha pidha deula* and its height is about 25 feet from the surface of the temple complex. Base of the *bada* is square of 15 feet. The *bada* of the *vimana* is *panchanga* type i.e. having five fold divisions such as *pabhaga*, *tala jangha*, *bandhana*, upper *jangha* and *baranda*. The component parts of the *bada* are not decorated. *Parshvadevatas* are absent in their respective places.

The *bada* of the *vimana* is surmounted by the pyramidal superstructure, which consists of five *pidhas*. *Dopichha* lions and *Deula Charini* figures are completely absent in their respective places.

The *mastaka* of the *vimana* consists of *beki*, *ghanta* (bell shaped member) above which there is another *beki*, *amalaka shila*, *khapuri* and *kalasa*. Here the *ayudha* of *mastaka* is missing.

The sanctum preserves an image of Ganesha as presiding deity of the temple. The

image is made of black chlorite and its height is about 5 feet. The four handed deity Ganesha has been installed in seated posture on the decorative pedestal. He displays broken tusk in right upper hand, rosary in right lower hand, *parashu* or hatchet in left upper hand and the left lower hand holds *Shridha devi*. The trunk or proboscis of the deity is touching the *shakti* of *devi*. Mouse, the mount of Ganesha is also carved on the right of the pedestal. People popularly call the deity (image) as *Bhanda* or *Natua* Ganesha. On the basis of tradition, Surya Narayana Dash has described that this Ganesha image was brought from Kanchi region by Kanchi expedition of king Purushottama Deva of the Suryavansi ruler of Odisha.⁵ After defeating king Salva-Narasingha Deva of Kanchi, Purushottama Deva had taken away this Ganesha image along with the image of Sakhi-Gopal as the trophy of his victory.⁶ The iconographic features of the Ganesha image indicate that it is not made in the traditional art style of Odisha. Most probably, it was brought from Kanchi by Purushottama Deva, the Gajapati ruler of Odisha. The iconographic features of the Ganesha image are not found same in any other Ganesha images of Odisha.

Inner walls of the sanctum are completely undecorated. The sanctum has one doorway towards the *jagamohana*. The doorway is devoid of decorative ornamentation.

Jagamohana

The *jagamohana* of the temple is a *pidha deula* and its height is about 15 feet from the surface of the temple complex. Base of the *bada* is rectangular and it measures 18 feet in length and 10 feet in width. The *bada* of the *jagamohana* is *panchanga* type i.e. having five fold divisions such as *pabhaga*, *tala jangha*, *bandhana*, upper *jangha* and *baranda*. The



body of the *bada* is undecorated. The *gandi* of *jagamohana* is a pyramidal superstructure. There is only *kalasa* installed on the top of *shikhara*. Inner walls of the *jagamohana* are completely plain. It has two doorways; one on the eastern side and another on the western side.

Natamandapa

The *natamandapa* of the temple is an open flat roof structure. Its height is about 12 feet from the surface of the temple complex. The base of the structure is rectangular and it measures 22 feet in length and 8 feet in width. Masonry steps of ascending order are provided for approach towards the *natamandapa* as well as the sanctum.

Considering the architectural designs, the date of the temple can be tentatively assigned to the 2nd half of the 15th century A.D.

Conclusion

Thus, it is known from the above discussion that all the extant Ganesha shrines of the Jagannath temple complex were built in the medieval period. The existence of Ganesha temples proves that the worship of Ganapati cult was also prevalent in Puri. The presiding deities of the southern side Ganesha shrines contain the iconographic features of Odishan art whereas the presiding deity of western side Kanchi Ganesha temple possesses the artistic features of the South Indian art. On the basis of Kanchi-Kaveri episode, the Ganesha image of the Kanchi Ganesha temple was brought from Kanchi by king Purushottama Deva, the Suryavamsi ruler of Odisha. The existence of Ganesha temples along with other temples at Puri proves that the

inhabitants of Puri were the worshippers of *Pancha Devatas* namely Shiva, Vishnu, Durga, Surya and Ganesha. Those devotees who visit Lord Jagannatha temple, they also do visit Bata Ganesha, Kanchi Ganesha and southern side another Ganesha shrine of Jagannatha temple complex of Puri. Although the architectural patterns of the above Ganesha temples of the Jagannatha temple complex are not so significance, but from the religious and artistic points of view these three Ganesha shrines are very important in Odisha.

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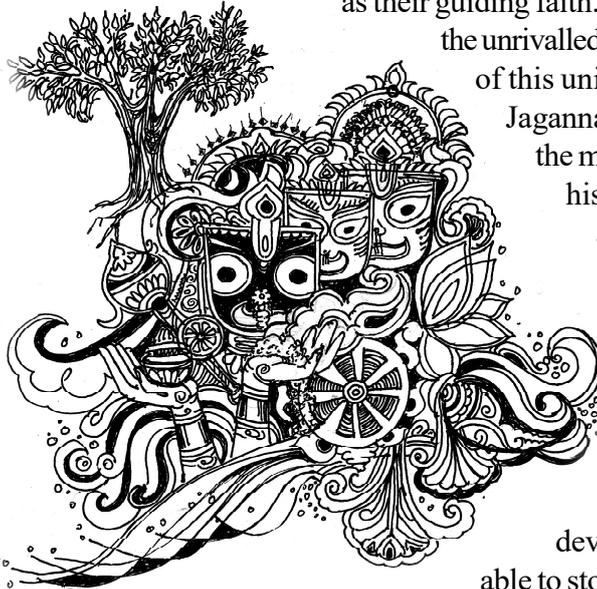




Sri Jagannath, A Symbol of Secularism - An Analysis

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The Most revered deity of Utkal, Darubrahma Sri Jagannath is Himself the God of universe. Lord Jagannath is the nerve centre of the all India spiritual consciousness. Indian culture is not different from Jagannath culture in any respect. Jagannath culture has been disseminating the message of peace, friendship, love and integrity in the length and breadth of India since ages. There is no doubt that Indian culture has become glorious because of the influence of the Jagannath Culture on it. Srikshetra has the reputation of being the ground of germination of several spiritual awakenings down the ages. Several Indian sages have stepped on the soil of Srikshetra over the ages. It is the considered opinion of several historians that the Jagannath culture is the only faith which has the ability to nourish not only the Indian culture but also the



tranquility and integrity of the world-war dreaded human race of the entire universe. Eventhough there have been many shades in Indian religious movement all have accepted the Jagannath culture as their guiding faith. Shri Jagannath has been the unrivalled god of each human being of this universe. He is the Shabari Jagannath to the Adivasis. He is the most loved God of Salbeg, his Musilm devotee. He is, at the same time also the most revered God of other Gods, Brahmins, Chandals, Hindus, Sikhs, Buddhists, Jains, Vaishnavas, Shaktas at all. There has been anecdotes of devotee Salbeg having been able to stop the onward movement of a chariot-driven Lord Jagannath on the grand road of Srikshetra, by his powerful song of appeal sung from the far off Brundaban.

The Jagannath culture has assimilated into it the philosophy of the Veda, Geeta, Kalpasutra,



Tripitak, Jelavesta, Bible, Quran, Granth Sahib at all. Followers of many religious faiths have strived hard down the ages to embrace Lord Jagannath as their worshipped deity. Like rivers lose their identity on flowing into the ocean, all those varied religious faiths have lost their individualities on mingling in to the Jagannath culture. Srikshetra is the ocean of Indian culture although various religious preachers have arrived in Srikshetra to flood it with their advocacies, none of them has been able to dominate Lord Jagannath irrespective of all religious sects and beliefs, the worship of Lord Jagannath is actually the worship of the Brahma. Darubrahma is the symbolic manifestation of Lord Jagannath in which the Saivites have discovered Siva, the Vaidiks have discovered Brahma, the Buddhists the Buddha, the Jains the Mahavir as their Gods for worshipping, that will be proved by analyzing the topic.

Shri Jagannath is a pilgrimage of fusion and a melting pot that has been able to attract to it, the learned, the religious preachers, the historians, the scientists, the philosophers, the researchers and the great souls for ages. While several statesmen across the world these days are striving for international integration and universal brotherhood, the Jagannath culture already embodies in it, the values of religious secularism, religious coexistence, communal harmony and international unity. That the entire world is but one family is the basic tenet of the Jagannath culture. The unique identity of Jagannath culture is its acceptance as the “Basudhaiba Kutumbakam” of world peace by all religious and communities across the world.

Utkal’s adorable wooden God, Lord Jagannath is called the God of the world. He is

the centre of the spiritual awakening of India. This Srikshetra has been acquiring eminence for spiritual movements since ages. Many monks, saints and missionaries have come to Srikshetra and become sublime in Lord Jagannath’s heaven. In fact, there is a proverb that even Jesus Christ has also come to Srikshetra. Eventhough there are many branches in the Indian spiritual movement but everyone has accepted the Jagannath religion. Shri Jagannath is the God of every individual on earth. He is the Sabari Jagannath of Adivasis, the favourite god of devotee Salabega. He is the adorable God of Brahmins, Hindus, Sikhs, Buddhists, Jains and Vaishnavas.

Since ages there have been many religions in India. Similarly there is one God who is praised and adored by all people from all religions of the world and he is Lord Jagannath. It is impossible to compare any other place on earth with Srikshetra. The basic point of all the cultures in the world is Jagannath culture so it becomes a mass culture of the world. Jagannath culture is a form of Sabara, Dravida and Arya culture.

In the suburb of Sabarapalli near Mahendragiri in Odisha, “jagannallu” is worshipped along with the wooden pillars of “Shiv-Parvati”. Some people take ‘Jagannallu’ to be another name for Jagannath. Ancient Odisha’s Adivasis of “Hinjili Mandal” (modern day Boudh, Daspalla, Kandhamal, Ganjam and Ghumusar are included in this) used to worship the wooden pillar God who eventually took the form of “Stambheshwari Devi” in the Brahmanya culture and was worshipped by the kings of Gadajat. Even today wooden pillars are worshipped in Banapur’s Bhagabati, Kalahandi’s Manikeshwari and Gokarneswar temples.



The things described in 'Skanda Purana' such as the topic of Nilamadhava and Indradyumna, Sarala Mahabharat, Harivamsha, Niladri Mahaodaya, Darubrahma Gita, and Deulatola make the relation between Jagannath culture and Sabara culture stronger.

Some people believe that Jagannath culture has a link with Jain culture. But the evidences show that Jagannath culture has links with Buddhist culture than with Jain culture. After the Great Enlightenment of Buddha, Kalinga Raja, Khema got a tooth from Buddha's left jaw, established it in Puri and worshipped it. He even constructed a huge Stupa at that place. Nilachal was once a big 'Buddha Stupa' and at that place Buddha, religion and union were worshipped. This Triratna was the reason for which Lord Jagannath, Balabhadra and Devi Subhadra transubstantiated for the sake of the resurgence of Brahmanya religion.

People of many religions wanted to make Lord Jagannath of their own. Srikshetra is the Mahasagar of Indian culture. People of many religions come to Srikshetra, but none of them have been able to force their right upon Sri Jagannath. The co-existence of all religions is the the main aim of paying homage to Lord Jagannath. The homage, rituals, food, festivals, heritage of Lord Jagannath shows the amalgamation of all the religions. The Mantra of Sri Jagannath is also coordination.

The Gods such as Shiva, Shakti, Ganapati, Suryanarayan around Sri Jagannath's temple are a spark of the ultimate power. Sri Jagannath exists as the paramount sensation of holy spiritualism.

As a whole, eventhough many religions are holding onto the feet of Sri Jagannath, His Holiness is not bound in any particular religion. On the contrary Sri Jagannath cult has given respect to all religions.

“Vasudhaiva Kutumbakam”, which means believing that, all the people in the world are part of the same family, is the noble thought of Jagannath culture. A rudimentary peculiarity of Jagannath culture is that this is accepted by all religions and sects.

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The Ritual Functionaries (Sevaks) of World Famous Shri Jagannath Temple, Puri

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The greatest mystery that has baffled scholars through centuries is Lord Shri Jagannath, His temple, His ritual system and the persons associated with the rituals. Religions like Jainism, Buddhism, Tantrism, Saivism etc claim Shri Jagannath as representative of their own religion but paradoxically He has transcended all religious doctrine

It is known from different spiritual scriptures like Skanda Puran, Niladri Mahodaya, Bamdev Samhita and other historical references regarding the origin of the

sevaks. Madala Panji, the chronicle of Temple describes the origin of the ritual functionaries popularly known as sevaks / sevayats during 7th or 8th century. The magnitude of rituals and people associated with it have flourished thereafter.

THE RITUAL SYSTEM

Every Hindu temple has a ritual system prescribed according to scriptures. Jagannath temple is a peculiar Hindu shrine where Vaisnavite, Shivaite and Shakta elements have been embodied in a ritual system.

Daily Rituals

TIME OF THE DAY	NAME OF THE RITUAL	BRIEF DESCRIPTION OF WORK PERFORMED.	CATEGORIES OF SERVITORS (SEVAYATAS) INVOLVED
05 AM - 06 AM	Dwara Phita and Mangal Arati (Opening of the Temple door and auspicious waving of lamp)	The doors of the sanctum sanctorum are to be opened by 5.00AM as stated in the Record of Rights of the temple. The subsequent ritual after opening of the temple door is auspicious waving of the lamps (Mangal Aarati)	Bhitarachha Mohapatra, Pratihari, Muduli, Akhand Mekap and Palia Mekap for opening of the door. Bhitarachha Mohapatra along with 2 other Pushpalak servitors perform the auspicious waving of the lamps.
06.00 – 06.15 AM	Mailam (Removal of dress & flowers etc)	The Deities change their clothes followed by removal of flowers and tulsi (a holy basil plant) leaves worn on previous night. A new set of clothes are worn by the Deities.	Pushpalak (3persons), Khuntia, Changada Mekap and Dhoba (Washerman)



06.15 - 06.45 AM	Abakash	This time is for purificatory rites of the Deities such as brushing of teeth and taking bath.	Servitors performing the Abakash are Puspalak, Suarabadu, Panipat, Mukhapakhal, Pratihari, Amla Ghatuary, Bhandar Mekap, Mahabhoi, Khuri Nayak and Darpania.
06.45- 07.00AM	Mailam(Change of Dress)	The Deities change their dress and wear another set.	5 type of servitors are required to change the dress of the Deities and also light the lamp which keeps burning till the mid night pahada. The servitors involved are Puspalak, Changada Mekap, Akhanda Mekp Suara Badu and Dhoba
07.00- 08.00 AM	Sahan Mela (General Darshan)	Darshan for all devotees near the Ratna Bedi is carried out to satisfy the general public.	As per Record of Rights 7 types of servitors are required to remain present during the Sahan Mela. They are Puspalak, Khuntia Mekap, Tadau Karan, Gochhikar, Pratihari and Suara Badu
08.00- 08.30 AM	Vesha Ullagi (Change of Dress)	Here the Deities are dressed up again	The same categories of servitors are required to be present. Beshha Ullagi and Rosa Homa are observed almost at the same time.
08.30- 09.00AM	Rosha Homa, Sun Worship and Dwarapal Puja	Fire sacrifice is done in the sacred kitchen of the Deities before cooking of the food. The yantra of Sun God near Mukti Mandap and the image of Divine Gate Keeper (Dwarapala) at the Jay Vijay gate is performed.	Rosha Homa is performed by Puja Panda Sevak, Dhopakhalia and Mekap whereas Sun Worship and Divine Gatekeeper worship is performed by Puja Panda.
09.00AM	Ballav Gopal Dhupa (Morning Breakfast)	The breakfast food offered to the Deities consists of sweet popcorn(Khai), Ladoos, coconut, sweets, chipped coconut, ripe banana and curd.	3 Puja Panda Sevaks along with 7 types of Sevaks are required to offer the food to the Deities. The sevaks are Sudu Suara, Ballav Joganina, Saura Badu, Patri Badu, Gara Badu.
10.00 AM	Sakala Dhupa (Morning Meal)	This is called the Raja Bhog or Koth Bhog which consists of rice, kanika, khichudi, dal, vegetables curries, cakes like pitha puli, hansakeli and jhili, ada pachedi(ginger tonic) etc.	The servitors engaged in this important ritual are Pujapanda, Suarabadu, Paniapata, Pradhani, Pratihari, Palia-Mahasuara, Pantibadu, Garabadu, Rosha Paika, Palia-Patri, Changada-Mekap, Muduli, Chandan Ghatuary, Palia-Mekap, Palia Khuntia, Hadap Nayak, Bidia Joganina, Sudu Suar, Gochhikar, Dakhinghar Pratihari, Ghantua, Vajjayanti, Dhukudidwar Pratihari etc.
11.00AM	Mailam and Bhog Mandap Puja	After offering of food the Deities change their clothes and then Puja starts for the huge quantity of food such as rice, dal, curries, leafy vegetable and cakes of different type, This food is generally prepared for general public.	The servitors who participate in this rituals are Puja Panda, Mahasuar, Suar, Changada Mekap, Palia Mekap, Palia Puspalak, Bhog Mandap Pratihari, Suarabadu, Khuntia Pratihari etc.
12.30- 01.00PM	Mid-day Meal (Dwiprahara Dhupa)	This Prasad is offered near Ratna Bedi (Sanctum Sanctorum) in the same manner of Morning Puja.	The same number of servitors are required like the Morning Puja



02.00 – 02.30 PM	Evening Lamp Offering	Normally there is provision of afternoon nap between 1.00 to 1.30 PM. If the rituals of Afternoon Puja and Prasad gets delayed then the evening Aarati is performed after the Afternoon Puja.	Taluchha Mohapatra and Puspalak Sevak remains present during evening lamp offering.
07.00- 08.00 PM	Sandhya Dhupa (Evening Meal)	The system is same as Morning and Afternoon Dhupa but the Prasad items are less in variety and number. Mostly watered rice and cakes like amalu, puli and sakara etc. After the Puja the lamp offering is also made.	The same type and number of servitors of Morning and Afternoon Puja participate in this ritual
08.00- 08.30 PM	Mailam and Chandanlaagi	The Deities change their clothes and anointed with sandal paste mixed with camphor, <i>keshar</i> and <i>kasturi</i> .	This is basically done by Puspalak sevaks who are assisted by Suarabadu, Ghatuary, Muduli, Palia Mekap, Palia-Padhiary, Garabadu, Hadap Naik, and Palia Khuntia.
11.00PM	Badasinghar Beshha	After Chandanlaagi, the Deities are dressed up again for Badasinghar Beshha by wearing silken robes and decorated with flowers, flower garland and floral headgear.	Puspalak Sevaks basically decorate the Deities.
11.15- 11.45 PM	Badasinghar Dhupa (Night Puja)	The last Prasad offering of the day. The items are less in variety .They are watered rice, green banana fry, khiri and kanji etc.	The Puja Pandas worship the Deities sitting on the floor down the Ratnavedi.
11.45 - 12.00 Midnight	Khata Seja Laagi and Pahada (Rest for the day)	Bedsteads are arranged for the Deities. A metallic conjoined idol of Lord Vishnu and Goddess Laxmi are placed near the idol of Lord Jagannath. Green coconut, betel and camphor are offered.	Puspalak sevaks carry the Sayan Thakur (God of sleep) to the place near Lord Jagannath.
12.00 Midnight	Clousure of Temple Gate	Locking and sealing of the temple doors.	Talichha Mohapatra puts the seal of the Temple after it is closed.

PERIODIC RITUALS

In addition to this there are periodical rituals. Each Thursday Lord Jagannath and Godess Laxmi meet in the afternoon to discuss about home affairs and the affairs of the world.

The birth day celebration of the three deities are observed and on each Ekadashi. Evening lamps are taken to the top of the temple and circumnutated around Neela Chakra.

On each Amabasya day (last day of the dark fortnight) Lord Jagannath goes to the sea shore to perform a special ritual as Mahodadhi

arati as the sacred sea is His father-in-law. This ritual is performed by Sabat Nijoga a particular class of servitors earmarked for the purpose.

Likewise there is Banaka Laagi where paintings of the deities are performed and Benta or hunting ritual once in a year signifying the royal status of the Lord. In addition to this according to the constellation of stars specific rituals are performed for the birthday celebration of the following deities.

Lord Balabhadra	- Shravana Makara
Sri Jagannatha	- Rohini Brusha
Goddess Subhadra	- Jyestha Bichha



The birthday celebration of Sri Ram, Sri Krishna and Nrusingha are also observed as per the rites.

Festival Rituals

There are around 65 rituals performed in a year out of which 12 are famous festival as specified in the Niladri Mahodaya like Chandan Yatra, Devasnana Purnima (when the Deities take celestial bath), Car Festival, Sayan Ekadashi, Dola Utsav, Dakshinayana Yatra, Uttarayana, Damanak Yatra, Parswa Paribartan, Hari Utthapan Ekadasi, Pravarana Sasthi and Pusyabhiseka where the role of extra servitors are needed.

Special Festivals

On special occasions like Navakalebar which is very complex and arduous process, the role of the ritual functionaries becomes more pronounced. Navakalebara or embodiment ceremony falls normally once in 19 years which lasts for almost two months and draws lakhs of crowd from the world.

TYPE OF SERVICE PROVIDERS

Consequent upon the enactment of Shree Jagannath Temple Act 1952, a Record of Right containing the detail rituals of Shri Jagannath and Sevakas along with their divine duties in day to day responsibilities and duties pertaining to different festive occasions have been brought out. As per the Record of Rights 119 types of sevaks have been enlisted as below.

Maharaja of Puri (King of Puri)

Gajapati : - He is the first and foremost Sevaka, He performs important role during

Chandan Yatra, Snana Yatra, Dola Yatra and Car Festival. He has also major role during Navakalebara which normally comes once in 19 years. He is the permanent Chairman of the Temple Managing Committee. Apart from the King there are 119 categories of servitors who have been alphabetically listed below :

- 1) Akhanda Mekap - Lighting and arrangement of the perpetual lamps.
- 2) Alati Balita Sevaka- Wicks supply
- 3) Amalutoli and Purakharada- Preparation of food called Amalu and preparation of Pura.
- 4) Amunia Chhatars- Leading the food offerings procession with erected umbrella
- 5) Anasara Sudha Suara and Sudha suara Supply of soft drinks to the deities during Anasara days, supply of Khali and Osua and cleaning of the place for offering of Puja.
- 6) Asthana Pratihari — Water sprinkling for Bahara Deula, Prasad distribution of food shares among the Sevaks after the Bhog. Has major role on Jhulan, Janmastami, Radhastami and Kartik Purnima etc.
- 7) Baanua - Supplies firework when required
- 8) Badapanda- Supervision of the Puja Panda Sevakas
- 9) Badasuara-Thali Tuna and Amalu Suara Cake and sweet preparation
- 10) Badhei - Carpenter
- 11) Bahardeuli Jogania – Supply of food material to the kitchen of goddess Laxmi.
- 12) Bahar Deuli Suara- Cake preparation in the kitchen of Goddess Laxmi



- 13) Baithi Karana- Accounts maintenance regarding income from flag and gift offering on the Simhasana.
- 14) Ballav Jogania- Supply sweets to the Sevaks from the store for ballav Puja
- 15) Bania -Prepares and repairs ornaments
- 16) Bajjayanti- Musical instrument playing
- 17) Bentabindha Paika Ritual of arrow shooting in accordance with mythology
- 18) Bhandara Mekapa - Remains in charge of Ratna Bhandara containing jewellery required for daily use of the deities.
- 19) Bhitara Gaani - Ritual service of singing devotional songs at the time of Pahada
- 20) Bhitarchha Mohapatra - Main Sevaka, associated with the ritual of door opening of the temple in the morning and lamp offering called Mangal Arati
- 21) Bidia Jogania -Betel preparation
- 22) Bimanbadu -Palanquin/ carriage bearer
- 23) Binakara - Harp plying
- 24) Biribuha -Transporting black gram etc from the store for grinding and to the kitchen for preparing cakes
- 25) Birimunda Samartha- Black gram and Rice grinding
- 26) Chaka Apasara- Takes charge of Chaka apasara (pillow) from Darji Sevaka
- 27) Chakra Dihudia -responsibility of showing lighted candle in the procession and grinding rice for cakes
- 28) Changada Mekap- Cloth arrangement of the deities
- 29) Chap Dalei -Boat rowing
- 30) Chapa Behera - Boat playing during Chandan Yatra and Kaliyadalana
- 31) Charcha Karana- Inspection of the services of Sevaksas
- 32) Chaulabachha Karana- Service of refining and grinding rice and Mung
- 33) Chhamu Dihudi Candle lighting
- 34) Chhatisha Nijoga Naika Patajoshi - Management and Supervision of daily rituals, temple and food offerings. He heads and controls the Chhatisha Nijoga.
- 35) Chhatra Nijoga - Service of holding umbrella and other articles during regular ritual activities
- 36) Chitrakar - Painting of the temple walls
- 37) Chunara Garuda Sevak (Mahadwipa and Dhvajabandha) Ritual services related to God Garuda, hoisting the flag and lighting the lamp atop the temple and undertake masonry works with lime mortar.
- 38) Daita - They do specific ritual services during Car festival, Navakalebara, Anasara, Rahurekhalagi and Chitalagi
- 39) Darji -Stitches clothes, Chakaapasara etc
- 40) Darpania - Vessel washing, mirror placing and purunakumbha setting
- 41) Datta Mohapatra- Face colouring of the deities Srimukha Singar)
- 42) Daudibola - Rope making and supply the same for drawing water from Bimala's well
- 43) Dayanamali -Flower and Tulasi leaves supply and garland making
- 44) Dayanpatri- Ritual service related to Dayanachori festival



- 45) Deula Karana- Inspection of the regular ritual services of Sevakas, keeps accounts of the Bhandar, Changada Ghara and distribution of Parbani Kheli etc.
- 46) Deula Purohita - To sanctify services and to preside over special ritual functions according to Smarta Dharma scriptures. Performs Ratha Anukula and Ratha Pratishta (Car festival rituals)
- 47) Garabadu- Supply and storage of water during performance of rituals
- 48) Ghanta Seva - Gong Beating
- 49) Ghantua -Occasional gong beating
- 50) Ghatuari Amla-Camphor and sandal paste supply
- 51) Gita Govinda - Devotional songs recitation from Gita Govinda
- 52) Gochhikar- Control and regulation of pilgrims entry. They belong to Pratihari class who watch Jay Vijaya Dwar.
- 53) Hadapa Naika - Betel supply
- 54) Handi Jogania Tolabati -Supply of earthen pots
- 55) Jagia Mahasuara -Inspection of consecrated food preparation
- 56) Jyotisha (Khurinayaka)- Astrological calculations and forecasting
- 57) Kahalia - Plays on bije kahali
- 58) Kalabethia - Who drags the Chariots
- 59) Karatia - Sawers
- 60) Khataseja Mekap - Bed arrangement of the deities
- 61) Khatuli Sevaka- Puts Khatuli (small wooden cot) for Abakash Puja
- 62) Khuntia -To supply flower garlands and Tulasi leaves to the Pasupalak
- 63) Kotha Karana – They usually report any deviation of services for the supreme lord Jagannath. They accompanied the God during Chandan Yatra festival with sword and knife as a protective force.
- 64) Kotha Suansia - Supervise and undertake arrangement for the visiting deities on festive occasions.
- 65) Kothabhoga Jogania - Food ingredients and fuel supply to the kitchen from the temple store
- 66) Kothabhogapania - Supply of water to Suaras and Mahasuaras from the kitchen well
- 67) Kumbhar Bishoi - Supply of earthen vessels for preparation of consecrated food
- 68) Lenka -To call the Sevakas for kitchen work
- 69) Lugadhua and Panikunda Sevak - Water supply to the Lugadhua Sevak and washing the clothes of the deities
- 70) Madeli - Madal (Musical instrument) playing
- 71) Mahabhoi- Milk and milk product supply
- 72) Mahajan - They serve all the representative deities of the Dakhinighar and offer 'ballav bhog' there. Carry the representative deities (Bije Pratimas) for specific rituals.
- 73) Mahasuara - Supervises preparation of food in the kitchen. Himself cooks Hariballav tata pitha. Takes the first Panktichheka
- 74) Malachua Seba- garland making



- 75) Mandani - Canpoy fixing on festive occasions over the platform on which deities are installed.
- 76) Mapasaita Karana or Mahaprasad Seva - Supervision of food distribution among the Sevakas.
- 77) Matha and Byaktigata Seva- Services of certain monasteries and ritual service based on individual capacity (whisk service)
- 78) Mudra -Sandal paste supply for the anointment of the deities
- 79) Mudrahasta or Mudiratha - Ritual services of King in his absence
- 80) Muduli - Store keeper of various articles such as cups, plates, whisk and camphor
- 81) Mukhapakhala - Supply of tooth sticks and tongue cleaners and flowers in the morning
- 82) Mulla Suansia - Supply of wooden materials on certain festive occasions
- 83) Nikapa and gandhan Nikapa- Grinding Spices
- 84) Ojha Maharana - Blacksmith
- 85) Paika - With their team head Dalei and Dalbeheras stay in the temple throughout the day and night.
- 86) Palia Mekapa - Flower decoration of deities and inspection of door at the time of opening in the temple and other specific duties.
- 87) Pani Apata - Utensil cleaning and water supply from Bimala's well
- 88) Panikipata - Previously doing fish cutting during Dussehra and was cutting vegetables in the kitchen. Now it is discontinued.
- 89) Pantibadu and Ghia Pasara - Consecrated food related services carrying Chhekas
- 90) Parabjata Jogania- To provide food material supplied from the store to the Mahasuara on festive occasions.
- 91) Parichha or Rajguru - They were associated with temple administration by getting associated with King of Puri.
- 92) Pasupalaka(Puspalakas)- Adornment, flower decoration and dressing of deities and Puja at the time of 'Abakasha'.
- 93) Patara Bishoi- Preparation of silk ropes
- 94) Patarabandha -Leaves supply for packing
- 95) Pati Mohapatra- Works with Daitas but as a Bramhana has other functions.
- 96) Patri Badu- Ritual ingredients supply
- 97) Pradhani -Call the Panda Sevaks, distributes Khei of Muktimandap
- 98) Prasad Badu, Badu Mohapatra- Responsibility of supplying Tata (container) with offered food to the deities from the temple to the palace.
- 99) Pratihari - Guarding the deities and looking for the status of the pilgrims, watching the movement of the pilgrims.
- 100) Puja Panda- Worship of main-deities of the temple
- 101) Purana Panda- Purana recitation during food offering
- 102) Ratha Bhoi -Works for the construction of chariots, sheds and canopies
- 103) Ratha Dakua - Singing songs in the Chariots during Car Festival



- 104) Rosa Dhopakhalia, Angarua and Gobarpania Dhopakhalia- Kitchen and over cleaning.
- 105) Rosa Paika- Intimation to the Sebakas regarding the affairs of the kitchen
- 106) Rupakar- Drawing and painting of the walls of the temple and make Bije Pratimas, Sarathi etc attached to the chariots.
- 107) Sabata Nijoga - Service to pilgrims with regards to Hindu rites such as Sankalpa, Sraddha and Dana in Panchatirtha and at Swargadwar on new moon days.
- 108) Samprada Nijoga- Dance at the time of Patuara and function at the time of Krishna Janma
- 109) Sankhua- Playing Conch shell
- 110) Suara Nijoga Nayaka - Manages all the affairs of Suaras and the kitchen
- 111) Suarabadu - Who washes the floor of the inner sanctuary several times. Arranging the food after offerings are made.
- 112) Sunagoswami - Draws water from sunakua (well) on Snana Purnima
- 113) Tadau Karana - Record keeping, maintenance of almanac, supervision of daily services round the day of the temple festivals.
- 114) Talichha Mohapatra- He seals the doors at night after 'pahada', controls and checks the purity of the kitchen.
- 115) Tamara Bishoi- Works as copper smith during car festival
- 116) Tatua -Transportation of foods Tat from the temple to the palace
- 117) Tolabadu - Transportation cooked food from the kitchen to the temple

- 118) Vaidya -Herbal medicine supply to the deities at the time of their illness during Anasara (after Snana Purnima and before Car Festival)

One Seva which was not recorded in the Record of Rights was revived in the year 1988 by the Temple administration i.e. Beherakaran Seva (Ratha, 2010).

The following 14 Sevas (ritual services) are not being performed now a days.

Panikikata, Daudibandha, Binakar, Gitagovind, Bhitargayani, Madeli, Patarabindha, Sankhua, Kalabethia, Kumbharibisoi, Malachula, Banua, Mapasaitakaran, Charchakaran,

The main reasons for discontinuation of the Seva as informed by the temple authorities are as follows :-

- a) This Seva is hereditary in nature. In the initial days of Seva, the Sevayat family who did not have any son to carry out the tradition stopped performing the ritual. Since there is no system of recruiting new people from outside the sevayat community, the system stopped functioning.
- b) There were some sevas which was very minor in nature and did not have sufficient amount to earn a source of living could not be carried out properly.
- c) Sevas like Devdasi seva which needed the adoption of new Devdasi by the old Devdasi also did not materialize with the changed scenario (Acharya, 2012).
- d) Pilgrims and devotees come to Lord Sri Jagannath from every nook and corner of India and world. Due to some emotional attraction the number is increasing day by day. Particularly they



gather in large numbers and sometimes in a non manageable limit during the festivals like Car Festival, Durga Puja, Kartika Puja, Sraban Mondays, Jhulan, Govinda Dwadashi, Snana Purnima, Navakalebara and so on. Their main attraction is Lord Sri Jagannath, Mahaprasad (sacred food of temple) and Puri sea beach. All the people those are working as Sevakas are really getting their livelihood for providing different services to the devotees, tourists and God throughout the year on different occasions. A large many of the Sevakas are engaged and employed for this purpose through generations and some other through hereditary arrangements.

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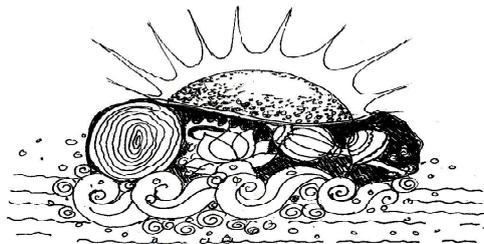
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Biggest Wonder of the World : Kitchen of Lord Shri Jagannath

Pitabas Routray

The Mahaprasad or the divine food cooked in the divine kitchen of Lord Shri Jagannath Temple is one of the most interesting and intriguing things to know about the God in Puri, Odisha. The pilgrimage to the Temple are incomplete without the Mahaprasad. Nowhere in the world the Lord and the Divine Food offered to Him enjoy an equal status except in Sri Jagannath Temple, Puri, situated in the eastern parts of India, where worshipping Lord Jagannath and partaking Mahaprasad is regarded as a divine blessing and through it one gets salvation. The kitchen where food is prepared has enormous capacity to feed more than 1 lakh visitors per day. It is not the quantity but the quality and variety of food cooked inside the temple kitchen is simply unbelievable. 56 types of food item alone are directly offered to Lord which is meant for Him and for His ritual functionaries. Another set of food is prepared with an eye for

public consumption which is separately prepared and after offering to the Deities, is open for sale to the general public. This stupendous task involves the participation of more than thousands of people who are engaged in various activities.



The World famous temple of Lord Jagannath situated at Puri

Introduction

The first thing that baffles the pilgrims, coming to Puri is that everything associated with this place is expressed in superlatives. Like the God is Mahaprabhu, Goddess is MahaLaxmi, Lord

Balabhadra is Badathakur, the temple is Badadeula, the sea is Mahodadhi and the Prasad offered to Lord is Mahaprasad and the kitchen where the food is cooked is treated as the biggest kitchen in the world.

Indian subcontinent has four shrines which is declared as holiest of the holies as it is believed to have been liked by Lord Vishnu intimately. They



have been christened as Dham (Abode of Lord). These places are Rameswar in south, Dwarika in west, Badrinath in north and Puri in east. It is believed that He takes His bath at Rameswaram, meditates at Badrinath, dines at Puri and retires at Dwarika. Therefore, a lot of importance is given to the Mahaprasad at Puri.

Skanda Purana, the scripture on Lord Jagannath explains the value of Mahaprasad in eloquent words. All sins are destroyed when Mahaprasad is taken even if it is stale, dried and brought from a long distance. Any one, whether impure, immoral or committing mental sins should take it, the moment one gets it, without any thought.

Historical Background

Lord Jagannath is regarded as Daru Bramha, life force hidden inside the wood. He is also known as Sabda Bramha life force in all sound and vibrations. He is treated as Nada Bramha, the primal sound of Om; He is also regarded as Aham Bramha, life force in man. He is respected as Anna Bramha, the life force in rice. The old scriptures vividly describe the Mahaprasad, which is the offering to Lord Jagannath as Lord Jagannath Himself. There is no distinction between the Lord and His Mahaprasad. The subject matter of this paper is the kitchen inside the Puri temple and the people associated with it, their economic status. The economic status of the people associated with it has not been covered in an elaborate manner previously. However there is reference to the kitchen and preparation of Mahaprasad in the Madala Panji, regarded as the chronicle of the temple.



The trinity Lord Balabhadra, Devi Subhadra, Lord Jagannath and Lord Sudarshan.

The Place, The Lord and The Divine Food Mahaprasad

The majestic temple of Lord Jagannath is a major attraction for the tourists visiting Puri, the town situated in the eastern part of India. The present Jagannath temple, known as white pagoda, dates back to the 12th century. Lord Jagannath, Lord Balabhadra and Goddess Subhadra are the main deities popularly named as Trinity to whom the food of different varieties named as Mahaprasad cooked in the divine kitchen are offered at different intervals from morning to midnight. The visitors to Puri and specially to the temple crave for this divine food and the demand for the Mahaprasad has made the temple not only as a religious place but a food industry !

Why it is called Mahaprasad ?

In most temples of India, the holy food offered to Lord is named as Prasad but only at Puri, the holi food is named as Mahaprasad. The various reasons ascribed to this naming are as under.

The dictionary meaning of Maha is great. The holy food offered to Lord Sri Jagannath is named as Mahaprasad.



Sankhudi Mahaprasad (Rice, Dal, Curry and other gravy items)

There are 26 old scriptures (Puranas) where the Mahaprasad has been held in high esteem. It has been said that partaking Mahaprasad is equivalent to having Darshan of Lord Jagannath. By partaking Mahaprasad all sins are washed away. Having Mahaprasad one gets salvation after death. Mahaprasad is so powerful that irrespective of caste, creed and sex all can eat together from one pot.

It is said that Goddess Mahalaxmi herself cooks for Lord Jagannath in disguise and it is prepared in most sacred manner.

The kitchen fire is called Vaisnavagni, because it is the fire in the kitchen of Lord Jagannath are used to serve Vishnu Himself, it is never put out. Charcoals are kept burning day and night by one worshipper called Akhand Mekap.

Another name of Mahaprasad is called Kaibalya that which gives Mokshya, salvation or liberation. It is said that, if one takes this food of Lord Jagannath, he will have no rebirth.

Even today the taste of Mahaprasad cannot be duplicated outside. It is also the direct

experience of devotees inside the temple that when the cooked food is carried from kitchen to the temple it has no fragrance, no sweet aroma but after the offering when it is carried from the temple to Anand Bazar, the place of sale smelled divinely sweet.

Mahaprasad is so intimate to the day to day life of a devotee that it is taken in all major events of life. It is taken and distributed at the time of a child's birth, at every holy ceremony throughout his life and even after and at the time of death also Mahaprasad is needed.

Types of Mahaprasad

There are three types of Mahaprasad.

1. **Sankhudi Mahaprasad** includes items like rice, ghee rice, mixed rice and dishes like dal, plain dal mixed with vegetables, mixed curries of different types of leafy vegetables porridge etc.
2. **Sukhuli Mahaprasad** consists of dry sweetmeat and cakes like khaja made of maida, Gaja made of wheat flour, Ladoo made of wheat, sugar and ghee, kanti, rice flour and ghee etc.



Sukhuli Mahaprasad (Dry Mahaprasad sweetmeat, cake etc.)



3. **Nirmalya**:-Besides Sankhudi and Sukhila Mahaprasad, another type of dry Mahaprasad is called Nirmalya. In spiritual recognition Nirmalya is equally important as Mahaprasad. Nirmalya is commonly understood as dry rice i.e. cooked rice dried up in hot sun inside a separate place earmarked for drying. This is further packed in small cloth bags. In the absence of Sankhudi or Sukhila Mahaprasad, Nirmalya is treated at par and is invariably found in every Hindu's house as it is needed on all occasions.

All these are offered to the Lord in a ritualistic way except Nirmalya. Every day 56 type of Prasad are offered to the Lord during the time of worship and all these are prepared in the kitchen of the temple.

Four types of cooking are done in the kitchen of Srimandira. They are Bhimapaka, Nalapaka, Sauripak and Gauripaka.

In the kitchen of Srimandira, four types of rice are prepared. These are Salianna, Khiraanna, Dadhianna and Sitalaanna. Fine variety of rice (Sunakhila rice) cooked with ghee, orange slice, and salt to get Salianna rice. For Khiranna rice, Basumati rice is mixed with cow milk, ghee and salt. For Dadhianna rice, plain rice is mixed with Curd. For Sitalaanna rice, the rice is mixed with lime juice and salt.

VARIETIES OF MAHAPRASAD

The popular items of Mahaprasad are described as under :

Rice Preparations

1. Sadha Anna - simple rice water, 2. Ghee Anna- rice mixed with ghee, 3. *Kanika*- rice, ghee, and sugar, 4. Khechedi rice mixed with lentils, 5, *Dahi Pakhal*- curd rice and water,

6. *Mitha Pakhal*- rice and sugar water, 7. *Ada Pakhal*- rice mixed with ginger and water, 8. *Odia Pakhal*- rice, ghee, lemon and salt, 9. Thali Khechedi- lentil rice with sugar and ghee.

Sweets

10. *Khaja*- made of maida, 11. Gaja- made of wheat and sugar, 12. Ladu- made of wheat, sugar and ghee, 13. Magaja Ladu, 14. Ladu, 15. Jagannath Ballava- made of wheat, sugar, and more ghee, giving it a black colour, 16. Khuruma- made of wheat, ghee and salt, 17. Mathapuli- made of ghee, ginger, and a kind of bean ground into a thick paste, 18. Kakara- made of ghee and wheat, 19. Marichi Ladu- made of wheat and sugar, 20. Luni Khuruma- made of wheat, ghee and salt.

Cakes, Pancakes and Patties

21. *Poda Pitha* made of Rice, Urad Dal, coconut, jaggery and ghee, 22. *Chittau* - rice, coconut, sugar, ghee, 23. Jilli- rice flour and ghee and sugar, 24, *Kanti*- rice flour and ghee, 25. *Manda*- made of rice, coconut, jaggery, cheese and ghee, 26. Amalu- made of wheat, ghee, and sugar, 27. *Puri*- made of wheat and ghee and deep-friend like a small thin pancake, 28. Luchi rice flour and ghee, 29. Bara- made of curd, ghee and a kind of bean, 30. *Dahi Bara*- urad dal, and curd, 31. *Arisa*- a flat cake made of rice flour, ghee, jaggery, 32. Tripuri- another flat cake made of rice flour and ghee, 33. Rosapaik- cake made of wheat and ghee.

Milk Preparations

34. *Khiri*- milk and sugar with rice, 35. Papudi- prepared only from cream of milk, 36. Khua- prepared out of pure milk slowly boiled over many hours to a soft custard -like



consistency, 37. *Rasabali*- made of milk, sugar, and wheat, 38. *Tadia*- made of fresh cheese, sugar and ghee, 39. *Chhena Khai*- made of fresh cheese, milk and sugar, 40. *Malpua*- made of maida, milk, sugar and ghee, 41. *Khira* - made of milk, cheese, sugar and ghee, 42. *Sarapulli*- this is the most famous and most difficult milk dish to prepare made of cream, milk, and sugar.

Dal and Other Dishes

43. Sweet Dal, 44. Biridal, 45. Chana dal, 46. *Muga dal/muga dalama* (the above three preparations are types of lentil dal), 47. *Dalama* - this is one of the most typical dishes in an Odishan home. It is a combination of dal and vegetables, usually eggplant, bean, sweet potato, but no tomatoes, as tomatoes are not used in Jagannath temple's food preparations. Coconut and a dried root vegetable known as *Bodhi* which looks like a mushroom and is high in protein are added. 48. *Mahura*- mixed vegetable curry, 49. *Besara*- mixed vegetable curry with black mustard seeds, 50. *Saga* - a spinach dish 51. *Potala Rasa* - an Odian vegetable, potato, with coconut milk, 52. *Goti Baigana*- small eggplants with a shredded coconut sauce, 53. *Khata* - a sour side dish made of cooked mango, or apple, and grape mixed and cooked together. 54. *Raita* a yogurt-like dish with cucumber and radish.

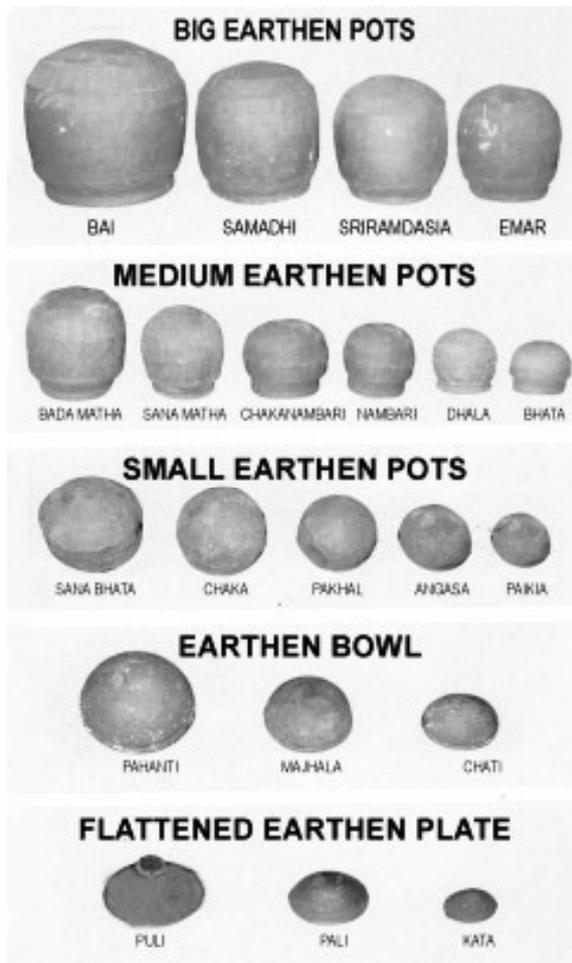
Why for cooking of food in earthen pot is preferred ?

Cooking is done in earthen pots inside the kitchen of the temple. The earthen pots are used once only for cooking that means everyday new earthen pots are required by the owner of the hearth. The main reason for sticking to earthen pot is as follows:

- 1) Earthen pot is a bad conductor of heat. Therefore the food cooked in an earthen pot remains hot for a longer period. It has been observed that in case of rice pot, even if the top portion gets cool the bottom portion remains warm for a longer period.
- 2) There is flexibility in cooking in earthen pot. If there will be sudden excess flow of crowd, then additional number of earthen pots can be used to cook more Prasad. Since every time the cooking pot has to be new, it is not possible to use the metallic pot or utensils.
- 3) As per the study in Ayurveda, the food cooked in earthen pot is tastier and healthier than the food cooked in metallic pot.
- 4) If one cooks in metallic pot there is problem of cleaning everyday for its re-use but in case of earthen pot since it is a disposable system this problem never arises as every time the cooking pot has to be new.
- 5) The earthen pots are bio-degradable materials hence environment - friendly.
- 6) The earthen pots are prepared and supplied by the local villagers and they are getting an alternative source of employment to support their family.
- 7) The cost of the earthen pots is very less in comparison to the metallic utensils.
- 8) The fire ovens or *chullas* are specifically designed for cooking in earthen pots in which less quantity of fire wood is used.⁶

Types of earthen pots used in the temple

Various types and size of earthen pots are used in the temple kitchen for cooking of food



Earthen pots for daily cooking and serving

and also for selling and distribution of the Mahaprasad to the pilgrims.

For the convenience of the pilgrims the earthen pots have been named like Karma Bai pot, Dasia Math pot, Samadhi pot, Emar pot, and Numbari pot etc. Each pot has the capacity to feed a specific number of average devotees on the basis of their average consumptions.

Why the colour of the earthen pot is red ?

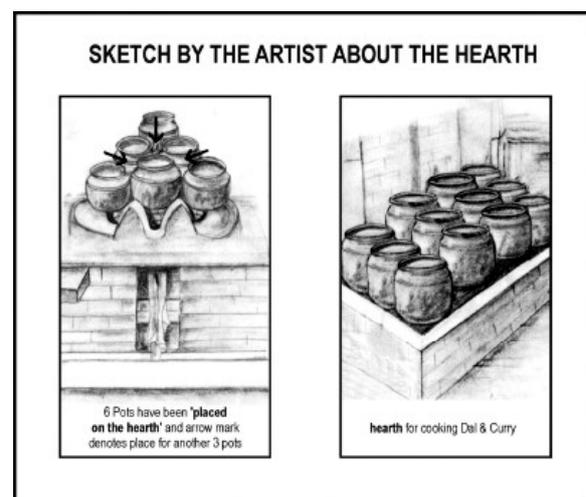
The potters give the heat to the clay pots while making the pots ready for cooking. A longer

period of heat treatment is given to make it black and a smaller time is required for making them red. It is believed that red pots are able to withstand heat and the cooking is done at a record possible time. In the hearth of Srimandira kitchen *Rosha griha*, in one hearth 9 (nine) pots are placed in a planned manner at a time for cooking and firewood is placed below the hearth for cooking. As per the ancient belief red colour is the symbol of Satwik culture which is very sacred in Hindu religion.

The Hearth (Fire oven)

There are three types of hearths (fire oven) in the kitchen of Srimandir. They are Anna Chuli, Ahia Chuli and Pitha Chuli. The dimension of the hearth where rice is prepared is known to be Anna Chuli is of length 3ft, breadth 2.5 ft and height 3.5 ft.⁷

Each hearth can accommodate 9 earthen pots at a time which is sufficient for 100 people. They are not dug out in the ground. At the base triangle shaped structures are built and firewood is placed inside it in two stages. Around 20 to 30 kg of firewood can be given at a time.





The other type of hearth is rectangular in shape which accommodates 27 earthen pots at a time. The sizes of this type of hearths are (9' x 3'). Here the hearth does not need any firewood. These hearths are called Ahia chuli where the remnants of burning wood from the rice hearth are used for preparing dal and other curry items. There are 45 numbers of Ahia ovens in the kitchen. The balance 20 hearths are used for preparation of cakes and other food items for the Raja Bhog or Kotha Bhog. The first two categories of hearth is basically meant for offering to Lord and then it is available for the devotees and visitors. The last category of hearths is for exclusive cooking for the Lord for different rituals starting from early morning to late night as per the pattern and tradition of rituals. This food after being offered to Lord is distributed among the ritual functionaries; it is a part of their remuneration and called as Khei. Normally 200 kgs of firewood is required daily for the preparation of *kotha bhoga* or *raja bhoga*.

The fire in the kitchen is called Vaisnabagni because it is the fire in the kitchen of Lord Jagannath and the foods prepared is believed as per the scriptures to serve Lord Vishnu Himself.

Firewood used in the kitchen

The wood to be selected should not have been eaten by pest, and nails must not have been pierced into the wood and they should not be very hard. The variety of local wood are preferred but casuarina is the most preferred wood.

Water used in the kitchen

Water is drawn from two wells inside the temple premises towards the northern side of the kitchen. They are named as Ganga and Jamuna

as per the two famous perennial rivers in India. These wells are very old, probably they were dug during the construction of the temple itself.

The Holy Kitchen

The Holy kitchen where the Mahaprasad is prepared is an institution by itself. It is not only vast, well organized, and disciplined but also permanent in nature. Basic features and old values are scrupulously prescribed here. The fire in Holy kitchen never extinguishes. It is a continuous process. Traditionally it is believed to have been continuing since time immemorial.⁸



The temple kitchen from a distance.

The width of the kitchen is 80 feet and length is 100 feet. There are 240 hearths in it. The hearths are of 3 categories. For cooking Rice only there are 175 hearths, for Dal and curry 45 hearths and for preparing cakes and other dry Mahaprasad 20 hearths are used.

Vegetables not allowed for cooking in the temple

Usually Potato, tomato, drumsticks, ladies finger, onion, garlic, green chillies, red chillies, cauli flower, cabbage, bean, bitter gourd and capsicum is strictly prohibited for use in the kitchen while preparing this Mahaprasad.



Hygienic maintenance of the kitchen

To keep the kitchen hygienic and make the food preparation as holy offering to the Lord strict discipline is maintained inside the kitchen. The following principles are followed strictly inside the kitchen.

- a) The cook has to come inside the kitchen only after taking bath.
- b) The cook has to wear neat and clean cloth.
- c) The cook cannot grow moustache or beard.
- d) The cook cannot wear iron ring or thread round the arm.
- e) They cannot chew paan (Betel) or any type of intoxicating material.
- f) They should not sing or shout or crack jokes inside the kitchen.
- g) While carrying cooked food they have to wear a cloth mask around the mouth.
- h) Mobile and other electronic devices and camera is strictly prohibited for use inside the kitchen.

Can more than 1 lakh people take food on a single day?

This is a pertinent question which baffles the general public. If scientific and mathematical analysis is made it is proved to be correct. Sri Biswanath Samantara, the Secretary of the Badu Suar Nijog (Secretary, Temple Cook Association) in course of interview confirmed that rice inside the kitchen takes 12 minutes to get prepared and dal as well as curry also takes 13

to 15 minutes to get ready once they are placed on the hearth.

As per the procedure, on one hearth for cooking rice 9 Matha kudua (pot for food intake for 10 to 12 persons are placed and after 12 minutes the cooked rice is put from Matha kudua to the Bai handi (Biggest pot which can feed around 100 people). If we take the process of cooking and transferring to the bigger pot as 15 minutes then the numbers of people who can be fed in 15 minutes are 100. There are 175 hearths of this type which means in course of 15 minutes rice gets ready for 17,500 people. Similar is the case for dal and varieties of curry. They are placed on a rectangular hearth on the burning charcoal taken from the rice hearth as the base for cooking and surprisingly the dal and curry gets ready within 15 minutes from the 45 hearths where the number of pots that can be kept is 1215 (45 hearths x 27 pots per hearth) which can be consumed by 300 to 400 people.

This means that the food that can be prepared within a span of 15 minutes can be offered to 1750 people. The kitchen starts at 9 AM and the Prasad for general public to be supplied after it is duly offered to Lord is fixed at 11.30 AM which means the cooks get around 2 hours and 30 minutes. If in each 15 minutes the kitchen can cook food for 17,500 people then mathematically within a span of two and half hours food can be made for 1,75,000 people. Thus there is no exaggeration to the saying that the biggest kitchen can feed more than 1 lakh people.

On an average 25,000 to 30,000 people visit Puri temple daily. On Saturdays and Sundays and other holidays it goes up to 40,000 to 50,000. But on special festive days the pilgrims' entry exceeds 1 lakh. This happens on the marriage



days or sacred thread ceremony days when there is special request for food for mass eating. One order can be for more than 1000 people. Order also comes from nearby rural areas who take it to the village to serve to the guests on various social occasions.

CONCLUSION

Mahaprasad having the divinely distinctive features has kept the inflow of pilgrims for hundreds of years. This flow has been increasing year after year. The persons associated with the Mahaprasad have been immensely benefitted from sale of Mahaprasad. There is no scope in bringing reforms in the cooking system as the food is prepared with utmost devotion and sincerity following the cleanliness standard as per Gods own requirement. However there exists a scope to modernize the eating and marketing place called Anand Bazar, which needs lot of improvement and modernization.

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Shree Jagannaathaashtakam

Sashibhusan Rath

Hearsay goes from nowhere you appeared
From the woods, near the river Kalindi
Dancing and singing in gay abandon,
Seeking nectar from the lotus faces of women !
Whereas your divine feet are much sought after,
By Laxmi, Shiva, Brahma, Indra and Ganesh.
I pray Sri Jagannaath to appear in my vision.(1)

Flute in left hand,
Peacock tailpiece ornamenting your head,
Translucent yellow silk apparel at your waist
And sharp glances through your eye corners,
You enjoy the companions at Vrindavan
And do whatever you desire.
I pray Sri Jagannaath to appear in my vision.(2)

At the proximity of the ocean
On the blue precipice you are seen seated
With the mighty brother Balabhadra,
And Subhadra at the centre
Giving an opportunity to the gods
To pay their obeisance.
I pray Sri Jagannaath to appear in my vision.(3)

O' the ocean of compassion
Often resembling like water-carrying thick clouds
Move in company with Laxmi and Saraswati.
The gods, while reciting the Vedic hymns
And the songs narrating your deeds,
Offer flaming fires to your myriad names.
I pray Sri Jagannaath to appear in my vision.(4)

Astriding the chariot
When you chart your path on earth,

All throng your pathway reciting hymns for you.
You listen with compassion,
Being sea of grace and mercy,
You have chosen the sea-side as your abode.
I pray Sri Jagannaath to appear in my vision.(5)

Omnipresence with lotus-petal eyes are ever
blissful.
Your sacred presence is in the blueness of Niladri
Where you rest supine on the
Ananta naga, the endless serpent.
And you are always in blissful love
Embracing the elegance of Radha.
I pray Sri Jagannaath to appear in my vision.(6)

Never I crave for kingdom, gold,
Nor for ruby and wealth,
Nor for most wanted bevy of charming women.
Your songs are sung in every age,
None other than Shiv Shankar
For your blessings.
I pray Sri Jagannaath to appear in my vision.(7)

Save me from the world,
From the fast changing ephemeral world,
Rescue me from the unbearable heavy burden
of sin,
O' the Lord of the Yadavas
O' the rescuer of the poor and down-trodden.
Grant me to touch your graceful lotus feet.
I pray Sri Jagannaath to appear in my vision.(8)

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Bhubaneswar-751015, E-mail : sbrath4k@gmail.com.



Tantra Mentioned Udrapitha and Sri Jagannath

Himanshu Sekhar Bhuyan

*"Uddiyaanah purnagirih jalandhara
sthathaibacha Kamarupa iti khyatah
kaulapitham chatustayam"*

(Shyamarchana Taranga)

*"Utkale navideathu biraja khetramutamam
Bimalasa Mahadevi Jagannathasthu
bhairabs"*

Lord Jagannatha is the presiding Deity and *Vairab* where Devi Vimala is the presiding Goddess or *Vairabi* of Uddiyana Pitha or Navi Kshetra. It is mentioned in '*Tantra*' that on this naval portion 'Sati' had fallen here. The topic of Uddiyana Pitha is also mentioned in *Kularnava Tantra, Rudra Jamala Tantra & Sabara Tantra* etc. It is already proved that between the bank of the river 'Baitarani' and the mountain of 'Mahendra' was the place of 'uddiyana'.

It is said that the king Vasu of Puru dynasty was coming across the sky daily by a snowy coloured (sphotika viman) plane to the sacred place of Ambica. Owing to this flying or 'uddiyana' a Sanskrit word / name 'uddiyaana'; was originated. It is clearly mentioned in the scriptures of Bouddha-dharma that the previous land of 'tantra-yoga' was the spot of uddiyaana.

The kings (Gajapatis) of Puri were serving a Devi from ancient times.

Kings were identifying this Devi as their "Kula-devi" or the Goddess of their 'hierarchy'. The name of that Devi was 'Shyamakali' of Balisahi, Puri. The time of the construction of this Devi's temple was presumably within the period of 12th or 13th century (A.D.). Devi's *Vairab* was named 'Asitanga'. *Asitanga Vairab* always imparts good-will and wishes 'suvam'. The spot where the buttock or 'nitamba' portion of Mahadevi had fallen, that place of 'uddiyaana' was famous in the name of – 'Kala Madhab'.

*'Vimalha Vairavi yatra Jagannathaastu
Vairavah*

*Niladrou Cha Jagannathah sakshat
Dakshina Kalika.'*

Accordingly a version or view it is a matter of amazing for almost all researchers that the name of 'Kala Madhab' mentioned previously was the spot where a portion of limbs or a part and parcel of the body of 'Dakshayani' Mahadevi was fallen. Once upon a time the naval portion of "Dakshayani" Mahadevi had fallen on a divine alter floated on the sea. There is a legend that



after a long floating on the sea this alter had drowned into the ocean near Puri due to the influence of Kaliyuga. But the naval of Devi did not sink rather it floated on the sea water. The king of Kalinga divided it into three and set up those three idols. Among those three the black one was Vairav, the yellow one was Vadra or Durga and the plain one was the Idol or Image of Anantabalaya Siva. On the course of time these three Idols got three names owing to the influence of Vaisnab religion. The naval portion took the divine shape of Three images—Lord Jagannath, Lord Balabhadra and Devi Subhadra. That is why some interpreters assume and declare at times this pure sphere of Puri as "Sankha Navi Mandal". That might be wrong or right, but it is clear from historic events that the worship of these three divine Idols takes place as a symbol of ancient tantric rituals of five 'M's.

Another amazing theme is heard that - a king as well as; an Acharya 'Indrabhuti', a realized one of 'Boudha-tantra' had attained his perfection of spiritual practice in the holy place of Puri. He had already transformed the spiritual atmosphere of Puri into Buddhist speculation. A researcher, tantric as well as political stalwart like late Prafulla Chandra Bhanjdeo had opined that the both king and the realized one 'Indrabhuti' was nobody but Indradyumna himself. It is though an unacceptable opinion, yet worth-researching. Prafulla Chandra was the king of 'Baster' (of undivided Madhyapradesh) and also was a member of Parliament. He had discovered many statues of boudha-tantric goddesses all over Odisha and abroad. A statue of boudha-tantric Devi 'Kurukulla' was discovered by him from a pond in Kurkura near Cuttack district of Odisha. That place was named accordingly the name of that *tantric devi*, which was assured by this

tantric and former M.P. The statue of 'Kurkulla' is still not available in the entire continent of Asia. Some people at that time had got some coins of Gupta age from the same spot.

According to P.C. Bhanjdeo, there is darkness in behind the secret door of the stony throne or '*ratna-singhasana*', on which the divine trinity were founded. A hidden *yantra* of 'Tripurasundari' is being preserved there. The divine food or Prasad is offered there to Lord Jagannath, Lord Balabhadra and Devi Subhadra on the throne or Ratna Singhasana through '*vairavi-chakra*' is accepted as— 'Mahaprasad'. But the Prasad is not known as 'Mahaprasad', when these three great divine Idols are present in the chariot in the famous car-festival. An illustrious incarnate of Lord Srikrishna—a secret '*kaulachari*'—Srichaitanya Dev had attained lively Samadhi (end of physical existence) in this throne. It is heard that He had disappeared near this throne or *ratna-vedi* (Ratnasinghasana)

*"Brahma-randhra chakre uddiyaana
pitham,
Sricharyananda nyathatmica
tuyadasadhistharica Brahmatma sakti Sri
Mahavairav sanghitaya ..."*

Indrabhuti, a king of Sambalpur of Utkal or Udra-desha though was a Boudha-tantric had saluted to the vaisnab's deity, Lord Sri Jagannath and shown his deep devotion through his writings of verses in "Jnyana-sidhi" book. The name of Sri Jagannath is being used various times in many verses of that book. This might be the prime cause of presumption of oneness regarding the recognition of tantric king Indrabhuti and king Indradyumna, the founder of Sri Jagannatha temple.



Another thing to be noted here that Devi Suvadra is worshipped near Lord Sri Jagannath. Even if She is His sister, it is being said that She is known as His Sakti also.

"Tara Yantra Pralhambaghno Subhadra Bhubaneswari"

She is being prayed by devotees as Jagatjanani, Parameswari, Mohini, Tripurasundari and Yogini etc.

(*Niladri Mohodaya/ Chapter 26*)

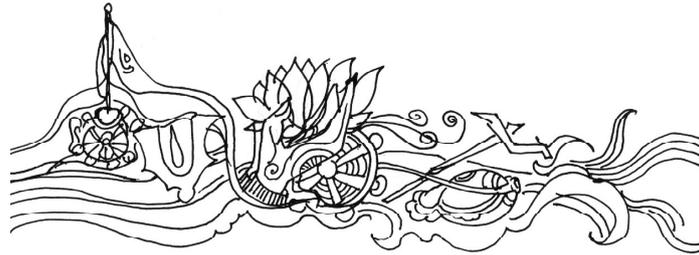
The ideal idea of Cosmic couple's idol (amorous idol) is also being originated from the concept of concert of Gods like Brahma's Savitri, Vishnu's Vaisnabi or Laxmi and for Maheswar's Ambika etc. They are being treated as wife or Sakti, that already mentioned in '*Mandukyopanishad*'

Any sort of cultural function of Odisha or India based on spirituality has certainly a meaning of higher sense. This humble writer had already stated the views by delivering speeches in A.I.R. through local, national and international channels that the songs of amorous thoughts uttered by (the 'kaleshi'), the chariot driver in front of Lord

Jagannath were divinely influenced by "*Bajrajani boudha-tantra*". The founder of this tantric process was king Indrabhuti himself. The syndrome of those syntaxes used by the chariot driver in Car-festival or Rath - Yatra was sacred. That sort of ritual of uttering songs was the source of a divine significance, which is still a mystery in Vaisnab consciousness. Even wise people criticize severely in public by blatantly blaming it generally as -slag, absurd and obscene.

To call a spade a spade, there is nothing any absurdity or obscenity in introducing or presenting the previous procedure of amorous thoughts in divine art, culture and sculpture whatsoever those might be, which were in vogue in past times. Because almost all those were certainly based on some sort of *sakta - tantric* divinity or sacred Vaisnab consciousness of Odisha or India.

Himanshu Sekhar Bhuyan, 526, Nageswartangi, Bhubaneswar-2.





Sri Jagannath's Foremost Servitor

Asit Mohanty
English trans. by Sib Kumar Das

Long 47 years back.

It was day of Rathayatra in 1972.

Just five months had passed since Biharilal Patnaik had joined as administrator of Srimandir. He was trying hard to get all rituals conducted smoothly as per prescribed time schedule.

He was too pleased that day. Because of support of servitors all rituals had finished early. Almost an hour back 'pahandi' of Sri Sudarshan, Sri Balabhadra and Devi Subhadra had ended. Deities were on their respective chariots. Close behind, Sri Jagannath through His 'pahandi' had started to climb the 'charamala' (makeshift slope of palm logs to carry deities to the pedestal of huge chariots).

Biharilal was pleased and confident that 'pahandi' of all deities will be completed much ahead of the scheduled time. Silently he had started to praise himself.

This mishap occurred at that very moment.

After climbing a bit, Sri Jagannath stopped on 'charamala'. He did not move an inch from that position. As if He had transformed to ultimate immovable inertia. Five minutes, ten minutes, 15 minutes, half an hour, one hour, two

hours; time continued to flow out. But Sri Jagannath was not rising from the position He had stuck Himself to. Servitors involved in 'pahandi' were tired, some of them were injured, some had fractured their limbs, yet Kalathakur, the Lord of 'omnipresent cosmic nothingness' remained fixed to where He was.

During an interview to this author, Biharilal Patnaik had elaborated happenings of that day. He had remembered a question put to him by a senior Daitapati servitor Gangu Dasmohapatra, who was standing beside him, "Pahandi of other three deities ended too early much before schedule. Has it made you slightly proud? Due to it the Lord has stopped on 'charamala'.

Biharilal had replied, "Yes, a bit of pride has surely sprouted in my mind. But, if the Lord wants to demolish my pride by making lakhs of devotees suffer, let His wish prevail".

While his lips uttered this, both his hands got lifted up in obeisance. With uplifted folded hands, he mentally prayed, "O, Mahaprabhu! Please do not test us at this testing juncture. Save us from this immense crisis".



During this outburst, image of King Indradyumna flashed in his mind. He remembered the episode mentioned in 'Skanda Purana'. Mahadaru or the divine log had appeared in sea. King Indradyumna's dream was proved to be true. Only after his *darshan* and prayers, this *divyadaru* had floated to the coast.

A strong intuition emerged in Biharilal. He felt if Sri Jagannath's foremost servitor, Gajapati Maharaja comes down and requests, then Kalathakur, will no more remain stuck on *Charamala*, and prefer to climb on to the chariot.

He rushed to Srinahara, the palace of Gajapati Maharaja few hundred meters away. Met the young Gajapati and prayed, "Mahaprabhu is stuck on *Charamala*. Please, come to the chariot".

The young Gajapati Maharaja had come. But his appearance was a major exception. His head did not adorn the royal turban. The sword that happens to be mark of a Kshatriya was absent at his waist. He had refrained from using his royal palanquin, tamjam. There was no ceremonial procession to the tunes and rhythms of trumpets and cymbals. Like a commoner this 19 year old spiritual sovereign had walked all the way from his palace to the three large chariots parked in front of Singhadwara.

At first he reached Taladhawaja and Devadalan chariots. Without climbing 'charamala' he had his *darshan* and offered prayers to Sri Balabhadra, Devi Subhadra and Sri Sudarshan. His next destination was Nandighosh chariot.

He went straight to Charamala of this chariot. He stood face to face with immobility of Sri Jagannath. With complete devotion, he silently prayed from the tranquil corner of his heart.

Prayers of the crowd of devotees and servitors at Badadanda enhanced his earnest urging before the Almighty.

What followed was astonishing. Before stunned eyes of devotees, amidst torrents of chanting of Haribol and Hulahuli sound, in a few minutes, Sri Jagannath reached pedestal of the chariot.

This is not fiction, but a page from living history that had occurred in front of lakhs of witnesses.

The Gajapati king of that day was 19 year old Dibyasingha Deb. He was coroneted just two years back on July 7, 1970. This July he is stepping on to golden jubilee year of his coronation. As foremost servitor of Sri Jagannath, he had performed 'chherapahanra' duty for the first time during Rathayatra of 1971. In 2020 he will complete 50 years of service at the feet of Sri Jagannath, as the foremost servitor.

But it is interesting to note that as per traditional counting of Puri's royal family, 2018-19 is 61st 'anka' or year of his reign! This number differs from the conventional Gregorian count of years. It occurs because almanac of this royal family prefers to skip out several inauspicious years while counting king's reign.

Before coronation, Gajapati Maharaja Dibyasingha Deb was known as Kamarnaba Deb. He was born on February 6, 1953. He happened to be the eldest prince or 'Bada Jenamani'.

Renowned female physician of Odisha, Dr Bina Dei in her autobiography 'Akinchana ra Jiban Smruti (2001)' has written, "One day I received a call from Puri royal palace. I was asked to examine the young queen (Snehalata Devi, later known as Maharani Suryamani Patamahadei).



After examining her, I declared, she is pregnant. The whole palace rejoiced. Rani Saheba invited me to her bedroom, made me sit beside her and I was pressed to consume a lot of sweets”.

She has also added, “The day the young queen experienced delivery pain, I took leave from my hospital duty to be present with her in the palace. A nurse was also with me. In my hands she gave birth to her first son. His birth triggered blowing of conchs. The whole palace was agog with joy and happiness”.

Documentation of Dr Bina Dei says, as per traditional practice midwife or dhai of the palace was to cut the umbilical chord of the newborn. A gold coin was to be used as support base during cutting of umbilical chord. This gold coin was a gift for the dhai. Due to medical and sanitary reasons, Dr Bina Dei had just touched the gold coin to the navel of the newborn and handed it over to the dhai. She herself had cut the umbilical chord of newborn ‘Jenamani’. On subsequent days she was reaching out to bath the ‘Jenamani’. The nurse accompanying her was looking after health of the young queen.

Her last statement in this context in her autobiography says, “From then on I was invited to all festivities and celebrations in the palace. One day a photograph was taken while I held the infant prince in my lap while yuvaraj (the then Jenamani Nilakantha Dev, who later got known as Gajapati Maharaja Birakishora Deb) and yuvarani were on my both sides. The toddler of that day is the present Thakur Raja or divine sovereign Sri Sri Dibyasingha Deb. I am blessed to have lived till 93 years of age to hear praises of Thakur Raja. Admirations for Raja Saheb make me proud, as he was born in my hands”.

This baby had grown up to be coroneted as Gajapati Dibyasingha Deb on July 7, 1970. During the coronation ceremony that evening, he sat in the laps of Gadarodanga Bauxi. His younger brother, Sana Jenamani Ranarnab Deb and Anang Bhaskar Deb, son of his paternal uncle, Thaatraja Rajaraj Deb were present during the occasion.

On that very day his father had breathed his last, while three chariots of Rathyatra were still at Badadanda. As per royal tradition, first directive of newly coroneted Bada Jenamani was related to the waiting funeral. Tradition forbade recently coroneted king from lighting the funeral pyre. A Brahmin’s son assigned by former Maharaja or Maharani had to perform the funeral rituals. To enable break-less services to public and Sri Jagannath as the foremost servitor, this royal family bears this tradition since generations.

Another tradition continues in Sri Mandir for smooth and continuous conduct of rituals of Sri Jagannath. Usually during births and deaths of near and dear, Hindu families observe a period of impurity. During this period they refrain from religious rituals. But a reigning Gajapati Maharaja is not considered impure during births and deaths in his family. He is allowed to serve Sri Jagannath even during this time. Similar tradition continues in case of Daitapati servitors, when they go out in search of daru or trees for construction of new idols during Nabakalebara year. From the day they leave their homes till they complete their job, they remain immune to ritualistic period of impurity related to birth and deaths in their families.

As his Vratopanayan and ritualistic ‘sadhibandha’ were due, he could not perform his duty as foremost servitor during Rathyatra of 1970. He had his Vratopanayan on November 29, 1970. It was followed by ‘sadhibandha’ ritual



conducted by the Rajguru in Sri Mandir. With it he formally transformed to foremost servitor of Mahaprabhu Sri Jagannath. Since then, for last 47 years he has performed his duty as the foremost servitor of the Lord of the Universe.

While he was coroneted with the new name Gajapati Dibyasingha Deb, he was still a student of St Stephens College in Delhi as Kamarnaba Deb. His education had started in Convent School of Puri, where he studied from 1957 to 1959. His next phase of education from 1959 to 1968 was in Rajkumar College of Raipur of Madhya Pradesh (now in Chhatisgarh).

His father, Birakishora Deb, whom he lovingly called Dadei, was a multifarious personality. Aviation was his father's passion. Birakishora Deb had joined Bhubaneswar Flying Club. He was a national level football player, who had played for famous Mohammedan Sporting Soccer Club of Kolkata. Birakishora Deb was a key catalyst behind popularization of football in Odisha. Under his leadership football team of Puri had acquired name and fame. He was an adept horse rider. He was taking part in equestrian races at Kolkata Turf Club. He used to play lawn tennis. Added to it, he was a painter and connoisseur of music.

Motivated by his father, Bada Jenamani Kamarnab Dev had started playing football and lawn tennis since childhood. During school days this young prince had tried his hands at playing violin. Effects of indulgence in sports, music and education during childhood still bear their mark in Gajapati Maharaja Dibyasingha Deb. He continues to love music. Tennis sessions have become a regular habit for him.

First six years of childhood in Puri palace and student life in Raipur's Rajkumar College

were poles apart. Their palace had intrinsic links with Sri Mandir. The then Gajapati Maharaja was the 'King Superintendent' of the temple. Every festivity and ritual of Sri Mandir overflowed to the abodes of king and queen on palace premises. Obviously, it was an environment filled with spirituality and Sri Jagannath consciousness.

Remembering his childhood in this context, Gajapati Maharaja says, "During our young days, while I used to be in queen's palace, Budhi dhai used to remain by the side as personal help. When I remained in king's palace Bira was my personal help. Bira was personal servant of Gajapati Ramchandra Deb (Father of Birakishora Deb). Budhi was in service of Patamama (Maharani Suryamani Patamahadei). Budhi had come with her from Nilagiri of Balasore district. So, despite their advanced age, they looked after me. Both used to tell us stories of Sri Krishna from the Bhagavat and that of Sri Ram from the Ramayana. These divine stories heard since childhood had their positive impact on my mind. Today I feel, even then the Supreme Lord was preparing me for His service although I never sensed it!"

But environment in Raipur's Rajkumar College was completely different from that of Puri palace. In that public school, curriculum was completely secular. There was no tint of spirituality in it. Only exception was the tradition of wearing dhoti and kurta for prayer sessions of around half an hour in the evening. These prayer sessions were held at the temple on the premises of Rajkumar College. After few hours of sports in the afternoon, he used to have his bath before visiting the temple for evening prayers. Sri Jagannath was also worshipped in that temple along with Sri Ram, Laxan, Sita and other deities. Few annual religious



festivals like Ganesh Puja and Sri Ram Navami used to be celebrated on the campus.

He had no scope for spiritual quest while he studied in Delhi's St Stephen's College (1969 to 1972) and then in Delhi University's law department (1972 to 1975) for LLB degree. As per family tradition, during this period he had his Gurudiksha from revered Mahant Gangadasji Maharaj of Sanachhata Mutt in Puri. But due to lack of proper environment, the concealed seed of spirituality sown in him had remained dormant.

But how did spiritual consciousness sprout in the Gajapati Maharaja?

It is hinted that even after death of his father Gajapati Birakishora Deb, coronation and 'sadhibandha' as foremost servitor of Sri Jagannath, the dormant seed of spirituality had not germinated in him. After acquiring his law degree from Delhi University, he had joined School of Law of famous North Western University in Chicago of America for Master's degree (1975-1976).

He used to stay in Delhi for his studies. Yet after 'sadhibandha' he used to visit Puri to perform his ritualistic service to Sri Jagannath during two key ceremonies, Rathayatra and Bahuda Yatra. But he was not able to participate in regular meetings of Sri Jagannath Temple Managing Committee. During his one year stay abroad, he was not able to serve Sri Jagannath. By the time he returned back to India from America with his LLM degree, a subtle conflict had started to engulf his mind.

It was tussle between two different spheres of life he was related to. One was the traditional life of service towards Lord of the Universe as the foremost servitor of Sri Jagannath. The other world before him was linked to his

westernized education and scope of easy life through legal profession.

He had got chance to work as a junior lawyer in the Supreme Court and Delhi High Court under prominent legal professionals of the country. These top legal professionals included Ashok Sen (law minister in Prime Minister Indira Gandhi's cabinet), B.N.Kripal (former Chief Justice of Supreme Court), Amol Kumar Ganguly (senior lawyer of Supreme Court). He had also started to develop deep attraction for legal profession.

But a doubt and question continued to throng his mind. If he prefers to lead life as foremost servitor of Sri Jagannath, what will be the value of education and experiences he had received ?

To cross over this blinding confusion, Almighty had provided him a spark of light through Barrister Gobind Das. At that time Barrister Das was Advocate General of Odisha. One day he received a message that Barrister Das wanted to meet him. The aspiring lawyer within him was too excited. He hoped, this meeting may open up new avenues of legal profession before him. But Barrister Das wanted to meet him for other reasons. Dibyasingha Deb had also not anticipated that this meeting was going to be a major turning point of his life.

When they met, Barrister Das first tried to make the budding lawyer and young Gajapati Maharaja comfortable through easy talk, tea and snacks. At the right moment Barrister Das rammed him with a hard hitting logical eruption, "You are Gajapati Maharaja of Puri, the foremost servitor of Sri Jagannath. For it you are revered by all Odias and devotees of Sri Jagannath. But while in court, as a lawyer you have to bow down



before the judge and address 'My Lord' or 'Your Honour'. As an Odia I cannot tolerate you to bow down before anyone except the Almighty Lord."

This heartfelt outburst from Barrister Das shattered his desires and aspirations related to legal profession. By 1980 he had started to realize- "No, I have to spend more time in service of Sri Jagannath".

But birth of four kumarimani (daughters) and rising family pressures compelled him to spend most time of the year in Dehradun of Uttar Pradesh (now in Uttarakhand). He confesses, "1980 to 1993, these fourteen years were almost vanabasa for me. Yet he adds, "This period of mental twilight evolved me. It occurred due to grace of Almighty. I decided- No, service of the Lord is primary, all other things are immaterial."

But how was this possible?

As per Gajapati Dibyasingh Dev, three catalysts played key role in this transformation. They are Sadgrantha, Sadguru and Satsang.

Spiritual environment in which he was brought up during childhood had sown the seed of divine consciousness in his barren mind. But it had remained dormant. Catalysts like diksha from Mahant Gangadasji Maharaj of Sanachhata Mutt and evening prayers at Rajkumar College were not enough to enable its germination. An event during his days in St Stephens College, paved the path for manifestation of this seed of divinity within.

Like most hostels, food was not satisfying in the hostel, where he used to stay. So, every Saturday he used to visit quarter of Kalahandi Maharaja Pratapkeshari Deb at 4, South Avenue, New Delhi. At that time Kalahandi Maharaja was

an MP of Swatantra Party. He was also deputy leader of his party in Parliament. Pratapkeshari Deb's wife, the Maharani of Kalahandi was his maternal aunt or 'Aata'. She was the only sister of his father Gajapati Maharaja Birakishora Deb.

One Saturday, habit had dragged him to his 'Aata's' home. He found no one around. Their whole family had gone out. All alone he gazed around the empty house. For no reason his attention was drawn towards a book placed at the spot where telephone used to be kept. It was a copy of Srimad Bhagavad Gita authored by Swami Chidbhavananda, which was published by Ramakrushna Tapovanam. He started to browse through its pages.

All of a sudden he started feel as if all that he had learnt till date was trash and what he was reading was real knowledge. For week after week, he continued to read chapter after chapter of this book. Gradually all doubts and restlessness of his mind started to diminish. His mind aspired to venture towards tranquility.

Later he came across two great Gurus of modern India. One was revered Swami Chidananda Saraswati, the prime disciple of founder of International Divine Life Society of Rishikesh, Swami Sivananda Saraswati Maharaj. The other Guru in his life was founder of International Chinmay Mission of Mumbai, revered Swami Chinmayananda Saraswati. Along with Maharani Lilabati Patamahadei he took diksha from Swami Chidanand Saraswati Maharaj in 1989.

He got engaged in spiritual practices like japa, dhayn, yogasan, pranayam. He was a regular participant of Sadhana camps of Sivananda Ashram in Rishikesh and that of Chinmay Mission at Siddhibadi in Himachal Pradesh. During his



visits to Dehradun for Gita Jnana Yajna, Swami Chinmayananda Saraswati used to stay with Gajapati Maharaja's family. It was opportunity of 'satsang of sadguru' for spiritual development of the young Gajapati.

Sadgrantha, Sadguru and Satsang started to disperse all doubts in his mind. The dormant seed of divine consciousness in him had germinated and was starting to manifest.

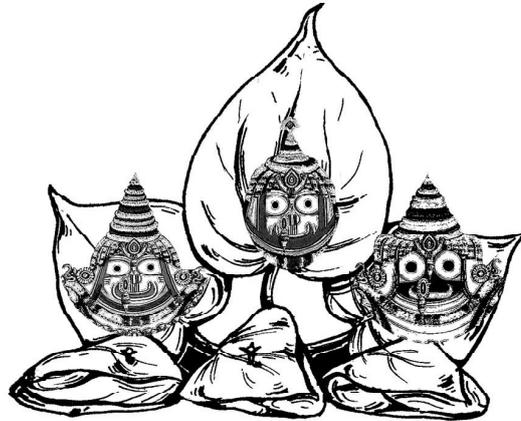
The present Gajapati Maharaja Dibyasingha Dev cannot be identified as a person educated in St Stephen's College and Chicago or as anyone striving for materialistic well being. Now his whole identity is dedicated to Mahaprabhu Sri Jagannath as the foremost servitor.

As per the traditional royal almanac, time period of his ascent to the throne is calculated

from Shukla Dwadasi of Bhadrab month, which is also known as 'Sunia'. His role as Gajapati King has reached 58th year. Around 47 years have passed since he took up the mantle as foremost servitor of Sri Jagannath.

In another year he will reach 60th year of his kingship and in next two years he will complete 50 years of service to Sri Jagannath as the foremost servitor. Being truthful to his identity as the foremost servitor, he has maintained a personality that is above all doubts and dichotomy. It has made him respectable for all.

According to him, basis of this transformation is the Mahamantra of his life, "Everything else is trash while service to Almighty is prime". He has not kept this mantra to himself. Through his utterances and deeds he continues to enthuse all of us to accept essence of this mantra.





The Legend of Ganapati Bhatta

Pramod Chandra Pattanayak

Philosophy differs regarding the forms (manifestation) of God within the people of same faith and religions too. For instance, some people in Hindu religion have faith on Lord Vishnu and claim themselves as Vaisnavites while some others believe Lord Shiva as the supreme power and worship. They term themselves as Shaivites. In other religions too, there are differences in faith. Let us take the example of Islam religion. They are sharply divided as Shiya, Suni, Ahmediya and more faiths. The Ahmediyas are not allowed to the Mosque segregating them as non-Muslims. In Christian religion also, people are divided into Catholics and Protestants. However, it is universally agreed upon that there is no form of God whatsoever in any faith or philosophy as there is no manifest of His own although all manifestations are creation of God. Let us think about remote past, before the time started to tick, there was no existence of manifest or non-manifest. There was no faith or philosophy either. Vedic expression on God is that Maha Vishnu was floating on a leaf measuring about ten fingers in vast ocean. This form of Maha Vishnu was human like with limbs may be considered as the first manifest of God and named as Vishnu, who was over the Anantanag, a serpent with thousand

hoods. Later Vishnu probably thought of manifestations and outcome was a lotus from His navel. Brahma, the self born ab intra found himself over the lotus. This was how the manifest of God came to appear as per the Veda. This hypothesis has no legs to stand with either in logic or in science. Again science also faces impasse on many aspects of the hypothesis derived on the beginning of this vast universe. However, people in Hindu religion have imagined different forms of God although there is agreement upon that the Brahma is one and only one which is non-manifest. The puranic manifest of God is said to be Basudev. In course of time, many forms of God like Shiva, Ganesha, Durga besides Krishna, Rama et al were imagined and placed in scriptures. As such they have been accepted by the respective followers with faith and philosophy.

The form of Lord Jagannath, with four sense organs i.e. eyes, nose, skin and tongue being devoid of the fifth sense organ i.e. ear, was created by the heavenly carpenter, Biswakarma out of the wooden log, as the legend goes. This form of Lord Jagannath is unique in the world and considered as the universal God as the very name implies. Therefore, there is throng of pilgrims and devotees



throughout the year from every nook and corner of the country and out of it in Puri. Although the idols of Trinity along with Sudarshan undergo changes during every Nabakalebara, which falls at an interval of twelve to nineteen years, as the case maybe, but the Brahma remains unchanged but only transferred from the old idols to the new ones. The servitors who undertake the job of transfer of Brahma, also are not able to know what it is.

The devotees come to Puri with different faiths and philosophy for the purpose of *darshan* of Lord Jagannath. It is said that even St. Jesus, the founder of the Christianity also came to Puri and spent a good time there in order to acquire the philosophy of Jagannath cult and Buddhism.

Lord Ganesha is worshipped as the supreme by a good proportion of population in our country and elsewhere. Long long ago there was a devotee of Lord Ganesha in the state of Maharashtra. His name was Ganapati Bhatt. He was an ardent devotee of Lord Ganesha and strongly believed Ganesha as the supreme. Therefore he didn't consider any other form of God and paid no respect too.

Time rolled on. Gradually Ganapati Bhatt became more and more confident on his conviction of supremacy of Lord Ganesha and no other form of manifestation of God whatsoever. But a number of saints he came across tried to convince him that there is manifest of God in the form of Lord Jagannath of Shrikshetra (a synonym of Puri). But Ganapati Bhatt was the last person to sway away with soothe saying. He took them as an argumentum ad ignorantiam. All seemed yellow to the jaundiced eye, thought Ganapati Bhatta and became as firm as a rock in

his conviction of supremacy of Lord Ganesha. Of course, nobody had the slightest of doubt on his belief. But time came when he had to submit to the vox Dei. So one day he decided to visit Shrikshetra to see things on his own eyes. After all seeing is believing. But Shrikshetra is far away from his native place of Maharashtra and the communication was a difficult proposition to undertake. The urge of Brahma *darshana* took the better part of the valour. As such he decided with determination to visit Shrikshetra.

Ganapati Bhatta set out for the bon voyage. Indeed he has to face a lot of problem on his way. But nothing could dissuade him to stop his journey further, rather he became more and more determined with a fortiori than before. After all adversity leads to prosperity. In the long run he reached his destination Shrikshetra just the day before the celebration of *Snana Purnima* of the trinity. Though he was extremely tired of the arduous long march, he did not waste time by taking rest. But taking a formal wash up, he proceeded to the temple for *darshan* of Lord Jagannath. He looked to the idol of Lord Jagannath expecting the sight of his ever cherished Lord Ganesha. But he felt to find. Frustration reigned over him. Finally he decided that Lord Jagannath cannot be Brahma in manifest. He felt extremely sad on taking of the unwarranted long journey basing on the sooth saying and thought to be a reduction ad absurdum. Being disappointed he was about to return when an unknown devotee started to discuss with him on topic of this and that. From the discussion the devotee could know the reason of disappointment of Ganapati Bhatta. Then the unknown devotee advised him that he can see in any form of Lord Jagannath provided his wish has the utmost sincerity by heart. Ganapati Bhatta obeying the



advice of his fellow devotee, prayed with concentration of mind and heart. Lo and behold ! He opened his eyes after the prayer and miraculously saw the form of Lord Ganesha in the idol of Lord Jagannath. He immediately prostrated then there and begged for pardon for disbelieving the saints. But to his astonishment the fellow devotee was vanished whom he wanted to thank for his timely advise. Here I want to quote a couplet from Shrimad Bhagabat Geeta which would be appropriate, I suppose.

“Jeapianyadevta bhaktya yajanti shradhayanwita,
Teapi mameba kounteya yajanti abidhipurbakam,
(23 – 9th Chapter)

Ahamhi sarbajagyanam bhaktaacha prabhu ebacha,
Natumam abhijanati tatwena ataschya chyabanti te.”
(24 – 9th Chapter)

The couplet quoted, ut supra, explains that, if a devotee has sincere faith over any form of God, that ultimately comes to me, which he does not understand. I am the soul, the Bramha, devotee, or the God whatsoever. This is the result

of the devotion which most of us do not have the least idea.

“Aham karturahamyagyanhaswadhaha
mohuswadham
Mantrohamahamyagyam
ahamevaajyamahamagneehahamhuttam.”

(16- 9th Chapter)

This means in short He is omnipresent.

Due respect is given to the devotee Ganapati Bhatta, since then and Lord Jagannath is adorned with the mask of head gear of an elephant during the function of Snana Purnima.

Pramod Chandra Pattanayak, 678 Laxmisagar,
Bhubaneswar-6 .





Consciousness in Sri Sri Jagannath, the Lord of the Universe

Bhagaban Mahapatra

Mahaprabhu Sri Jagannath is real *Parambrahma*, *Paramatma*, *Perameswar* and above all He is *Bhagaban*, the Lord of the universe. This belief exists in the heart of almost all devotees. In the vast crowd whether in the temple or during car-festival eagerness to have a *darshan* of face of Lord or His round eyes is so immense that cannot be expressed in words and as soon as the devotee gets the chance to see Lord he feels he has got full satisfaction of his life. It is due to full confidence and influence of full devotion of a devotee on Lord Jagannath. In order to have the feeling of that divinity one has to attain that amount of surrenderness, consciousness and confidence as well on the culture of Lord Jagannath. This has been mentioned in many religious *Shastras* and *Puranas*. To attain this divine pleasure one has to taste the essence of culture and involve himself in the consciousness of culture of Lord Jagannath. So wide knowledge of Lord Jagannath attained by one can be said to have engrossed himself in the consciousness of Lord Jagannath,

Parama Brahma Lord Jagannath is omnipotent, omnipresent and omniscient. He who knows the essence of Lord Jagannath as mentioned above that is He is all powerful, He can do undo things. He is present everywhere. In Mahabharat, when Draupadi prayed lord Krishna finding no alternative to save her from

plight of undressing by Dushasan, Lord saved her in twinkling of an eye. Similarly when demon king Hiranya Kasipu asked to Lord's devotee Prahallad-where is your God ? Prahallad confidently showed a nearby pillar, from where Lord Nrushingh immediately appeared and killed the demon, Lord Jagannath is the incarnation of Krishna and lord Nrushingha.

Consciousness has two parts viz (1) Curiosity, (2) transparent knowledge. To know more about lord Jagannath one has to go through many Puranas and Shastras where essence of Lord Jagannath has been described. That is Skanda Puran, Brahma Puran and Srimad Bhagabat etc. These Puranas and Shastras are not only the instrument to make one to clarify his doubts about Lord Jagannath but also enhance his knowledge, purify his soul to lead a happy and pious life. In Skanda Purana it is mentioned :-

Pratimam na tu janahi Nisreyasa karim nrunam
Darsanat Paprasinam Khandanat mukti mruchhati .

(Skanda Purana pu.khe.ma 21-8)

Meaning- One should not think that lord Jagannath is only an wooden idol .He who gets a chance to see lord astonishingly he gets rid off from all sins whether committed knowingly or unknowingly and his soul gets salvation.



Khandanat Sarbadukhanam Akhandananda danatah
Swavabat Daru Rupam Hi Paramabramha Vidiyate.

(Skanda Puran pu.khye.ma 28-40)

Meaning:- As because Lord Jagannath washes away all sins of His devotees and extends undivided peace and pleasure, He is thus known as *Paramabramha* .

Thus it is proved that desire to know about Lord Jagannath through perseverance and diligence by reading different Puranas and Shastras makes one consciousness of Lord Jagannath

Everybody knows that Lord Brahma is the first creator of animate and inanimate beings of this universe. That is the first culture of this universe. Similarly, daily rituals performed in Sri Jagannath temple since long is the culture of Lord Jagannath. In a year twelve types of festivals are performed in the temple as per His instruction as mentioned in Skanda Purana. Out of that cultural consciousness exists mainly in five festivals that is (1) *Snana Yatra*, (2) *Car Festival*, (3) *Sayan* (4) *Uthapan*, (5) *Damanak Bhanjan*. In addition, there are three more festivals that is *Pusyaviseka*, *Dola Yatra* and *Chandan Yatra* come under cultural amusement consciousness of the Lord. Further *Parswaparibartan*, *Dakhinayan*, *Prabarana* and *Makar Sankranti* come under sociocultural consciousness. These cultural functions traditionally are being observed in the temple from time immemorial. After coronation of Lord Jagannath on *Ratnasimhasan*, He himself instructed his highest devotee king **Indradyumna** to observe these festivals sincerely.

“Yasmin Deshe Yada Chara param parya
kramagatah”

(Smruti)

Meaning:- Traditional practice has its own importance according to that place among the people from time immemorial.

The ritualistic culture of Lord Jagannath is most pervading and countless. In a week the lord uses to clad with seven different colour of cloths which has its own importance for that particular day of the week. In a year in different specific occasion Lord is decorated with dresses viz. *Kaliadalan Vesha*, *Gajaudharan Vesha*, *Padmavesha*, *Rajavishek Vesha*, *Raghunath Vesha*, *Suna Vesha* (golden ornaments) and many others which is so spectacular that lakhs of devotees become mad to have that *darshan* and sometimes it is beyond control for temple administration to control the crowd. Thus it is well understood that what miraculousness lies with Lord Jagannath and in His culture.

Lord uses to sit on *Ratnasimhasan* with Mahalaxmi and Saraswati throughout the year, but during car festival Lord goes to Sri Gundicha temple with His brother Balabhadra and most favourite sister Subhadra. Displeased with Lord, Mahalaxmi uses to go to Sri Gundicha temple on 5th Day of festival to meet the Lord and thereby a heart touching self-conceitedness atmosphere is created there which a real devotee can understand. Keeping that in mind, Mahalaxmi uses to close the main gate of the temple (lion's gate) on the day of return to the temple from chariot after entry of Lord Balabhadra and mother Subhadra. It expresses self-conceitedness of Mahalaxmi to her husband Lord Jagannath. A little time after the door is opened and Lord enters the temple. Then Lord Jagannath declares through His representative that to please her (Mahalaxmi) He has brought her favourite sweet (Rasagola). This is the culture of Lord Jagannath that exists from long long back and still continuing uninterruptedly.

Jay Jagannath

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



Grace of the Almighty

Er. Raghunath Patra

Inevitably a man looks back and memories crowd in. Some of my memories, I have expressed before my Jagannath Temple associates in course of talk. Meanwhile few friends pressed hard to get those published for spiritual inspiration of others. So I ventilate few of the lot fervently in a precise way.

1) **How He accords a patch of land for residence :**

Many years back, when I was Asst. Engineer, my Sadu Bhai i.e. brother-in-law wrote a letter for purchase of a patch of land close to his residence, adjacent to the compound wall of the High School, Tangi. I replied, originally I belong to Puri proper, close to Jagannath Temple. Why should I purchase a land at Tangi? Then he wrote "High School, Police station, Primary Health Centre and Bus stand are very near and Kalupada station is not very far. The price of the land is very cheap. Days later, I received such like letter from my wife staying then in father-in-law's house. Then I wrote a letter even if Tangi is a good place no doubt, I intend to breath my last at Puri only. To me, Baikuntha or Golaka is no other but Puri. I shall stay with Lord Jagannath. I can't part with Him.

Looking at portrait of Lord Jagannath, hanging against wall. I cried and blamed Him for such chalk out, dehousing me from Puri. I strongly resolved not to purchase that land.

Days later, He accorded a patch of land in between Jagannath and Lokanath on which present residence, 'Brundaban Dham' stands.

2) **How I became a bilingual writer, poet :**

Nearly forty years back, at the time of 'darshan', I requested Lord Jagannath "Suna! You are my beloved son, prime of love and affection. Please make my life praiseworthy, immortal.

Months later, 'Bala-dhupa' ritual was going on in Srimandir in the month of Karttik. Temple was crowded by devotees.

Sitting on the verandah of 'Dakshina Gruha' I was talking of gods and goddesses. And the people nearby were sincerely hearing.

Meanwhile an unknown priest (servitor of Lord Jagannath) came out of Dakshin Gruha and told 'Patra Baboo! Let us go to Jagamohan. I told, "All are prohibited by Police. How can I enter in?" He advised to go with him. The



moment I entered inside and looked at Jagannath, He came rushing forth and embraced me with His shoulders, tight. I shivered, thrilled. Abruptly I told 'Dhana' what has happened to you. "Why did you embrace today !" I kissed all in Ratna Simhasan on my palm as usual till I came out. Next day, on 'Dakshin-gruha' verandah, same priest called me inside and I got divine perception, of Lord Jagannath as before. Both the days, the priest went inside 'Garva Gruha' leaving me in Jagamohan. I have not seen him thereafter. Later I thought "He is no other but Jagannath."

My pen became perennial since then in two languages Odia and English, prose and poetry. Hundreds of articles have been published in leading dailies and magazines.

3) How could I see divine flame in naked eyes !

I was going regularly to the 'Garva Gruha' of Jagannath Temple in every morning. No restriction was there as it prevails now. Once after circumambulation of Ratna Simhasan. I stood leaning to the wall in front of Jagannath. Repeatedly requested Him to exhibit something new, miraculous so that I can remember ever.

Minutes later, I noticed the size of the deity expanded to double with circular eyes. The entire body became blue. A blue coloured flame from the bottom of scarlet lip moved upwards crossing diamond studded gold bud like ornament, 'Mathamani' on the forehead, I exclaimed out of astonishment.

One Mekap Sevak, standing in front of goddess Subhadra came rushing forth and smeared camphor on both the eyes at once. I could not see divine flame. Later I thought of, Subhadra, 'Yogamaya' did not allow me to see further.

Years later, when I shared this experience with Dr. H.K. Mahtab, he told "This is due to your divine relationship with Him. Due to divine grace, you possess unique and exceptional genius in literature and philosophy although you are technocrat, a Civil Engineer by profession."

4) How could I see 'Pralaya' in my dream :

Years back, I was going through Markandeya Purana in our old house. I asked Jagannath affectionately, "Hati ! Markandeya Rushi was so dear and near to you, You could show 'Pralaya', the great catastrophe to him where as I being father of yours deprived of."

Meanwhile two years elapsed. I was sleeping with family members at night in our present residence. One night, in dream, I could behold "Pralaya, catastrophe or great disaster. All were inundated in black waters. No trace of land, tree and leaving soul. I was alone in the water, struggling for life. To my good luck, I could see Jagannath floating alone. Immediately I rushed forth and embraced. He too embraced me. Although I was panting heavily out of fear, got solace When I recovered from dream my heart was throbbing.

5) Miracles in front of Gundicha Mandir :

(a) Car festival time. All three cars were standing in front of Gundicha Mandir. That was the day of 'Gundicha.Vijay' i.e. all gods and goddesses will enter inside temple. Cordon rope encircled three cars by police. None was allowed to go front, With much difficulty. I could see one eye of Lord Jagannath only. I flared up and told "Perhaps other two do not want me. I was on my way back in pensive mood.



Just behind Subhadra Car, I noticed police lowered down cordon rope and advised one young lady carrying flower basket. “Maa ~ Madam pass on” Meanwhile I had gone near. Police thought me her father perhaps and advised to cross cordon at once to go inside. I could ascertain ‘she is no other but Subhadra’. I crossed cordon rope and went to front space. Paid prostration to all without any prohibition. But that young lady was not available. Vanished, I admired Subhadra for Her divine miracle.

b) Years back, all the three cars standing in front of Gundicha Mandir. Atmosphere thronged with sound of gongs and tabor. Articulation sound of ladies (Hulahuli) and Haribol of devotees was filling atmosphere at frequent intervals. Flash of fireworks, was making the function majestic. ‘Pahandi Vijay’ of Lord Balabhadra was going on.

Meanwhile it started drizzling. I told Balabhadra ‘Baba ! it may rain, I can’t attend Pahandi - Vijaya of Jagannath. Suddenly Balabhadra turned black taking shape and size of Jagannath with rotund eyes. I saw Pahandi Vijay of Jagannath and Balabhadra.

Thanked Balabhadra from core of heart and murmured “you both are one and the same.” Then I came to Jagannath temple to pay prostration. Heavy rain came after my reach in residence.

6) **Miracle inside Gundicha Temple :**

Banak lagi was going on in Gundicha Mandir. So I could not have a glance of gods and goddess. Simply circumambulated temple, I was coming back with pensive mood, dissatisfied. Meanwhile one unknown black boy called from behind “Patra babu ! please tell all, what happened in Mehesana during marriage ceremony of your elder son. I sat down in the court yard

and told. The boy told “Have you paid prostration to gods ?”. I told ‘Banak lagi is going on’. He told “You come with me, you will see Them. He guided me to the hole of the door, which was open then. Through hole, I could see Banak lagi. Thereafter he made me stand with a request “Please wait. I am coming from Garuda Stambha’. I remained standing for 5 minutes. Boy did not return. Meanwhile Lingaraj baboo, a train mate of mine reached there and asked “Why are you standing here. Sir,” I told all - “How did I avail darshan through that hole.” Then he told “that remains closed. How could you see?” Then I told because of that boy only, I could avail. Hole was not covered then. Then he exclaimed “that boy is no other but Jagannath, Himself. I wondered and thanked.

Miracle in front of Singhadwar (Lions gate) :

(a) Return Car festival was over. All three cars were standing in front of Singhadwar. There was great rush of devotees on the cars for touching, embracing gods and goddess. Only top portion of Balabhadra and Jagannath was visible and Subhadra sank behind multitude. I and Mahapatra Baboo, Ganjam went to the platform of Raghunandan Library in front and paid prostration to Balabhadra and Jagannath. While descending from platform in front of Subhadra Car, I told abruptly in Odia. “Maa Aji Gela Habuniki !” Maa ! would you not be fondled today !” A lady standing in front, turned her face and repeated my words smiling.

Suddenly Subhadra with innumerable hands on both the sides removed the people away, I could see Her in fullest form from bottom to top. Embraced and kissed out of affection on my palms. Mahapatra Babu was astonished. When I asked him “Could you see innumerable hands of Subhadra, both the sides ?” He denied.



(b) Miracle of both the brothers in disguise :

Once, standing near Aruna Stambha of Singhadwar, I was talking to a young man. After my talk when I wanted to move. I felt one thorn has gone inside my foot. I tried a lot with my hand but failed to remove. Looking at Patitapaban I flared up and told “How could a thorn go inside in presence of yours !”. I went to adjacent Chhauni Matha Verandah (old structure) then. To my utter surprise two young men were sitting there, one with a torch and other with a blade. They removed immediately, I admired Jaga, Balia both.

How Jagannath sent betel for me :

Once at about 9 P.M., I was engrossed in telling magnanimity of Lord Jagannath by the side of Majana Mandap of Srimandir in presence of ten to twelve devotees. Meanwhile a Sevak was taking a betel of Lord Jagannath to offer goddess Vimala. I thought of, he is taking Chandan and Tulsi. So, I used to spread hand but Sevak denied. He is taking for Samarpana. Emotionally I told “Hati ! you are sending betel for Vimala but since two hours I am talking of your glory, no betel !”

Within few seconds, one black Sevak came out of Jagamohan with a betel in hand and told “Patra Babu ! Take this betel !” All got astonished. Meanwhile one told “This old sevak does not come at night. Because of Patra Baboo, Jagannath has sent this !” Others told “He may be Mahaprabhu, Himself. Thanks to that Almighty.

10) How Jagannath served as Rickshaw Puller :

After retirement once, since one O’clock to three O’Clock night, I had ten to fifteen loose motions. There was no medicine at home. To avoid

dehydration, I took sufficient water and eagerly waiting for morning but could not. Ultimately at about 3.30 AM, took more than one thousand rupees with me and started for general hospital. Locked residence and gate with a fervent prayer to Lord Jagannath for availability of Rickshaw at Gandua Chaura Chhak. But no Rickshaw was there. I walked hurriedly to Singhadwar. In front of Singhadwar, just below library platform, I found one Rickshaw puller, looking like college going boy of twenty, sitting on Rickshaw driver seat, instead of that of passenger. Because I was in a hurry, without asking anything, sat down on Rickshaw. Rickshaw Puller also without asking about destination started, paddling in proper direction. Just inside entrance of General hospital he adjourned. I hurried inside to consult with Doctor. Dr. Khetrabasi Mahapatra was on duty there. He wrote one injection and two capsules. Instructed me “If this does not respond, don’t come to this hospital, go to I.D.H.” I took one injection from Pharmacist on duty and one capsule. But there was no symptom of motion after I left home.

By the time I came to catch Rickshaw, it was almost dawn. I sat in the said Rickshaw. Puller rolled back to Singhadwar. After Singhadwar where he goes. I wanted to know out of curiosity because of his silence. “Is He Lord Jagannath Himself who serves me in such critical hours as Rickshaw Puller.” I thought. He took Rickshaw to Kakudikhai Chhak crossing Singhadwar and then to Gandua Chaura Chhak. When he started driving on Lokanath Road my heart melted. “Ah ! it is He who gives service to me as Rickshaw Puller !”

On Manikarnika Sahi Chhak, one truck was unloading cement. The road was blocked, no space for Rickshaw to pass on. He jumped down smiling and told. “Only few yards are left



out to reach home. Now I became doubt free. He is Lord Jagannath, my beloved son, heart of hearts. I immediately descended from Rickshaw. Embraced and kissed Him very violently and told 'why did you become Rickshaw puller ! You could have stopped my motion at home instead of taking to Hospital. Very prestigious role you have chosen for me !' He touched my knees and feet with reverence and left smiling although I did not want to part with.

How Jagannath served His father, you see !!

11) Miracle of Balabhadra :

I was engrossed in writing article "Khetradhi Nayak Balabhadra", when I went through the word 'Sattahasam' in ancient scripture, thought of within "your laugh seems to be normal one. Is it a special laugh with you?"

In the evening, I came to the temple as usual, 'Standing in Natamandir I embraced and kissed all. But before going to Kirttan Chakada when I looked at Balabhadra, His face turned to a big human face with big teeth laughing. I exclaimed and told 'Yes Baba ! I saw your gigantic laugh. "Laugh continued for half minute. My doubt was cleared. Later, sitting by the side of Gauranga Padapadma, when I recalled, thought came to me "if I share this incident, will anybody believe !"

12) Miracle of Almighty :

Out of anger I did not write anything on Lord Jagannath for publication in car festival issue of 'Utkal Prasang'. I wrote an article instead entitled 'Govind Damodar Madhabeti' and sent that to I & P.R. Deptt. for publication before bathing ceremony of Lord Jagannath.

Few days later, the above ritual came. I did not go to the temple day time. At night,

standing in front of Kansari Pati, looked at. Meanwhile a boy of 12/14 years old, wearing all white came to me and asked 'Patra Babu ! How is the Vasha (Attire) today ?' I told "As that of previous years.' He asked then 'Have you not gone to Snanabedi for darshan ? "Because of the rush of the people, I have not, I told. Then he told "Are Maharaj, come with me. There will be no rush. Then he pulled my hand "come on". I thought "Because I have not gone for darshan, Jagannath has come in disguise. He, very safely took me to Snana Mandap without any obstruction. Bamboo barricading was there. Devotees were not allowed to touch presiding deities. He called Daita standing in front of Balabhadra and told 'Patra Baboo is going'. I crossed barricade and went to Lord Balabhadra. Out of affection I caressed His face and told "Hati ! Because I did not come inside, you arranged so." When I inserted my fingers in the shirt pocket to bring out money purse, Purse was not there ! Out of anger, I told pointing out my fingers towards gods and goddess. "You are all dacoits. In disguise of that boy went to me and pickpocketed." Then I told all devotees standing, "you see that boy has vanished ! With cajoling and wheedling words he brought me here from Kansaripati. Pickpocketed my purse." All were astonished.

Out of anger, I did not touch Subhadra. But when I looked at Jagannath, I felt ashamed of. He told "Bapa ! Have you not written, Krishna is a thief in your article ? I am no other but Krishna !"

Sri Kshetra Mohan Mohanty, Inspector Police was on duty. He asked "What happened?" "I shall tell you later", I told, I came to Baishi Pahacha thereafter and stood there hands crossed, brooding over. Meanwhile Sj. Padmanava Pujapanda came and asked me,



“Have you finished darshan?” I abruptly told the incident. He immediately replied “Because you are His father, He has done in a light way ! What was there inside purse ?” I told “Recently purchased that purse paying Rs.20/- or Rs.25/. Some Rs.20/- might be there inside alongwith some paper chits containing some addresses and telephone nos.” He said with a little smile. “Theft is very light. Perhaps to make you know -Krishna is no other but myself, He did so, We worship Jagannath in Krishna Mantra.” What a wonderful *leela* pastime He did !

13) How He offered Ballav Bhog :

Ballav Puja was over in Jagannath temple. I promised not to beg or purchase Ballav. If anybody will offer me Ballav voluntarily. I shall accept. After some time, while paying prostration to Mukteswar Mahadev, in the rear side of Muktimandap, I saw Sj. Basudev Rath. He was going home with handful of Ballav to offer to his mother. But when he saw me, his mind changed and offered me, Ballav. Thereafter he told me how his desire changed. When I expressed my desire he exclaimed. “Oh ! this was meant for you. Mahaprabhu knows all hearts,” I told “because every heart is His abode, He knows all, Antaryami is He.”

14) How Jagannath arranged fuel :

I was then in our old house. Years back, while washing my face in early morning, wife complained “No fuel is there Mother is suffering from fever. Immediately arrange fuel for cooking. I went to road side verandah of our home, While cleaning my teeth with brush I thought of “I am gone mad for you. I read, write, speak and pay prostration, if you create such like problem what I would do !”

Meanwhile one black man carrying both the sides dry fuel bundles came to our gate and

asked. “Baboo ! Do you want to purchase dry fuel ?” I asked “How much, you will take for both the bundles ?” He replied “Quite reasonable, even 4 annas less from market rate.” He took both the bundles to our courtyard. Wife and mother both wondered. How Jagannath has helped me. I told “If Jagannath will arrange Rice, dal, vegetable how pleasurable it would be !” All started laughing. Few minutes later, thought bubbled “Perhaps that black man is Jagannath !”

15) Grace of Lord Alarnath :

I was suffering from Heel - gangrene in both the heels of the legs. Unable to move some feet even. From early morning it starts. That was time of ‘Anasar’ During this period devotees go to Alarnath for darshan. Lord Chaitanya was staying there, during this period. Every year, I go to Alarnath during this period. I requested my wife to go tomorrow. Abruptly she replied “How can you go there with severe gangrene ?”

With much difficulty, next day at about 10 A.M. we reached Alarnath Chhak in a taxi from Puri. With little support of wife, I went to Alarnath. While walking on the way, I thought of “Let, there be no priest or devotee inside ‘garbha gruha’ of the temple. “And there was none inside except we two. I affectionately told Alarnath “Baba ! if you offer such like gangrene, how can I come to you for prostration !” I caressed His face twice, thrice fondling. Then we came back to Puri in the same taxi after circumambulation of the temple.

Two days later, when I recalled gangrene of my heels, asked my wife, “when and how my gangrene has gone away ?” With a laugh she replied “After fondling Alarnath, you walked like a normal man during circumambulation of the temple. Since then pain has vanished due to grace of Alarnath.”



16) Grace of Goddess Vimala :

Years back, due to vomiting and head reeling, I thought of blood pressure has increased. If pressure continues, it may be difficult to remain at Puri. I can't have regular darshan !

At about 10 O'clock night, standing below the bottom step of Vimala temple of Srimandir. I fervently requested Vimala "Maa ! If I don't stay at Puri none can dare fondle you like me. Who can embrace and kiss you, say. I hang about your neck leaving all. If you neglect, I shall go away." I was telling all loudly because none was there nearby.

But while leaving that place, one Homeopath whom I know intimately told "Sir, I have heard everything. What has happened ?" When I narrated, he said "it is not blood pressure. Due to indigestion only the head reels. If you take, 'Kalifos 6x' it will be cured within few hours only."

After I took that, I was miraculously cured, How goddess Vimala has arranged a doctor behind and cured me !

17) Miracles in Gruha Pratistha :

New house, where I stay now was not completed then. Even without flooring, windows and doors, I was forced to do Gruha Pratistha by my younger brother, and mother, even though nowhere it is performed. To my good luck that was Akshaya Trutiya. When I approached our family priest, he denied. Ultimately I went to Jagannath temple in quest of a Brahmin. While paying prostration to Lord Jagannath I shared everything with Mahaprabhu` with flooded eyes.

"When Brahmin not available you come as Brahmin and do the needful." I fervently prayed. I went to Baisi Pahacha thereafter. One unknown Brahmin of middle age was standing there. He asked me "Do you want Gruha

Pratistha ?" "Yes, How much you will take ?" I asked. He said "as you please."

Because no flooring was there, on one Asan Brahmin sat and on other two husband and wife. He arranged Homa (sacred fire). Meanwhile I thought of within "if Gruha Pratistha will be with invitation of all gods and goddesses of Jagannath temple, it will be best. To my utter astonishment he started uttering and so on. Wife grumbled "what short of Gruha Pratistha is this !" I made her silent. Brahmin circumambulated temple and invited all peripheral deities including presiding deities of the temple to grace the function. He moved round four corners of the house and offered Mahaprasad as Bali. Looking at me he said smiling "I have made this house Jagannath temple." Wife was not satisfied.

I thought of within "perhaps the Brahmin is no other but Jagannath. He made this home His sacred abode."

18) (a) God loves my reproach and exhibits grace :

My right wrist was fractured. Due to dashing of one Auto rickshaw during last part of Aswina. Two to three days later, Karttik month came. "During Karttik, trinity of the Temple get decorated with golden ear rings etc. in Radha Damodar Vesha (attire), whereas with much pain I take my meal in the Hotel with spoon. It is prarabdha, inevitable for jiva. I flared up, while locking the door and reproached "You nonsense ! you are extremely selfish" soon after I scolded, the pain vanished. When I came to the road after locking, no pain.

That day I could take my meal with my hand well. Then entered to the temple and told "you relish my scold, rebuke and set right the issue." How loveable, graceful you are !"



19) Grace of Almighty during critical hours :

On 8.11.2012, at about 9.30 PM, during 'Sahanamela' ritual while circumambulating Ratna Simhasan, I fell down by the side of Balabhadra because of insecure slippery floor. Left thigh was broken with ball inside. I could not get up. I flared up and started scolding both the brothers, Balabhadra and Jagannath. "Days back Sj. Bhikari Bala Bhajan Samrat died ailing on hospital bed for months together due to your non-cooperation. Now you have broken my thigh because I praised you in writing and speaking. You both are ruthless, cruel. How this accident could occur in Garva Gruha of your Temple, just by your side ! You could have eliminated my prarabdha easily."

People carried me flat like a dead body. To my utter astonishment I found, the entire Ratna Simhasan was covered with a white cloth. Hanging from top to bottom. No deity was there. Two thoughts swarmed in my mind then.

- (1) Perhaps you are all engaged to cure me or
- (2) Out of shame, concealed your bodies.

After accident, Mr. Kanungo, Mr. Panda, two police officers helped a lot. They took me to general hospital, Puri. Dr. Kundu referred the matter to Kalinga Hospital, Bhubaneswar. Mr. Rabi, constable, intelligence intimated my accident to my elder son who was then in Western Africa from brother's house. I am thankful to them.

I remained in Kalinga Hospital, BBSR for about 17 days. I scolded both the brothers Balabhadra and Jagannath for their negligence and non-cooperation.

After discharge from Hospital, I remained in a Hotel "Golden Palace" for about 1 month because there was no comod system in the

residence. After 20th day of accident, while sitting on the Hotel bed, a thought came "if this accident would have occurred outside the temple, situation would have been worse. That is why Balabhadra has done by His side with necessary arrangements for immediate cure." I stopped abusing Them thereafter. On Dec. 25th 2012, I came back to my home at Puri. Regularly I went to the temple thereafter.

20) How Jagannath turned His face :

Years back, police station of Jagannath temple was held in a wooden cabin just above Baisi Pahacha, last part of Ananda Bazar. I was sitting there close to the police station to see Pahandi Vijaya of Gods and goddess in Srimandir after return car festival. Lord Jagannath came climbing on Baisi Pahacha and marched towards Ananda Bazar. One side of the face with one eye was visible only. Abruptly I told "Hati ! please turn to this side". Jagannath at once turned His face to offer His full darshan. Really it is miraculous."

21) How did Jagannath fulfil desire of the devotee :

When Lord Jagannath was in Gundicha Mandir, Sj. Raghunath Panigrahi, a reputed singer of Gitagovindam met me. In course of talk he expressed his agony "Patra babu, I sing Geeta Govindam in different parts of the country but unable to sing in front of Lord Jagannath." Then I told "non can sing in Garva Gruha of Srimandir. It is strictly prohibited. Do you want to sing today in front of Lord Jagannath ? I shall arrange for you. You know my relationship with the Lord. Immediately he said "he is your beloved son".

Meanwhile Sj. Laxman Das, Daita arrived there. We all went inside. Panigrahi babu sang Geeta Govindam with tears rolling down his



cheeks. He expressed his thanks. "Patra Babu, you have fulfilled my inner desire today."

22) In quest of Jai fula in Navakalebar ritual :

It relates to Nava Kalebar of 1996. Bulu was working then in Dist.Judge Court and during night time engrossed in preparation of flower-locket of presiding deities of Srimandir to be used in Bada Simhar Vesha. I was in habit of sitting by the side of 'Pada Padma' then.

Once while expressing his agony, Bulu told "Sir ! All are demanding, 'Jai-Phula' for Nabakalebar ritual but no 'Jai Phula' available. Have you seen anywhere Sir." Then I informed one Advocate's wife of Heragohiri Sahi who comes daily and sits by the side of Padapadma. 'Jai Phula' plant is there in front of road side Verandah of their residence. You try to collect from her.

Bulu brought some Jai Phula what was used in 'Ghata Paribartan' of Nava Kalebar ritual. Bulu told "Father knows everything of son."

23) Wonderful expression of S.J. Madhusudan Pujapanda :

S.J. Madhusudan Pujapanda, retired Senior Class-1 Officer in Administrative Department, Odisha served as Pujapanda in Ratna Simhasan for some years. Once he told me "a miraculous thing happens. Soon after I finish worship of Lord Jagannath, Mahaprabhu directs me to offer Tulsi and Chandan to his father, Er. Raghunath Patra. After I descend down I search for Sri Patra and miraculously I see him in different places and offer. How graceful is Lord Jagannath towards him ?"

24) How Balabhadra and Jagannath, rendered services :

Jhulan 'Swinging Festival' was in full swing in Srimandir on 3.8.2017, thursday, Ekadasi.

Although I was sick since three days, I was going regularly to the temple. While taking Mahaprasad on left entrance - verandah of Snanabedi, I felt suffocated and fell down on side step and became senseless. Bleeding was there from my chin. I had finished Mahaprasad but not washed my face or hand.

After some time, I felt some two persons carrying me. At a distance, some were telling "He is that Budha Babu regularly coming to the temple and some other, he is Patra Babu. They took me to emergency ward of temple and left me lying on floor. Pharmacist there on duty, asked me would you like to go to the hospital ? I replied "No need of. Please give me rest."

Meanwhile Shyam and Bubuli went over receiving phone message. I sat on chair. Pharmacist did some first aid work. When I asked Pharmacist "who has brought me here ?" Pharmacist replied "Two Bengali persons. They were talking in Bengali." Immediately I said "why any Bengali will come to Snanabedi during night. Moreover I do not relate to them. "They are both the brothers Balabhadra and Jagannath rendered service to their father in disguise." All got astonished.

25) Glorious past and present of mine :

a) I was then SDO "Asst. Engineer", Rushikulya Bridge Sub-divn., Ganjam. Gokuli Babu was contractor of the Bridge. He stopped his contract work and filed a claim suit against department in tribunal. Er. P.L.Swami was the Executive Engineer and Er. Balaram Sahoo was Jr.Engineer then.

Mr. Kalidas Lahiri, Retd. Dist. Judge was the Arbitrator of the Case. Mr. Dwarikanath Das, Advocate was Govt. pleader at Puri and



Mr. Muzibur Rahaman, Govt. pleader at BBSR. Mr. Gangadhar Rath was Advocate General then.

I being sub-divisional officer was attending case every time. Once executive engineer and Jr. engineer attended the case with me. Mr. A.R. Rao Chief Engineer, National Highway wanted to discuss on development in Arbitration next morning by 10 A.M. So we remained in two suites of Annexe of PWD Bungalow near Kalpana Chhak, BBSR.

Next morning by 9 A.M. myself and Jr. Engineer were waiting for Ex. Engineer in Annexe lounge. Meanwhile a strong and stout gentleman wearing all white cloth and banion came out from the adjacent suite. Looking at me abruptly asked : "Do you know , What were you in the previous life ?" Surprisingly I asked "Yes, What was I ? He replied in a confident voice "You were Kasyap Prajapati". Then I narrated Kasyap is the father of Baman, Lord Bishnu. Later he became Dasaratha, then Basudev, Nanda etc. Instantaneously he told "don't you love Lord Jagannath as your beloved Son". I wondered "How this gentleman, Could know my heart of hearts ?"

I requested then "kindly give your identification." He replied "I am an ordinary man in comparison. Today is very much auspicious for I got your darshan." He opened his single shutter door. We both stood leaning to the door and gentleman in front. Stretching his hand he pointed out a portrait of a saint, kept on a table adjacent to the wall in front. I turned my face without salutation. Then he asked "Have you seen him before ! Do you feel any spiritualism, devotion ? Then I told "Excuse me ! I donot feel inferior to them." Then he told "He is my Gurudev Baya Baba." Immediately I removed chapal and saluted. With a smiling face gentleman asked "What

made you to salute him". I replied "He is alive. I am much younger to Him." Gentleman nodded his head.

I switched on to main point and asked "How could you know, I am Kasyap Prajapati !" He pointed out a mat spread over floor and explained "I was engrossed in meditation with my Gurudev but your image came thrice in between. When I asked my Gurudev, he replied "Kasyap Prajapati is sitting in the annexe lounge. Go and meet him." Without killing time, I opened door and availed darshan of yours. You are very young. I am unable to pay you proper respect, reverence although I came to know your glorious past and spiritual height from Gurudev !"

Meanwhile E.E. came out of his suite and made us hurried. Looking at the gentleman I told "We are going to attend C.E's discussion. We may go back to Puri thereafter. " He told smiling "I doubt, you may not". His words gave me momentary shock.

Discussion with Chief Engineer was sanguine but we could not go back to Puri. E.E. went to his friend's lodge. We two serched for lodging house because we left annexe in the morning. But we could not get vacancy in private lodge. Ultimately went to the rear gate of the I.B. - annexe. To our surprise he was waiting for me. He advised care taker to open one suite and we kept our bags and baggages.

Then he requested to go to his suite and made us sit on his cot. He gave identification on my request "I am Nabakishore Mohanty, an Industrialist and brother-in-law of Er. A.B.Mohanty, Chief Engineer, National Highway No.5."

Then he narrated "you are an effulgent gem covered with dust. So you are unable to shine



and radiate lustre of the past.” He advised to match my horoscope with Bhrgu Samhita, kept under the custody of Sj.Rasbihari Das, Mahant Maharaj, Ganjam. “You will know your glorious past and spiritual height. If required you may cite our meet in the I.B.” he said.

From Bhrgu Samhita, I could know I was Brahmajata i.e. son of Bhagaban Brahma. In all my past lives, I was initiated with Gopal Mantra. I loved Bhagaban Bishnu and His incarnates as my sons only. Perhaps to make me know all these, Lord Jagannath had posted me in Rushikulya Bridge Sub-Divn., Ganjam.

During my stay at Ganjam I was initiated with ‘Sadakhya Gopal Mantra’ by Gurudev Goswami Damodar Mohapatra at Puri. I chanted counting beads relentless. Once Lord Jagannath advised me “Baba! you were engrossed in austerity and meditation years and years after. You donot do that. We want fatherly love and affection from you. Love us, fondle us as your son’s and daughters.”

Dear reader: please donot think, I have hired or learnt this ‘Batchalya Prema’ from anybody. At the time of initiation I requested Gurudev to offer me ‘Santan Gopal Mantra’ i.e. ‘Sadakhya Gopal Mantra’ only but no other. I inherited this habit of my glorious past. During my childhood days I tell Jagannath, Ram, Krishna are my sons. So the people at home laugh at. As the years marched on, the faith and love became mammoth.

(b) Deva Dipabali rituals are performed every year in Srimandir for three days in the month of Margashir, day before and after including new moon. During these days Lord Jagannath offers Deepa to His beloved parents. On first day, He offers Deepa to Kashyap and Aditi.

Once while 1st day ritual was in full swing in Srimandir, I wanted to enter inside Jagamohan through Beharana dwara in front of Muktimandap. The constable of the temple prohibited telling “Jay-Vijaya dwara’ closed. Pandas are engrossed in worship.”

I sat down on the step brooding over ‘When Kashyap is sitting outside, whom are you offering Deepa?’ To my utter astonishment Sj. Lokanath Mohapatra, Lal Maharia Nepal Panda came out of Jagamohan and asked me “Why are you sitting here?” I narrated Police prohibition. Sj. Mahapatra expressed. “He is a great devotee of the Lord, why don’t you allow.” I entered inside and stood leaning to the side wall and observed ritual fully. I fell ecstatic to have darshan of Trinity wearing all white cloth and sacred threads. Tears rolled down my cheeks. I felt spiritually elevated, “really I was no other but Kashyap Prajapati. Balabhadra, Jagannath and Subhadra all are my sons and daughters.”

At home I wrote an article captioned “Srimandire Devadipabali” which was published in Prajatantra during that festival period of that year.

(c) When I was in service, friends ask me “How Balabhadra and Jagannath are your sons, Siva Parvati, Brahma Savitri your parents? Both Siva Parvati, Brahma Savitri are paying prostrations to Ratna Singhasan -deities standing behind Garuda Stambha.” My reply was “they seem to me as such. Remember in Somanath Temple, Gujrat and in Puskar Tirtha, Brahma and Bishnu, Siva and Bishnu are paying prostrations respectively. All pay prostration to each other. Brahma, Bishnu, Maheswar all three are supreme Gods. But still then their question was bubbling within seeking real solution.



Once near Bhitara Katha of Jagamohan, I asked Jagannath affectionately “Hati ! people are asking me How I am your father and Siva Parvati, Brahma Savitri my parents ? I am unable to tell them correctly. Simply I say “they seem to me as such”. As ‘Jiva’ my intellect is limited but as Brahma your intellect unlimited. After long invoke He replied “Baba ! you were Kartikeya, Deva Senapati. So Siva Parvati were parents. Engrossed in long austerity and meditation you became Manu. Manu was engrossed in long austerity to see formless God in form. When God appeared in form, you prayed to be his father. So from Kartikeya you came to the present order. You became Sutapa, Kasyap, Dasaratha, Basudev and Nanda etc. At intervals you come and offer us fatherly affection and love. Kasyap Prajapati was manasputra of Bhagaban Brahma. That is why Siva Parvati and Brahma Savitri happened to be your parents and we are your beloved sons and daughters.

d) Clarification in Dream:

Once at night in dream, I saw myself climbing Kailash mountain, flanked by my parents Siva and Parvati. I was going on talking and both were laughing at. Soon after dream, I could not know I was Kartikeya, Deva Senapati, beloved son of Siva and Parvati. Some days later, in some ancient scriptures I could see Kartikeya was transformed to Manu after long austerity.” Lord Bishnu and incarnates are my sons and Srimandir my home. As Graharupi Janardan, I love all grahas as my sons.

e) Not only that, many time while entering into Jagamohan near Jaya Bijaya gate I have seen both the brothers sitting on Ratna Simhasana salute me with folded hands. Reciprocally my hand is raised in ‘Ashirbad mudra’ and I bless them with eyes flooded.

So in Srimandir, I bow down my head on the lotus feet of Siva Parvati, Brahma Savitri

very fervently where was I embrace and kiss other gods and goddesses as sons, daughters and daughter-in-laws. So Balabhadra and Jagannath along with incarnates and Nabagrahas are my sons. Subhadra, Bhubaneswari my daughters. Bimala, Mahalaxmi, Sridevi, Bhudevi, Saraswati are my daughter-in-laws. To me all are my own. I donot treat them as gods and goddesses as others.

26) You are mine own :

Once in Bahar Katha Srimandir i.e. Nata Mandir, I requested Jagannath “your Sudarsan will save me at the time of panic as in the case of Ambarish in Srimad Bhagabat.” Soon after I uttered this my heart was squeezed and I felt perturbed. Out of anger, I asked “what is this you do ?” Then He told Ambarish case is different from that of yours. Ambarish is devotee but you are my father. You have seen pralaya in dream. Was there Sudarsan tell me? As I was floating, you were also floating in waters. After you embraced me felt solace, panic free. During your critical hours, I jump myself to save you. I donot wait for Sudarshan. Then I told “because I read Srimad Bhagabat, I cited the case of Ambarish. Please excuse me. You are my heart of hearts. You are mine own and I am yours.

Dear Reader, “Worldly mind can not conceive of colossal spiritual power of God which governs entire cosmos. Fans and bulbs of a reputed company function well. If current stops, both rendered inactive. As we do not see current we do not see spiritual power. When we behold somebody prosperous, it is due to grace of Almighty only. Please love God as your own. You will flourish.”

Er. Raghunath Patra, Brundaban Dham, Lokanath Road,
(Patanahat Sahi Chhak), Puri - 752001.



Purushottama–Jagannatha and The Ganga Ruler Anangabhimadeva Rauta (An Epigraphical Record)

Dr. Bharati Pal

The Lord *Purushottama –Jagannatha*, the supreme deity of the universe played a prominent role in the socio-religious and political life of Odisha. The origin of the *purushottama-Jagannatha* cult the presiding deity of the Puri around whom the religious life of Odisha has evolved from very ancient period has been shrouded in mystery. The advent of the imperial Ganga dynasty in Odisha marked a great revival of the said cult. Under the royal patronage of the *Ganga* monarchs the fame of the *Purushottama –Jagannatha* cult reached the height of glory and it became a state deity.

Among the prominent *Ganga* rulers who patronized the *Purushottama-Jagannatha* cult king Anangabhimadeva-III is one of them. Anangabhimadeva was the son of Rajaraja-III and Malhanadevi. In many of his epigraphic records he has describe himself as a deputy of the Lord *Purushottama-Jagannatha*. The Nagari copper plates states that the *Ganga* ruler Anangabhimadeva assumed the title as Rauta, by using this title he considered himself as a mere deputy of the god *Purushottama-Jagannatha* of Puri, whom he regarded as the real Lord of the dominions. He is

the first imperial *Ganga* monarch who is so far known to have assumed the subordinate title Rauta and claimed theoretically a feudatory ruler under Lord *Purushottama –Jagannatha*.

It was only under the king Anangabhimadeva that the god *Purushottama –Jagannatha* was the official state deity of the *Ganga* empire. The Bhubaneswar inscription which is dated in 1238 A.D he pronounced his dominions as *Purushottama Samrajya* and he was the servant of the Lord *Purushottama*. The inscription written as "*Srimad –Aniyanka –Bhimadevasya Pravardhamana Purushottama sambhanke hatustrimsattam anke.*" The inscription referring 34 Anka year or 28th regnal year of Anangabhimadeva and *Purushottama samrajya* indicates that he dedicated his empire to *Purushottama-Jagannatha*. The king even did not enjoy formal coronation at the time of accession as he considered Lord *Purushottama-Jagannatha*, the ruler of the country.

The inscription suggests that the *Ganga* king Anangabhimadeva had officially acknowledged *Purushottama –Jagannatha* as the overlord of Odisha. The Madalapanji, the temple chronicles



states that when the king renounced his royal Abhisheka (coronation) because he considered himself only as the deputy of the Lord Jagannatha. The king dedicated the whole empire to the Lord *Purushottama-Jagannatha*. He acknowledged the Lord as his sovereign authority and ruled the empire under his divine order. He declared his regnal year or Anka as the regnal year of Lord *Purushottama-Jagannatha*.

In the same year his wife Somaladevi made valuable donation to the god *Vishnu-Allanatha* at Kanchipuram. The inscription records the gift of the village named Udaiyakamam in Antarudra Vishaya by Somaladevi. She offered and worshipped the god Allanatha Vishnu. The inscription further states that Anangabhima styled himself as Paramavaishnava and son of Lord *Purushottama*, who regularly observed Ekadasi vrata and constantly mediated at the feet of his lord *Purushottama-Jagannatha*. The grant was made by the order (adesa) of the god.

During the same year Anangabhima had consecrated a temple for *Purushottama* in the newly founded *Ganga* capital at Abhinava

Varanasi Kataka and donated land to the *Brahmanas*.

An interesting inscription of Anangabhimadeva is found from Draksharama temple. Here he stated himself as Paramavaishnava and Paramamahesvara as well as Purushottama Putra, Rudra Putra and Durga Putra. The inscription suggests that the formation of Jagannatha Triad by Anangabhimadeva with the three dominant deities of Odisha *Purushottama* in Puri, Siva in Bhubaneswar and *Durga* or *Viraja* in Jajpur.

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Dr. Bharati Pal, Odisha State Museum, Bhubaneswar.



Remembering Lord Jagannath

Ramesh Chandra Dash

It is time to remember Lord Jagannath as His grand festival, Ratha Yatra is nearing very soon, leaving behind scars of mind created by recent devastation of 'Fani' in Odisha.

Nothing happens in this Universe without the sweet will of Him.

Man has to endure fruits of his own actions, desires and thoughts. It is beyond human reasoning to find out causes of holocaust, suffering and happenings. It is only He, who can redress human miseries if pleased through prayer.

'Purastam' or Purushottam Kshetra has been now called as Puri. It is because Lord Jagannath is 'Purushottam', the best procreator of this Universe. He has created this Universe in the capacity of Lord Brahma, he has sustained and protected it in the capacity of Lord Vishnu and annihilates it in capacity of Lord Shiva. So, poet Sarala Das holds that every incarnation is created out of Him and every incarnation mingles in Him. Other scripture says the same thing- 'Loka

kaarjyaani kruttwaa cha punah swayam prakrutika gataah.' We learn from the

Swetassetara Upanishad that 'Purusha' is one who has no hands but does everything; who has no limbs but pervades everywhere; who has no eyes but sees everything; who has no ears but hears everything and who knows everything but nobody knows him well-



*"Apaani paado jabano grahitaa pashyatya,
chakshuh sa shrunoty karnah,
sa betti bedam na cha tasyaasti bettaa,
tamaahu raagryam purusham mahaantam"*

All these descriptions suit well to Lord Jagannath who is veritably called as 'Purushottam' and his Dham is known a 'Purastam'. A lay man or a child cannot describe about Lord Jagannath anything more than this that he has no legs, no ears but two stretched arms without fingers, rounded open eyes, red lips and dark black



colour. There is nothing to be astonished since always God is invisible, unseen and unexplainable owing to the fact that He has no body like mortals. Of course He can be realized or attained by devotion through its nine aspects as estimated by Prahallad-

*“Shravanam kirtanam bishnoh smaranam
paada-sevanam,
archnam bandanam daasyam sakhyam
atma-nibedanam”*

These aspects are listening to pastime of God, chanting his names, recollecting his appearances, serving at his feet, worshipping and smearing with decorative, praying with eulogy, serving with loyalty, setting up friendship and surrendering totally to God. Our Puranas have identified and highlighted famous personalities in this regard; for example- king Parikshit as the best listener, Narada best for chanting, Prahallad for recollection, Laxmi for serving at Lord's feet, King Pruthwu for adoration and Kubja for smearing the Lord, Akrura for eulogy, Hanuman for loyalty, Arjuna for friendship and King Bali for self surrender. Devotion to God is the rarest knowledge of man. Devotion can be performed in four ways-utterance of hymns (verbal), restraint of senses and taking vows (physical), oblation, sacrifice, dance, music and offerings (worldly) and reading of Vedas and scriptures (Vedic). Moreover, mental vows including non-violence, truth, non-stealing, celibacy and restraint are meant to propitiate the Lord.

Devotion without any craving or desire but crying like a child before the Lord is the best way to realize Him. He goes away where argument starts on Him in place of devotion. But people start delving into information unnecessarily on His origin, establishment, temple and links etc.

Each living being has consciousness as part of the absolute spirit and it has a tendency to mingle with its Creator. Instead of praying, worshipping, eulogizing and remembering God, men start argument as if the Lord belongs to them alone. There is no wrongness by claiming the Lord as the master but it is ridiculous to claim Him to originate from a particular sect or religious belief. People have tried to prove origin of Lord Jagannath from sources like tribal, Buddhist, Jain, Brahmanical, Vaishnavism, Saivism, Soura cult, Shakta cult, Ramaite belief, Krishnite belief and so on. But, truth must be one instead of many. Here question arises, if God was not in existence before all these faiths? Certainly, it is a fact that God has created 'Dharma', which carries a different meaning to what we understand by Dharma today. God not only creates but also reinforces and reestablishes it from time to time. Dharma is something that holds this Universe together. It is not alterable. The 'Bruhad Dharma' Purana holds truth, compassion, peace and non-injury as four legs of Dharma (moral and ethical duty). If Lord Jagannath has created 'Dharma', why should I try to know His origin? Man has created 'dharma' of his own to differentiate self from others.

Sri Krishna has been very liberal when He declares that everybody is free to pray him as per own sweet will since all prayers go to him- 'Prati namaskara keshavam prati gachhati.' He also discloses that He bestows blessings and grace in the way selected by each individual. Here, information like Lord Jagannath was worshipped alone till a certain period, then Saiva cult, Shakti cult and Soura cult were added to Him seem unnecessary too. What does it mean to a modern man who finds no time to worship God? Now, through diversification of religious faith, the dais



of Lord Jagannath contains seven images such as Lord Jagannath, Balabhadra, Subhadra, Sudarshan, Keshab, Sri Devi and Bhudevi. The fact is that God is one but in different forms, appearances and names are thought to pay devotion to him.

Queer mind asks why then 'Purushottam' has taken so many incarnations in different names? How does this process start? We know the objectives of his incarnations as illustrated in the Gita- 'Jadaa jadaa hi dharmasya'.... He takes incarnation in any form as suited to the demand of the time and situation on His own will; says the Brahma Purana- 'Tei steih swechhaa dhatei rupeih kale kaale swayam bibho.' The Brahma Purana discloses that the Lord may dispatch a part of Him to restore Dharma and delivering troubled people. The first part stays back in the heaven and the other part comes to the Earth for pastime. Both may communicate when it is necessary. But, the Matsya Purana says that the Lord takes a new form for the purpose of leaving behind the heavenly frame. Our Puranas reveal that Purushottam has sixteen 'kalaas' and these are awarded to all creatures in different degrees. The trees get one *kalaas*, creatures like lice get two *kalaas*, oviparous creatures get three, viviparous creatures get four *kalaas*, human beings get five to eight *kalaas*. Then personalities like divine saints and prajapatis get nine *kalaas* that empower them to do undo acts- 'Karttum akarttum'. Incarnations like Matsya, Kurma and Nrusingha had appeared with ten *kalaas* while Varaha and Vamana appeared with eleven *kalaas*. Sri Rama appeared with twelve *kalaas* and regarded as 'Purna' avatara. But, Sri Krushna incarnated as

'Paripurna' avatara with sixteen *kalaas*. So, Sri Rama and Sri Krushna are taken equal to the Supreme Lord. While Rama is called 'Maryada Purushottam', Sri Krushna is known as 'Lilaa Purushottam'. At Puri, image of Lord Jagannath is that of Purushottam regarded as 'Nirguna Brahma' and 'Saguna Brahma' as well. He comes down to the grand road to offer His appearance to everybody for deliverance from worldly bondage. Only, craving and love for Him can enable someone to take such advantage. This is possible through a pure mind and keeping Him always in it.

Therefore, a real devotee wants refuge at His lotus feet in order to get rid of his subtle body (Linga sharira) which arises from his Karma and the vice-versa. The subtle body takes its corpulent form (Sthula sharira) on the support of Karma done in the past life. The material body is made of five elements but this subtle body is an aggregate of absolute time, fate, Karma, individual soul, temperament, cosmic intelligence, vital breath, false ego, ten senses, mind and five elements. Its creation is due to illusion of God (Maya) which can be driven out by the grace of God. A real devotee hankers on His grace through devotional services. So, he prays-

*"Kaalou deivam karma jivah swabhaabo
dravyam kshetram praanaa atmaa bikaarah,
tat samghaato vijaroha prabaahastwan
maayeisaa tannisedham prapadye."*

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Four Dhupas in Sri Mandir

Dr. Janmejay Choudhury

Dhupa or secret worship is conducted four times a day in Sri Jagannath Temple. In the temple vernacular, it is called Dhupa, though literally means incense. Perhaps the word Dhupa originated from the fact that the secret worship are as mysterious as a thick cloud of incense smoke. The ritualistic Puja ceremony of Lord Jagannath is based on “Gopala Archana Bidhi” and “Sarada Tilaka”. The priests who conduct the Puja ceremony are supposed to be well versed in these texts, according to which the Lords are worshipped. There are three priests who conduct the daily worship of the Jagannath group of idols. Though on the jewel throne, only four idols – Balabhadra, Subhadra, Jagannath and Sudarsana, attract the notice and are known as the Chaturddha Murti in the texts, actually there are seven idols on the jewel throne. Besides Balabhadra, Subhadra, Jagannath and Sudarshana, there are metallic idols of Sri Devi (Goddess Laxmi) and Bhū Devi (Goddess Saraswati), placed on his right and left respectively, and a wooden replica of Jagannath symbolizing Nilamadhava, who was once worshipped by Biswavasū. Nilamadhava is not worshipped separately, being identical with Jagannath. The Pujapanda who worships Jagannath also worships Sudarsana, Sri Devi and Bhū Devi along with Nilamadhava. Subhadra has her own priest, while Balabhadra is worshipped

exclusively by yet another priest. Lord Jagannath is essentially non-Vedic in character; therefore, the Homa or Fire Sacrifice is nearly absent in his rituals, though Brahminic influence has constantly tried to introduce this Vedic element. Apart from this a fourth priest, however, is required in the morning to perform the Puja of the Sun God in the Sun Temple of Jagannath temple premises and of the Dwarapalas (Gate Keepers), after which alone the morning worship of Lord Jagannath starts. The Dwarapalas include along with Jaya and Bijay, Chanda and Prachanda, Ganga and Jamuna, Brahma and the Prajapati.

Lord Jagannath is worshipped in the Gopijana-Ballabha Mantra. There is also an eighteen syllabic Mantra, symbolically represented by Kling, which emphasizes his Tantric aspects. Balabhadra is worshipped with twelve syllabic Basudeva Mantra ‘Om Namō Bhagavate Basudevaya’ and Subhadra in Bhubaneswari Mantra. Lord Jagannath’s Bija-mantra is the mystical monosyllable “Kling”, that of Balabhadra is “Sling” and Subhadra has “Hrim” for her Bijamantra. The Sudarsana is worshipped as Narasimha. Though apparently Balabhadra’s Mantra is Vaishnavite, the form of worship of Balabhadra is said to contain Saivite elements. Though Subhadra is the sister of Lord Jagannath, actually she is worshipped as Goddess



Bhubaneswari with her Monosyllabic Mantra 'Hrim' identical with the Mantra for Goddess Vimala, who is considered as the Bhairavi of Puri. Similarly Sudarsana has a special Mantra in which he is referred as 'Sahasrara', a Yogic symbol. Lord Jagannath is worshipped in Kesavadinyasa, while Balabhadra is worshipped with Srikhandinyasa. For Subhadra Kalanyasa is practiced.

At 10 A.M., starts the first secret worship (Sakala Dhupa) after Gopalla Ballabha Bhoga in Sri Mandir. During this secret worship, the offering made is known as Raja Bhoga, for the offerings are supplied on behalf of the Raja of Puri. There are different servitors for performing different functions during the morning Dhupa. The Garabadu brings water pots from the store, the Patribadu supplies the wooden seats, the Khuntia supplies flowers and Tulasi leaves and garlands of Tulasi etc. The Parikhya Badu supplies the mirror, Bidia or Betel is supplied by the Hadapa Nayak. It is interesting to note that all the water required for this secret worship is brought by the Paniapata (Water-carrier), only from the well of the Goddess Vimala, the Tantric Goddess, who occupies an important place in the cult of Jagannath. Apart from them there are 31 servitors required to conduct the secret worship. These servitors are Suarabadu, Dhukudi Dwara Pratihari, Paniapata, Pradhani Sevaka, Pujapanda, Pratihari, Palia Mahasuara, Tanti Badu, Rosha Paika, Palia Patri, Garabadu, Changada Mekapa, Patribadu, Muduli, Chandan Ghatuari, Parikhya Badu, Palia Mekapa, Palia Khuntia, Rajaguru (Parichha), Palia Mahari, Palia Madeli, Jhanja Pita Sevaka, Hadapa Nayak, Bojhia, Sudha Suara, Purana Panda, Gochhikara, Dakhiana Dwara Padhiari, Dwari Nayak, Ghantua and Bajantri. But once the worship starts the sanctum is out of bounds for them, barring the three priests. In secret worship or Dhupa, the deities are worshipped in Sodasa Upacharas. The

Sodasa Upachara Puja which consists of the sixteen aspects of worship which are follows;- Asana, Swagata, Padya, Arghya, Achamanya, Punarachmana, Madhuparka, Snana, Bastra, Avarana, Gandha, Puspa, Dhupa, Dipa, Naivedya and Vandana. Sakala Dhupa lasts for only one hour from 10 A.M to 11 A.M. After the Sakala Dhupa is over, the deities again dress up for giving 'darshan' to the assembled devotees. The following servitors are required for these rituals:- Palia Puspalka, Changada Mekapa, Palia Mekapa, Bhogamandapa Pratihari, Suara Badu, Mekapa Khuntia, Patribadu, Garabadu, Charchabala and Pujapanda. At this time also some offerings are made. The Pandas worship the Gods with Pancha Upachara called Asana, Swagat, Dhupa, Dipa and Naivedya or Puspa, Dipa, Dhupa, Gandha and Naivedya. This worship is open to the audience.

Then starts the afternoon worship called Madhyana Dhupa at 1 P.M. and the deities are worshipped with Sixteen Upacharas. For this worship following servitors are engaged; Suarabadu, Palia Khuntia, Pusupalaka, Changada Mekapa, Khata Seja Mekapa, Palia Padhiari, Bada Dwara Pratihari and Muduli. The evening Dhupa begins, at 8 P.M. The following servitors are required for these functions; Sura Badu, Pusu Palaka, Ghatuari, Muduli, Palia Mekapa, Palia Padhiari, Gara Badu, Hadapa Nayak and Palia Khuntia. At 10.30 P.M. the Badasinghara Besa takes place. After Badasinghara Besa, the Badasinghara Dhupa takes place. During this Dhupa, the Deities are worshipped only by Pancha Upacharas. After the Badasinghara Dhupa is over, thus ends a day's ritual in the Temple of Lord Jagannath.

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Mystic Supreme Being !!!

Lokanath Suar

Your, Existence`! is out of thought.....
Your, complexion`! is out of imagination.
To speak something, about your shape,
No words, No thoughts, No form
No color to draw...!

You, yourself is the first to the last,
You are the eternal truth,
Of this cosmic world.

You are our **Lord Jagannath**...,
Creator of your mystic world.

In your every root of hair
Wreath of Universes are there...
You are called our
Mystic supreme God
Some say... **Mystic Supreme Being**.

You are Map of your own circumference of the
cosmos.
Your Magic jet dark face is symbol of cosmic
mystery.
Your roundshaped eyes observe,
Your every creations...

Your smile is symbol of ocean of hope...
to run life
Your two elongated hands...
always give assurance.
Your Lotus feet give liberation to all.

You are Present in
Each and Every Five elements,
Of this mysterious cosmos.
In which language...., in which thought...
Shall I Pray your greatness of O ! Lord ???

You are... Your own,
Every manifestation and diffusion!!
You are the core theme of all texts and
scriptures.
You are our Past...,
Present and Everlasting Future Companion.

Lokanath Suar, Sevyat & Asst.Prof in Law, G.M. Law
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Fairs and Festivals of Lord Jagannath

Manas Chandra Behera

The study of fairs, festivals and festive dresses (Veshas) of Lord Jagannath at Srikshetra Puri is one of the most interesting chapters, in the history and culture of Lord Jagannath. However, the Hindus persistently presume that Mahaprabhu Jagannath is the Supreme God in the earth. He has been rightly regarded as the presiding deity or Aradhya Devata as well as the “Lord of the Universe” in Hinduism. The culture of Odisha is almost synonymous with the cult of Lord Jagannath. As we all know that, Odisha is a sacred land, the land of Lord Jagannath. This is a land of fairs and festivals.

Bara Masare Tera Yatra

This popular proverb roughly refers that:- in the 12 months of the year, there are thirteen festivals which

are observed by the people with much pomp and gaiety. But actually there are much more festivals in Odisha which are observed by the people throughout the year. And a calendar is prepared in the beginning of each year, for the systematic celebration of these fairs and festivals.

Fairs and festivals constitute an integral part of any religion. But so far as the fairs, festivals and festive dresses (veshas) of Lord Jagannath are concerned, the Hindus are one step ahead of any other religious sects. Prof. J.K. Samal in his precious work *Comprehensive History and Culture of Orissa* (Vol. 2, Part 14, New Delhi, 1997, P.675) mentions that:-

“Throughout the history of human culture, certain days or periods of time have been set aside for





ritual celebrations. Those occasions are the events of agricultural, religious or socio-cultural importance. The days or periods generally originated in religious celebrations, also treated as sacred occasions are usually called ‘festivals’ in the traditional sense of the term.”

The fairs and festivals of Lord Jagannath reflect the culture, tradition, history, legends, worship, prayer, processions, dances, songs, eating, drinking, fasting, feeding the poor and other activities of the traditional characters. Though there are many more fairs and festivals of the Lord, 51 festivals seem to be prime and prominent.

PROMINENT FAIRS, FESTIVALS AND FESTIVE DRESSES (VESHAS) OF LORD JAGANNATH - PURI

Puri is a city of cultural heritage. The cultural heritage of Lord Jagannath comprehends or includes several components viz. Fairs and Festivals, Festive Dresses (Veshas), art, architecture, sculpture, paintings etc. Out of all these components the prime and proximate Fairs and Festivals of Lord Jagannath are 51 in number. On the contrary, the Festive Dresses (Veshas) of Lord Jagannath is 20 in number. Here is given an account of the 51 Fairs and festivals and 20 Festive Dresses (Veshas) below:-

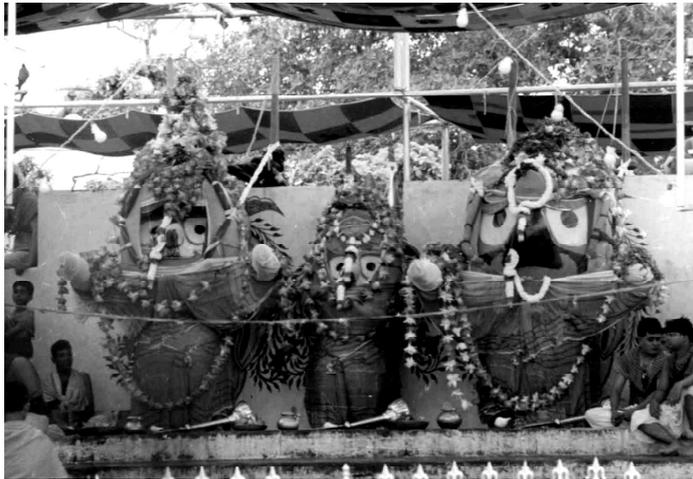
Out of all the 51, prime and proximate festivals of Lord Jagannath at Puri, the Ratha Jatra

or Car festival of Lord Jagannath stands as the first and foremost in the ritual celebration of the Lord of the Universe.

The Ratha Jatra or Car Festival of Lord Jagannath is held on the second day of the bright fortnight in the month of Asadha (June-July). Jagannath, Balabhadra, Subhadra and Sudarsana are brought from the main temple and placed in the chariots. After *chherapahanra* ceremony, the chariots are pulled by hundreds of devotees coming from all parts of India. The spectacular procession starts from the *singhadwara* of the temple to *Gundicha Ghara*. After a stay for a period of seven days at *Gundicha Ghara* the deities are carried back to the temple. This return car festival is known as *Bahuda Jatra*. Besides, the world famous Ratha Jatra at Puri, the festival is also observed at other places across the state.

Snana Yatra- It is performed in the month of Jyestha (May-June) on *Purnina* or full moon day. The images of Jagannath, Balabhadra and

Subhadra along with Sudarsana and Madanmohan are brought in a procession to *Snana Vedi* on the north-east corner of the outer enclosure of the temple. The deities are bathed with one hundred and eight pitchers of water taken from a well near the northern



gateway, which is used only once in the year. Then the deities are dressed as Ganesh and worshipped. Snana Yatra is also known as the anniversary of the birth of Jagannath.



Anasara, Maha Anasara or Navakalevara-

After the ceremonial bath the paint on the idols is badly damaged and they are removed to a side room in the porch where they are concealed from public view for a fortnight from Snana Purnima to Asadha Amabasya which is called *anasara*. During this period the images are renovated. The Daitas attend to the deities, and special Anasara Nitis are performed.

Maha Anasara or Navakalebara is performed when there are two months of Asadha which usually comes in a cycle of 12-18 years.

Nabayauvana and Netrotsava- The deities are renovated during the period of *anasara* and then become fit for public view. The festival of the re-appearance of Jagannath to His devotees after *anasara* is called *Navayauvana* which literally means fresh youth. There is a great rush of pilgrims on this occasion as they are able to see their Lord after fifteen days. On the next day the finishing touches are given to the eyes of the deities, the ceremony being called Netrotshava.



Ratha Yatra- The World famous Ratha Yatra or Shri Gundicha Yatra of Lord Jagannath takes place on Asadha Sukla Dwitiya, i.e., the second day of the bright fortnight of the month of Asadha (June-July). The chariots of Jagannath, Balabhadra and Subhadra are dragged along

the Bada Danda or Grand Road to Shri Gundicha Mandir where the deities stay for a week. The return Car festival or Bahuda Yatra is performed on Ashada Sukla Dasami i.e., the tenth day of the bright fortnight. Thousands of pilgrims from all over India congregate at Puri to see the grand Ratha Yatra of Jagannath.

Hera Panchami- On this day goddess Lakshmi goes to meet the Lord in Shri Gundicha Ghar fifth day starting from Shri Gundicha Yatra.

Gundicha Ghar Navadina Yatra- Several Nitis are performed during the stay of the deities at Gundicha temple.

Sayana Ekadashi- On the 11th day of the bright fortnight of Asadha, the Sayana Utsava or Sleeping Ceremony is performed. The *adhivasa* Nitis are performed the previous day. At night the representative images Shrinarayan, Vasudeva and Bhubaneswari representing Jagannath, Balabhadra and Subhadra respectively are brought to the well-decorated sleeping chamber and placed on the cots. They are invoked with the prayer, 'O Lord, do please sleep for four months for the welfare of the universe'. Then they are laid on their respective beds.

Garuda Sayana Dwadashi- The ceremony is performed on the 12th day of the bright fortnight of Asadha.

Karkata Sankranti or Dakhinayan Yatra- As the sun begins to move to the autumnal equinox a festival called *Dakhinayan Yatra* is observed.

Chitalagi Amabasya- On the new moon day in the month of Shrabana the gold and stone-set Chitas (ornaments for the forehead) removed from the deities during Snana Yatra are again put on them.

Jhulana Yatra- It is celebrated in the temple of Jagannath usually from the Shrabana Shukla



Dasami up to Pratipada. Madanmohan, the proxy of Jagannath; Saraswati, and Lakshmi are placed on decorated swings in Jhulan Mandap and crowds of pilgrims congregate in the temple to see the festival. Different Mathas of Puri also celebrate this festival with great pomp and grandeur.

Ganha Purnami or Balabhadra Janma- On the full-moon day in the month of Shrabana, Nitis are performed to celebrate the birthday of Balabhadra. The deities wear gold and silken Rakhis.

Rahurekha Lagi- Rahurekha (an ornament for the forehead) are worn by the deities.

Krishna Jamna- It is celebrated in the temple on the 8th day of the dark fortnight of Bhadraba. On this day, ceremonies relating to the birth of Lord Krishna are performed. On the next day *Nandotsaba* is observed and Nitis are performed indicating the celebrations made by Nanda for the birth of his son.

Krishna Lila- Subsequent to Nandotsaba, various Nitis relating to Krishna Lila like Banabhoji Besha, Koli Bika, Kaliya Dalana, Pralambasura Badha are performed.

Saptapuri Amabasya- It falls on new moon day of Bhadrab. On this day huge quantities of sweets known as *Satpuri Tada* are offered to the deities.

Ganesh Chaturthi- The 4th day of the bright fortnight in the month of Bhadrab, Panji Puja is done in Saraswati temple and various Pujas are performed in the temple of Ganesh.

Rekha Panchami or Risi Panchami- It is observed on the 5th day of the bright fortnight in the month of Bhadrab.

Radhastami- It falls on the 8th day of the bright fortnight in the month of Bhadrab. On this day Nitis are performed by taking out Shri Sudarsan to the four Ashrams.

Parsvaparibartana- On *Haribasara* day or the 11th day of the bright fortnight in the month of Bhadrab, the Parsvaparibartan (turning of sides) festival is performed. On this day at evening after the usual rituals, the god is requested to change the side.

Baman Janma or Sunia- Various Nitis are performed relating to the birth of Baman on the 12th day of the bright fortnight of Bhadrab.

Ananta Chaturdashi- On the 14th day of the bright fortnight in the month of Bhadrab the ceremony is performed in Shri Ananta Basudev temple.

Indra-Govinda Puja- Bhadrab Purnima.

Sahasra Kumbha Abhisek- Aswina Krishna Astami, i. e., the 8th day of the dark fortnight) of Aswina. Abhisek of goddess Durga is done at Majana Mandap and from this day Shola-Puja is performed in the temple of Shri Bimala and other goddesses.

Dwitiya Osha- It is performed by goddess Lakshmi in her temple.

Dasahara- Ayudha Puja and Bijaya Dashami celebrations are performed.

Kumar Purnima- On this day the Sevakas representing Shri Jagannath and Shri Lakshmi play dice.

Hari Uthapana Ekadashi- On the 11th day of the bright fortnight in the month of Kartik the gods are awakened from their divine slumber. The festival is also called 'Probadhana Yatra' or rising ceremony.



Garuda Uthapan Dwadashi- It is performed on the 12th day of the bright fortnight of Kartik.

Navanna or partaking of new rice- Various extra Bhogas are offered on this occasion. There is no fixed day for this festival but it is fixed by the temple astrologer according to the stars of Shri Jagannath.

Prathamastami- On the 8th day of the dark fortnight in the month of Margasira Bandapana is done to the Lords.

Odhan Sasti- This is the 6th day of the bright fortnight in the month of Margasira. From this day *ghodalagi* begins, i.e. the deities are dressed in winter garments.

Bakul Amabasya- Pousa Amabasya. Extra Bhogas including *gaintha* is offered to the deities.

Pusyabhiseka- On the full-moon day in the month of Pousa, a festival called Pusyaviseka is performed. During this festival the same Nitis such as Adhivasa, etc., are performed as in Snana Yatra. Pots filled with perfumed water are taken from Bhoga Mandap to the Ratna Vedi. This Abhiseka is performed for the representative deities like Rama, Sita and Lakshmana for which it is also known as *Ramabhiseka*.

Uttarayan Yatra- It is performed on the Makar Sankranti day when the Sun moves towards vernal equinox.

Basanta Panchami- Panji Puja is done in the Saraswati temple, and there is some modification in Ghodalagi i.e., in the winter garments worn by the deities.

Magha Purnima- Gaja Uddharana Besha takes place on this day.

Siva-Ratri- Hari Hara Veta takes place at Shri Lokanath temple.

Benta or Sikar- This festival is performed on the 1st, 4th, 8th and the 12th day of the bright fortnight of Falguna. On these days the image of Dolagobinda is taken to Jagannathaballava Matha which is known as the pleasure garden of Jagannath, and coconuts are struck with arrows by some Sevakas symbolising *mrugaya* or hunting of the Lord.

Dola Yatra- It is performed from the 10th day of the bright fortnight of Falguna up to the full-moon day. The representative deities of Lord Jagannath are taken to the Dola Vedi and various Nitis are performed. This is also known as Vasantotsab. Fagu or red powder is sprinkled on the deities.

Chaitra Gundicha- A festival is observed on the 6th day of the bright fortnight of Chaitra in the Sun temple inside the temple enclosure.

Ashokastami- It is celebrated on the 8th day of the bright fortnight of Chaitra. Shri Bhandar Lokanath is taken in a procession to Isaneswar Mahadev where certain ceremonies are performed. The deity returns to the temple after attending to some Nitis at Jagannathaballava.

Rama Navami- The festival begins with the celebration of the birth of Shri Rama on the 9th day of the bright fortnight of Chaitra and continues for some days. Rama Lila is performed in which different *sahis* or localities in the town participate.

Damanaka Chori, Dayanalagi- The festival is celebrated on the 13th and the 14th day of the bright fortnight of Chaitra. The deities, Rama and Krishna, are taken in a procession to Jagannathballava Matha from where a scented plant called Dayana is stealthily brought and on the next day offered to the deities by observing elaborate rites.



Pana Sankranti or Mahabishuba Sankranti- Special Nitis are performed in the temple on this day. The day marks the beginning of the Odia new Year.

Chandan Yatra- The festival begins from Akshaya Trutiya, i. e., the 3rd day of the bright fortnight of Baisakh and lasts for forty-two days. It is divided into two periods of 21 days each. The first period is known as 'Bahar Chandan' or Outer Chandan as during this period the images of Rama, Krishna, Madanmohan, Lakshmi and Saraswati are taken outside in procession to Narendra tank where they play in boat and enjoy



various modes of worship. Some other deities from other shrines are also taken in the procession. In one boat Madanmohan, Lakshmi and Saraswati are placed and in another are placed Ramakrishna and Pancha Sivas. The boats are well decorated. The *Devadasis* (temple dancers) sing and dance in the boats when the deities enjoy a cruise in the spacious tank.

The second period of 21 days is known as the Bhitara Chandana or Inner Chandana as during this period the festival takes place inside the temple and the deities play in the

water on four occasions, viz., on the 11th day of the dark fortnight, on the new moon day, on the 6th and the 11th day of the bright fortnight of the month of Jyestha, when a consecrated cistern in the temple represents the Narendra tank.

Niladri Mahodaya- The festival is observed on the 8th day of the bright fortnight of Baisakha. One hundred and eight pots of consecrated water are offered to the deities and other *nitis* are performed.

Nrusingha Janma- It is celebrated on the 14th day of the bright fortnight of Baisakha when the image of Nrusingha is taken in a procession to

Jagannathaballava where some *nitis* are performed and then the deity returns to the temple.

Shital-Sasthi- On the 6th day of the bright fortnight of Jyestha. The images of Dolagovinda and Pancha Pandava Siva are taken to

the temple of Lakshmi where a ceremony is performed.

Rajendraviseka- The 10th day of the bright fortnight of Jyestha. Lord Jagannath has his Avisek and the proposal of his marriage with Rukmini is broached.

Rukmini Harana- On the 11th day of the bright fortnight of Jyestha Madanmohan, the representative deity of Jagannath, elopes Rukmini from the temple of Shri Bimala while she is offering worship and then the marriage is performed.



FESTIVE DRESSES OF LORD JAGANNATH AT PURI (BESHAS)

- Ganesh Besha : On the Snana Purnima day the deities are dressed as Ganesh on the Snana Vedi. This is also called *Hati Besha*.
- Suna Besha : The deities are dressed in gold attire in the Car on the 11th day of the bright fortnight of Asadha after the return Car Festival is over. Suna Besha is also done on some other occasions.
- Banabhoji Besha, Kaliyadalana Besha, Praambasura Badha Besha, Krushna Balaram Besha : These Beshas are observed on the 10th, 11th, 12th and 13th day of the dark fortnight of Bhadrab respectively.
- Raja Besha : On the 10th day of the bright fortnight of Aswina.
- Radha-Damodar Besha : From the 11th day of the bright fortnight of Aswina to the 10th day of the bright fortnight of Kartika.
- Lakshmi Narayan (Thiakia) Besha, Bankachuda (Baman) Besha, Tribikram (Adakia) Besha, Nrusingha (Dalikia) Besha, Lakshmi Narayan (Raj Rajeswar) Besha : These are performed on the 11th, 12th, 13th and 14th and full moon day of Kartika respectively.
- Nagarjuna (Parasuram) Besha : It is celebrated on the 13th day of the bright fortnight of Kartika. This festive dressing of the Lord is occasionally done.
- Sadha Besha or Ghodalagi Besha : This Besha is held from Odhana Sasthi to Basant Panchami in the months of Margasira and Pausa.
- Jamalagi Besha : From Basanta Panchami to Dola.
- Padma Besha : On any Saturday or Wednesday between the new moon day of Magha and Basanta Panchami.
- Gaja-Uddharan Besha : On the full moon day of Magha.
- Chacheri Besha : From the day of bright fortnight of Phalguna to the full moon day except the 14th day.
- Chandanlagi Besha : For 42 days starting from the Akshaya Trutiya day i.e., the 3rd day of the bright fortnight of Baisakh.

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Daru Brahma Sri Jagannath

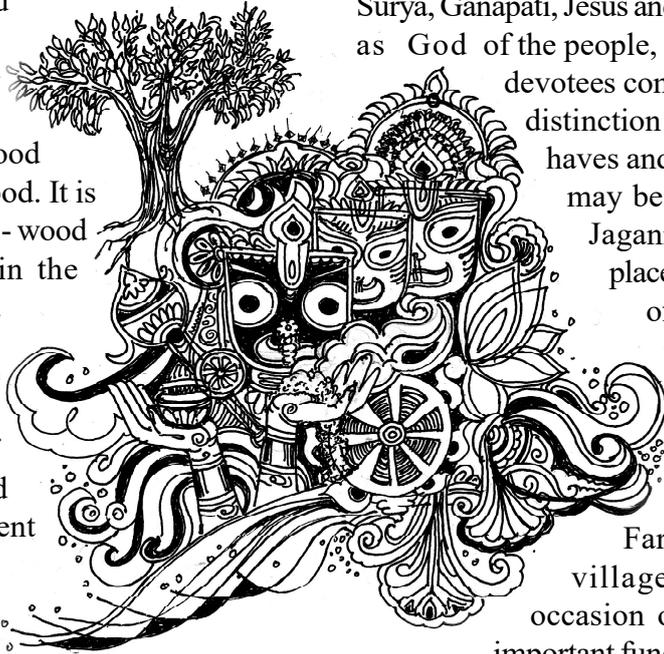
Balakrushna Dash

Daru otherwise means wood. Brahma is the mystic vivacity of the Lord. Brahma is the eternal truth. It is the cosmic cause and cosmic result of the Universe. It means ever expanding and endless. Thus Daru Brahma or Daru Devata is the supreme power of the Universe. We know Lord Jagannath and other three images seated on the Ratnasinghasan are made of wood. The wood is not any ordinary wood. It is neem-wood and neem-wood is also called Daru in the interior parts of Odisha.

Like-wise the name Jagannath connotes the Lord of the Universe. The world usually covers different sects, races and religions. All the races and religions reflect on Lord Jagannath. It is needless to mention here that if one sees out-wardly he can see the four dominating Colours of the four respective icons, that is black of Sri Jagannath, white of Sri

Balabhadra, yellow of Devi Subhadra, and red of Sri Sudarsan, represent the entire mankind all over the globe. He is usually regarded by all religions and appears before his devotees according to their faiths in the forms of Vishnu, Shiba, Buddha, Jaina, Krishna, Rama, Shakti, Surya, Ganapati, Jesus and so on. He is regarded as God of the people, of democracy, whose devotees come to see him without distinction of caste and creeds, haves and havenots. Whatever may be the apotheosis Lord Jagannath holds a unique place not only in the history of Odisha, but also in the lives of the people of Odisha. To the millions of Hindus of Odisha, he is their nearest kith and kin.

Far away some remote village in Odisha on the occasion of marriage or in an important function in the family, the house-holder will never forget first send a coconut, sacred threads smeared with turmeric paste and a small pot-full of dry-rice to Lord Jagannath as token of invitation, so that the Lord





may be pleased to attend the ceremony to bless the occasion. Even today when faiths are giving way to misanthropy, this custom prevails in Odisha. The sacred name of the Lord is invoked on every occasion by a commoner even in the remote part of Odisha. He may be the Lord of the Universe the highest supreme deity, the Purusottama, to the countless millions of the Hindus; living in India and outside but his relationship with Odisha and Odias is almost homely and overwhelming.

As per Skandapurana Lord Jagannath is believed to be Krishna himself. Krishna is the full incarnation of Mahavishnu or Paramatma. With the end of Dwapar Yuga Lord Balaram and Lord Krishna left the World for their heavenly abode. Skandapurana denotes King Indradyumna of Malva came to know about the great God Nilamadhab, the other shape of Sri Krishna from Vidyapati one of his Brahmin Ministers who was sent to Udradesa (Odisha). When he came and searched for the Lord he could not be able to get the trace of him but heard a voice from the Heaven to perform Yajna, at the seashore to get the sacred tree having four branches, out of which he would get Lord Nilamadhab in the shape of Lord Balabhadra, Devi Subhadra, Lord Jagannath and Chakraraj Sudarsan and to worship them constructing a temple of paramount beauty at Neelachala. As such we see Lord Krishna as Lord Jagannath, Lord Balaram as Lord Balabhadra, Goddess Yogmaya as Devi Subhadra and (Chakra) as Lord Sudarsan at Srikshetra-Puri on the Ratnasinghasana. Madalapanji observes Nilamadhab became Jagannath subsequently and was worshipped originally alone. Devi Subhadra was subsequent addition upon the resurgence of Shaktism. At some point of time the figure of Lord Balabhadra was added to satisfy Saivas to the existing Lord Jagannath and Devi Subhadra. Thus Neelamadhab became Jagannath subsequently and was

worshipped originally alone. The discus Sudarsan was also a subsequent addition to satisfy the Sauras. This could only have taken place over the process of Krishnization was well advanced and given the political importance of the cult after Chodagangadeva, only under a special royal impact.

Unique and enigmatic are the images of Jagannath, Balabhadra, Subhadra and Sudarsan without any parallel in any Hindu shrine. They are not built according to the injunctions in traditional Silpa Sastras. In fact there is no mention in traditional scriptures for the construction of images of gods and goddesses in wood. And thus the four fold images of Daru-Brahma stands apart of all the other icons in the temples situated even in the campus of the grand temple. They are all of traditional types by and large human in form and built according to scriptural descriptions and injunctions. And yet this strange Chaturddhamurty or four fold deities is the centre of the Jagannath cult and has dominated Odishan life, art and culture and in the sense it synthesizes all the major cults of India.

It is not out of place to mention here that Nilamadhab in his primitive shape is now alone only being worshipped on the hilltop named Brahmadri on the bank of the river Mahanadi of Kantilo in Khandapara P.S.

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The Blue Mystery

Mahimohan Tripathy
Trans. by Brajakishore Das

Who are you ? How are you
 To be known ? Myth and legend and history
 Have failed to fathom
 The mystery woven round you.....

You, who are a blue image
 Shining on the blue mountain
 With the mysterious blue smiles
 Of centuries on your lips.

Under a blue sky
 Flies your flag on the blue wheel
 Encompassed by the blue from all sides.

Nobody has yet come to know
 What made you blue,
 But you're the source of all colours.

You are not just one, two, three or four
 You are a multiplicity !
 You are yellow and white and dark
 Symbol of universal brotherhood
 Synthesis of all religions, unity in diversities.

You are an unspoken tale
 Full of myths and imageries
 Like a modern poem.....
 Difficult to understand.

You can be experienced
 By love alone. The loveless
 Know you not.

The Buddhist says: "He is
 The Trinity of the Buddha, Dharma and Sangha.

In the museum of His womb
 Is preserved the Buddha's tooth- a rare relic.
 His eyes are like wheels.....
 wheels which symbolize
 The Buddhist Nirvana.

The soul passing through many births
 Has completed the circle".
 The Jain says: " He is ours.
 We have named Him Purushottam, Jagannath.

The Formless One
 Has taken a form".
 The Hindu says: "He is our Krishna-Vasudeva.
 He is Darubrahma, the wooden god,
 The incarnation of Buddha.

His is the body divine of Lord Krishna
 Which couldn't be destroyed by fire.
 (Can fire ever destroy it ?)
 It came floating as a log of wood.



First worshipped by the primitive Sabaras
It has now become the most adored idol of the
Aryas.

He is with and without forms
He is with and without attributes
He is the Seed Letter
Pronounced Om-A...U...M !!
Hleem, Sleem and Kleem.

He is the heaven, the earth and the underworld
He is the creation, the preservation and the
destruction
He is Brahma, Vishnu and Rudra
Shakta, Vaishnava and Shaiva,
Subhadra, Jagannath and Balabhadra”!

Around you as the centre
Have risen without number
Questions and controversies
Sects, creeds and systems
And persecutions by the heathen.

Despite the persecutions of the yavanas
A yavana was the most beloved devotee
Hafiz Kadar Baig
Was one with Raja Ramachandra Dev.

Unto you sang prayers
Salabeg, the yavana
“O Thou Blue Mountain
Thou Mighty Mad Elephant....”

You hear all praises and blames
Quiet and unmoved,
And extend your arms
To embrace the humanity.

The smile of mystery
Plays on your lips !
The world is yours
And you are the Lord of the world!!

Your round eyes
Are internally open and vigilant
Because for you days and nights and fatigue
Have lost all their meanings.

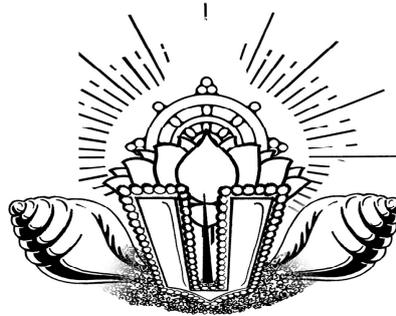
Knowing all, seeing all
You are a silent sepectator !
The Magnanimous and the Revealed One

You are the Buddha, the Christ and Krishna
Mohammed and Allah
Who can give Your description ?

Only by Yourself You are known !
You are the Supreme Brahma
The Lord of the universe !
Lord ! nothing do I seek from you !
May the dust of “Saradha”
Fall on my head, if you please !!

(Translated from Odia by Brajakishore Das)

Brajakishore Das, M-A/2, Brit Colony, Nayapalli,
Bhubaneswar-12.





The Lord of Universe

Dr. Bhubaneswar Pradhan



The creator of universe and giver of riches
Thou art the purest form,
Provider of all happiness oh ! the supreme father
Be graceful in every term.

By Your blessing in the whole world
The bad conduct and habit,
All sorts of panic and the earthly troubles
Be very quickly vanished.

The most benevolent in the total earth
The conduct, works and nature,
All these qualities may Thou provide
The earnest prayers we offer.

For that purpose the worlds well wisher
We bow our heads low,
In the domain of earth in body, mind and spirit
All sorts of happiness may grow.

Oh ! My Jagannath, the Lord of Universe
Be merciful to us forever,
We do salute Thee oh ! The omnipresent
You are only the true saver.



Dr. Bhubaneswar Pradhan, Asst. Teacher, Kangaon High School, Bargarh-768033, E-mail-
padhanbhubaneswar@gmail.com



The Role of Sri Gita Gobinda in the Jagannath Temple

Ajaya Kumar Biswal

There are a lot of services (Seba) for Lord Jagannath in the temple of Puri and Sri Gita Gobinda is one of them. Everyday in dawn (Brahmamuhurta) after the singing of Gita Gobinda the door of Lord Jagannath's temple opens. Then other services are performed according to the daily rituals in the temple of Lord Jagannath. At night the last service, Badasingar Besa is very pleasure and attractive among all services. Now a days some services have been closed. Of course some services are being performed strictly as well. The first service of Lord Jagannath is Gita Gobinda in which service Lord Jagannath along with his brother and sister gets up in the dawn everyday after hearing melodious voice of Gita

Gobinda with musical sound of Mardal. So, Sri Gita Gobinda is a Vital Service among the traditions of temple.

The Gita Gobinda (Song of Gobinda) is a work composed in the 12th Century by poet, Jayadeva, who was born in Kenduli Sasan near Puri in Odisha. It describes the relationship between Krishna and the Gopis of Vrindavana and in particular one Gopi named Radha. This work has great importance in the development of the Bhakti traditions of Hinduism.



The Gita Gobinda is organised into twelve chapters. Each chapter is further sub-divided into twenty four divisions called Prabandhas. The Prabandhas contain couplets grouped into eights, called Ashtapadis.



Jayadeva was born in Kenduli Sasan (Formerly Kendubilwa) in the Prachi Valley. Kenduly Sasan is a village near the famous temple city of Puri. At the time of Jayadeva's birth, Odisha was under the rule of Ganga dynasty king Chodagangadeva. It was during the reign of this monarch and his son and successor Raghava. Jayadeva composed his Sanskrit epics. Chodagangadeva originally a Shaiva, was strongly influenced by the devotion to Krishna in around Puri and became a Vaishnava devotee of Krishna himself.

The Gita Gobinda is very important and effective song, because the various Ragas mentioned there in such as Maalaba, Gurjari, Basanta, Raamkari, Maalabagauda, Kaamat, Deshikshya, Deehabaradi, Gundakiri, Bhaivaba, Baradi & Bibhas for which the Raga base composed Astapadi and describes the relationship between Krishna and Gopi's with Radha of Vrindavana is attractive for devotee, the Gita Gobinda brings, good relation between devotee and God.

Really Shree Gita Gobinda of Jaydev is very devotionally and emotionally described. It is divided into twelve chapters (sarga) symbolising twelve Madhav of Prachi valley. In first chapter (Sarga) "Samoda Damodarah" - Basanta Keli of Sri Krishna. In Second chapter "Aklesha

Keshabh" (Radha's Ego and Prideness towards Srikrishna), in third chapter (Sarga) "Mugdha Madhusudhanare - Biraha of Srikrishna, in fourth Chapter (Sarga) "Snigdha Madhu Sudanre"- (Biraha of Radha) and in Fifth chapter (Sarga) "Sakankhya Punderi" emotionally waiting of Krushna for Radha etc. have been described. In other chapter also there are spiritual affection of Radha and Krishna. So the Gita Gobinda is the first and important service (Seba) in the Srimandir culture and tradition.

In conclusion it can be said that Sri Gita Gobinda written by Jayadev is not being only sung in the temple of Lord Jagannath everyday but also it has been an important devotional song among the devotees of Lord Jagannath. Even a large number of devotees sing this song at the time of morning and evening either in their nearest temple or in their prayer time everyday. Because they think that Lord Jagannath will be so much pleased on them hearing this song, as this song, Sri Gita Gobinda is his (Lord Jagannath's) favourite song.

Ajaya Kumar Biswal, Rengal, GPM Pada, Lecturer in Tabla Department, Jatni, Puri.





Yours...

Dr. Rajalaxmi Jena

Oh ! God
Will is yours
Well is yours
Sand, stone and horizon
Think, thought and vision Dream
with fluttering wings
Beginning with fruitful life
Give the notion of
Powerful feelings
Life is nothing



Everything is yours
Sublime with you
Still to steal
Pity of yours
My needs and wants
are in calm mood
I and mine
Ever tell me
I am yours.

Dr. Rajalaxmi Jena, Asst. Teacher,
Jhunjhunwala Bidyapitha, Barang.

Brahma

Rajkishore Das

Brahma.....
is Supreme
with none to Surpass Him
Or to equal Him
Brahma is one
it does not mean
that there is nothing
other than Brahman
there is only one means



there is only one Brahma
there was no second to it
it does not mean that
the world is illusory
the entire universe
belongs to Him.

Rajkishore Das, Brundabanpur,
Dhenkanal-759120.



Chronology of Construction of Shree Jagannath Temple at Puri

Dr. Surendranath Pati

The time period of “Mahabharat Yuga” is around 3100 B.C. At that time the Pandavas became victorious in war with Kauravas and reigned peacefully. To purify themselves from killing the elders, near and dear ones Brahmanas, innocent people in the war, they set forth towards Kalinga and took bath in Baitarani river, along with their Guru ‘Lomash Muni’. Thereafter they passed through a holy piece of land on the seashore (now Puri), crossed a river, had sleep on hill (now Nilagiri), but they couldn’t find any idol being worshipped there. Perhaps, as research scholars think and opine, Sabara king Viswabashu, continued to worship Lord “Nilamadhaba” in a cave, very secretly. The Skanda Purana says king Indradyumna of Abanti (Ujjain) heard about the Lord and came to have a Darsan of Him. But futile, there were sand dunes only. With the advice of Narada Muni, he arranged thousand horse sacrifice yagan, near the present Gundicha Mandap, got a red-coloured log of wood on seashore, constructed three peculiar idols with big eyes, no legs, by Biswakarma secretly there. Also on the Nilachal hill, he constructed one temple of stone, went to Heaven, brought Lord Brahma, who sanctified this temple, brought the wooden



idols already prepared, and set them on the Ratna Simhasan. A good number of rituals, Yatras, ceremonies, food offerings were arranged by the great king. This practice of worshipping of Lord Purusottam went on for centuries without break.



Around 7th Century AD, one king of western India, called Raktabahu attacked this temple for looting gems etc. The Sevakas carried the deities on boat along the river Mahanadi to Subarnapur in Western Odisha, where the king engraved them under earth for 144 years. With passage of time Adisankar, the young sage, came from Kerala to Utkal to have a Darshan of "Purusottam". He found no deities at Nilachal. Later on, the king of Utkal Raja Jajati Keshari, also came to the Kshetra. They talked about the whereabouts of the Lord and after due meditations, Adishankar came to know that Subarnapur is the site. They went there, digged the level, found decayed images, cut the Neem trees, constructed identical idols, brought Brahma Sila (some claim Salagrama Sila) from Nepal, by an emissary and Nabakalebar ceremony was performed there. Thereafter they came to the capital, Jajpur, installed the deities in a temple. The Sevakas from Puri went there, requested the king with folded hands to return the Lord to their previous temple, that was damaged. King Jajati constructed a new one of 38 hands height, purified this one and reinstated the new idols.

Ages passed on, the Keshari dynasty ended. Chodaganga Dev from south conquered Utkal and became the king in 1112 A.D. He shifted

the capital from Jajpur to Choudwar. The old temple was damaged and he thought of constructing a big temple for Lord Purusottam and laid its foundation. But he passed away in 1147 AD at the age 77yrs. His sons serially Kamarnav Dev, Raghav Dev, Rajraj Dev 3rd, Ananga Bhima Dev 2nd and Ananga Bhima Dev 3rd carried on the construction works and it was completed in 1230 AD. The height is 214 feet and 8 inches from the ground level. At that time Garbhagruha (inner sanctum - sanctorum) with Jagamohan was only present. In course of time Mahalaxmi temple, Bimala temple and Surya temple were added to it.

Later on king Purusottam Dev constructed the Bhogamandap and King Prataprudradev constructed Natamandap in 15th, 16th century AD, respectively. During the Maratha rule Aruna Stambha was brought from Konark and installed at Singhadwara during 17th century. There have been many other temples constructed subsequently inside the temple premises. Thus the Jagannath temple became famous worldwide as the seat of Lord Bishnu.

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





Naveen Patnaik : The Undisputed Leader of Odisha

Satya Narayana Sahu

While in Bhubaneswar on the day of counting of election results on 23rd May 2019 it was fascinating to see Biju Janata Dal under the leadership of Chief Minister Shri Naveen Patnaik defying national trend of voting BJP back to power and creating an unparalleled record of receiving a massive mandate of people consecutively for fifth time. In winning 112 out of 147 seats for State Assembly and securing 12 out of 21 Lok Sabha seats yet again a new trend has been set in the political domain. The entire nation marvels at the statesman Chief Minister Shri Patnaik in scripting a remarkable success which is at once historic and devoid of hubris.

The extraordinary victory of BJD and Shri Patnaik proved his own pre election assertion true. In March, a month before elections, while answering a question if there was going to be brand Modi vs. Naveen Patnaik in Odisha Shri Patnaik said with quiet dignity “Modi will not have much impact and you will see from election results. I am indeed sure of victory”. Stating that fighting every election is hard he confidently claimed that “We will win the elections handsomely” and “the results of this election will show that there is no

anti incumbency”. Indeed the triumph of BJD under the leadership of Shri Patnaik is absolutely splendid and he unmistakably proved that there was no anti-incumbency for his party and himself.

Registration of such historic and path breaking victory after his internationally acclaimed performance of shifting 1.2 million people in twenty four hours to safe places and greatly minimizing human casualties from colossal disaster of Fani is indeed worth cherishing and celebrating. It is in continuation of his earlier track record of excellence in disaster management recognized by the UN and world at large.

Absence of anti incumbency is the distinguishing aspect of Naveen Patnaik’s tenure as Chief Minister of Odisha consecutively for four terms. It is rare in Indian politics and public life to see a chief minister enjoying such popular mandate for two decades and embarking for a fifth term with a huge majority. No wonder that Shri Patnaik while receiving the award of Ideal Chief Minister in India from the former President of our Republic Shrimati Pratibha Patil in Pune in January 2018 had prophetically said that when people are at the core of politics there would not be any anti



incumbency. Profound and prophetic words indeed.

Common people and women are the source of pro incumbency.

Pro people policies and their transparent and effective implementation created pro incumbency for Naveen Patnaik. During the last four terms the BJD Government did put the people at the forefront and heralded an era of good politics, the chief attributes of which are numerous welfare policies for poor and underprivileged people of the State which include a kilo of rice for one rupee, special scheme for farmers KALIA, (Krishak Assistance Livelihood and Income Augmentation), Biju Swasthya Jojana, construction of high quality roads across the State and above all economic and political empowerment of women through self help groups which enlisted a massive seven million women across the State.

It is often said that in politics perception is truth. In case of Naveen Patnaik the perception among people is that he has been a rare breed of a leader who speaks less and works more and whose performance is more expressive and eloquent than his written or spoken words or even unspoken articulations. This perception of people based on facts and lived in experience on a day to-day basis is wholly true and is evidenced in the wide spectrum activities undertaken by his Government during the eventful tenure of twenty years. In implementing welfare policies for ensuring food, human and health security to vast masses of ordinary people and ensuring massive mobilization of women through a well conceived policy of Mission Shakti which created more than half a million of self help groups and enlisted seven million women in them, the leadership of Shri

Naveen Patnaik has created a bulwark of strength on an enduring basis. It is an idea, a movement and a revolutionary action of far-reaching significance engineering social transformation and change and enhancing capability of people. What one sees in the practical implementation of these policies of Chief Minister Shri Patnaik is the exemplification of capability approach of Professor Amartya Sen who enunciated that public policies in a democracy should be framed for enhancing capabilities of people and fulfillment of their legitimate entitlements.

As far as women's empowerment is concerned it was Shri Naveen Patnaik who made history in our country by fielding women from his party in one-third of twenty one parliamentary seats of the State. It was extraordinary decision which fructified the vision of Mahatma Gandhi who as early as 1931 wanted that there should be more women in our legislatures. Shri Patnaik's decision in tune with Gandhi's vision set a national narrative and inspired leaders like Mamata Banerjee and Rahul Gandhi to announce similar measures. It is heartening to note that five of the seven women fielded by Shri Patnaik for Lok Sabha have won the elections and thereby the exceptionally impressive victory of BJD for fifth term stands distinguished in history of our Republic for investing an invaluable gender dimension to our politics and proved the point that "democracy minus women is no democracy".

The record victory for fifth term combined with a huge women's political empowerment brings out the inclusive ideals in Shri Naveen's personality profile which represents soft power the defining aspects of which are persuasion and attraction and not coercion, imposition and domination. This soft power of Shri Patnaik manifested in his day to day conduct in politics



and public life eschewing harsh words, bitterness and acrimony even against his bitterest opponent has endeared himself to people across India and set out a fine example of statesmanship, sanity, dignity and decency which are seriously compromised even among the top leadership of our country. This soft power is a form of non-violence which is derived from Mahatma Gandhi's worldview. He has consistently promoted the cause of non-violence. On the occasion of hundred and fiftieth anniversary of Mahatma Gandhi he suggested for inclusion of non-violence in the preamble to the Constitution of India and stated that by doing so the country could pay real tribute to Mahatma Gandhi. In thus promoting the cause of non-violence he has promoted the cause of democracy and deepened its roots.

Steven Levitsky and Daniel Ziblatt in their latest best selling publication "How Democracies Die" have insightfully written that one of the potent causes behind death of democracies is toleration and encouragement of violence by leaders who seek mandate of the people and play a determining role in politics and public life. In stressing on non-violence and taking forward the cause of dialogue and debate the leadership in Odisha represented by Shri Naveen Patnaik has taken a very significant step to save our democracy which is facing mortal danger from political formations openly espousing the cause of violence and lynch people in the name of food, dress and faith.

Apart from providing effective governance on a day to day basis he has set global standards in successfully managing disasters, both man made and natural. Such many splendoured activities undertaken on a recurring basis generated a momentum of pro incumbency beyond the

comprehension of psephologists and analysts of Indian politics and democracy.

Odisha, the Cinderella of Modern India is getting transformed by effective governance.

Let us understand the effective governance of Shri Naveen Patnaik in meeting the challenges posed by storms, cyclones and other natural calamities often causing havoc in Odisha and resulting in huge loss of life and property. During freedom struggle Mahatma Gandhi deeply reflected on recurrent natural disasters hitting the State and described Odisha as "the land of tears and sorrows". That was in late 1920s.

The Justice H.R. Khanna Commission of Enquiry set up to go into charges against some leaders of Odisha had observed in its report that the State has been treated as the Cinderella of modern India. It means that the State hardly received legitimate attention and care at the hands of the successive Union Governments. The State of Odisha of twenty first century was condemned to be the Cinderella of modern India in spite of the repeated demand by the Chief Minister that the State should be accorded special status because of its vulnerability to natural calamities and other social and economic problems.

More than Elections Effective Governance is important for running the machinery of State and dealing with natural disasters.

Odisha "the land of tears and sorrows" and the Cinderella of modern India was yearning for a leader to shape its destiny and harness its potentiality. A leader with quiet dignity marked by grace and decency was the need of the hour. It was Shri Naveen Patnaik who provided that leadership which has transformed the State in a



major way. Focusing attention more on performance than on proclamations he is spearheading the State and enhancing its stature and standing on a continuing basis. His selection as the Ideal Chief Minister validated the benchmark of excellence he has set at the national and global level.

The tears and sorrows of people of the State endlessly flowing because of intensity and frequency of natural disasters made its people objects of pity and it was woefully evident in 1999 when super cyclone hit the State and there was complete collapse of political leadership and governance in dealing with and managing it. It was in the backdrop of that utter and dismal failure that people reposed faith on Shri Naveen Patnaik when they elected him and gave their mandate to provide leadership to the State and ensure effective governance. Since 2000 the State of Odisha under his stewardship has received attention and admiration for giving an architecture of statecraft marked by efficiency, effectiveness, transparency and result oriented action. In fact the minimum human casualties and loss of property in Odisha during natural disasters has set a new benchmark of excellence in employing government machinery for dealing with calamities. The United Nations has acknowledged that the role played by Odisha under the leadership of Shri Naveen Patnaik in successfully handling natural disasters deserves replication at the global level. It testifies to the high quality leadership of Shri Naveen Patnaik as Chief Minister of the State. It is sad that when Philine, Hudhud and other natural disasters struck the State no top leaders from the Centre visited it.

It is worthwhile to again quote Shri Patnaik's memorable words while receiving the award of ideal Chief Minister Award. He said, "...election is not important, but change and transformation is important. If you love your people, you don't fight for elections, you fight for change and transformation." Wise and profound words indeed.

It is fascinating to note that Shri Naveen Patnaik echoed the same message while receiving the award of ideal Chief Minister. He said, "If you work for the people, you will continue to live in the hearts of people like Mahatma Gandhi and Biju Babu. If you keep people at the forefront, it is not a political journey, it is a spiritual experience. "This wider meaning of politics in terms of people centered approach invested with spirituality is factor for pro incumbency for Naveen Patnaik. It is much above crude power game and is of paramount significance for twenty first century India. This 2019 election victory for BJD and Naveen Patnaik augurs well for turning a new leaf in the book of politics in India. It is an affirmation of pro incumbency based on love for people and for social change and transformation.

Satya Narayan Sahu, Officer on Special Duty and Press Secretary to President of India late Shri K. R. Narayanan and had a tenure as Director in Prime Minister's Office and Joint Secretary in Rajya Sabha Secretariat.





Jagannath in Performing Arts : A Study

Purbasha Priyadarshini

Jagannath, translated to English as “Lord of the Universe”, is the principal deity of religious and spiritual Odisha. The claim of universality of the Lord is not dependent upon the number and spread of followers, but reflects the values of inclusiveness and indiscrimination. The ‘incompleteness’ of the idol signifies the non-partisan character of the Lord and stresses on the non-material (*Nirakara*) character of the divine (Brahma). The use of “Jagannath” in related terms like Jagannath Cult, Jagannath Kshetra and Jagannath Culture actually represents the triad deity i.e. Lord Balabhadra, Devi Subhadra and Lord Jagannath. While Jagannath is considered as the incarnation of Lord Vishnu and popularly worshipped by the Vaishnava sects, Lord Balabhadra and Devi Subhadra represents *Shiva* and *Shakti* and thereby include the other sects of Hinduism. Jagannath culture represents Jains, Buddhists, Soura, Shaiva, Sakta and Ganapatya alike and does not restrict itself to any single belief system.

Jagannath has immensely influenced Odisha’s art, culture and literature. Large number of poems, hymns and songs are dedicated to

Jagannath in Odia as well as Sanskrit. Similarly, thousands of Kavya, Geeti-natya, Epics, Novels, Short- Stories and Plays have been written and dedicated to Lord Jagannath. However, this article is restricted to the discussion of influence and representation of Jagannath in performing arts particularly in Odia drama.

Odisha has a rich theatrical heritage since the time of Kharavela and caves of Hatigumpha being treated as the stage for dramatic performances. Many plays written in Pali, Prakrit and Sanskrit languages have been staged depicting the lives of Sri Rama and Sri Krishna, from Ramayana, Mahabharata, Bhagvat Gita. Odia authors became emotionally involved with the history and tradition of Odisha. The modern Odia drama started from 1877 onwards and Ramshankar Ray’s *Kanchi Kaveri* (1880) is based on King Purushottama Deva’s (1467-1497 A.D.) battles with the Kanchi King Saluva Narasimha of southern India. Though we have difficulty in accepting the historicity of the legend that assumed divine and romantic accretions over a period of time, it is useful to mention different elements of the legend: Purushottama’s desire to



marry Saluva's daughter Padmavati (or Rupamvika); Saluva's refusal to give his daughter to Purushottama because the latter was performing the duty of a *chandal*, sweeper during the Car Festival (Rath Yatra); the conquest of Kanchi by Purushottama out of anger and humiliation with the help of Lord Jagannath; the meeting of the milkmaid Manika with Lord Jagannath and Lord Balabhadra while they were on their way to Kanchi and finally, taking Padmavati captive and marrying her to Purushottama under peculiar circumstances. Lord Jagannath was the real hero of the play who fought against restricted interpretation of divine in Shaivism. Ramashankar wrote in a way to imply the victory of Vaishnavism over Shaivism. Similarly, Kalicharan Pattnaik's *Abhijan* (1946), Godabarish Mishra's *Purushottam Deva* (1917), Bhikari Charan Pattnaik's *Raja Purushottam* (1925), Madhusudan Mishra's *Padmavati Parinaya* (1955), Maheswar Bala's *Kanchi Abhijan* (1978), Krushna Priya Pattnaik's *Kanchi Jema Padmavati* (1983) are based on Kanchi-Kaveri legend. These versions

can be introductory discourses on Odia identity and culture.

Ashwini Kumar Ghosh's *Srimandira* (1934) deals with how Lord Jagannath was worshipped as *Nila Madhava*, the idol that was in the possession of a tribal king named Viswvasu. Appropriation of the idol of the Lord by the King Indradyumna through Vidyapati and the legends related to the 'incomplete'

idols have been extensively portrayed in Odia literary works. The historicity of tribal traditions in Jagannath's rituals comply with the legends. It is believed that the Brahma is still present inside the Lord's idol and is transferred to the new idol, the event is known as Nabakalebara. According to the book titled "Managing the Event of the New Millennium" states that '*Naba*' means new and '*Kalebara*' means body, both are derived from Sanskrit word. This ceremonial replacement of old idols to new idols occurs usually once in 19 years, in the month of Asadha of the lunar calendar corresponding with the months of June and July. This play is all about the creation of Lord Jagannath and our Odia identity and culture. This play was also translated into Bengali and staged by the Star Theatre, Kolkata. Similarly, Baisnav Pani's *Srimandir* (1950), Sarada Prasad Nayak's *Sri Gundicha* (1974), Saileswar Nanda's *Daru Brahma* (1975), Somnath Pala's *Nila Madhaba* (1974), Golak Chandra Mohanty's *Juge Juge Bhagaban* (1985) deals with similar storyline.



Ashwini Ghosh's *Chandaluni* (1936) based on Laxmi Purana. According to Balaram Das's Laxmi Purana, Devi Laxmi visited her devotee's houses only to find the lack of austerity in all but Shriya Chandaluni, a lower caste woman. Lord Jagannath, as per commands of elder brother Balabhadra, leaves Devi Laxmi for visiting the house of a *chandaluni*. The story narrates that both the brothers had to realise their mistake by agreeing to the terms of Devi Laxmi which is popularly recited in every Odia household. This is the unique feature in Jagannath Culture that the Lord had to be proven wrong and face troubles to create examples for the devotees. In Jagannath Culture we can find innumerable stories like the lesson of Bhakti of Dasia Bauri, Bhakta Salabega and others, which give a moral and unique identity to Odia culture. Similarly, Laxmi Kanta Mahapatra's *Laxmi Chandaluni* (1943), Baisnav Pani's Geetinatya *Laxmi Puja* (1948), Kalicharan Pattnaik's *Manabasa* (1966), Bhagban Bihari Biswal's *Mahalaxmi* (1981), Sarat Chandra Mulia's *Laxmi Puja* (1984) were written on the same theme.

There are many stories on Lord Jagannath's devotees. Entire universe is his devotees but few names have stories of miracles which are penned down by famous Odia playwrights like Ashwini Ghosh's *Raghu Arakshita* (1937) which deals with his great devotee named Raghu who stayed near the Srimandira. He was a Bhakta of Lord Rama. While visiting the Jagannath temple, he saw Lord Rama in the altar of Jagannath. He prepared a garland for Lord Jagannath made of banana bark and offered it to the *pujari* which was not allowed. Surprisingly, Lord Jagannath did not accept any flower from Pujari and all the flowers fell from His body. All the Pujaris became worried

that what went wrong. Lord Jagannath appeared in Pujari's dream and told him, "My devotee Raghu brought a garland for me. He prepared it with all his devotion and love but you did not allow it because you saw the external feature of the string. You could not see how nicely he prepared. Now my devotee is deprived of my service and how can I sleep peacefully." The very next day Head Pujari told everything to other Pujaris and went to meet Raghu and explained their offense and asked him for the garland. Raghu was very happy to see that his garland was accepted by Lord Jagannath. This story was written and performed by many poets, novelists, and dramatists. This story shows a strong bond between Lord and his devotees which is pure and unconditional. Through these stories we can see Jagannath Cult have influenced all devotees. Similarly, Lala Nagendra Bala wrote *Raghu Arakshita* (1928). Ramachandra Mahapatra's *Raghu Arakshita* (1934), Baisnav Pani's Geetinatya *Raghu Arakshita* (1950) were also composed. Maheswar Bala wrote *Raghu Arakshita* (1981) which deals with same storyline.

Another devotee named Bhakta Salabega. He was born to a Muslim father and Brahmin mother. He is one of the greatest disciples of Lord Jagannath. He wrote many prayers in the name of Lord Jagannath but he was not allowed to enter into the temple as he was a Muslim. He always waited for Rath Yatra (Car Festival) when Lord Jagannath comes out of the temple to meet his devotees. Once during Rath Yatra, he was out of town and could not reach in time to see Lord Jagannath. He prayed Lord Jagannath to wait on the chariot until his return. It is also said Lord Jagannath waited for him and could not be moved by Pandas and Sevaks. There are so many stories written on the bond of



Lord Jagannath and his devotees, how miracle things happen. Ashwini Ghosh's *Salebega* (1933), Amulya Krushna Mishra's *Salebega* (1979), Niladri Bhusan Harichandan's *Satya Sanshaya Salebega* (1980) are also based on the story of Bhakta Salabeg and Lord Jagannath.

Bandhu Mohanty is another greatest disciple of Lord Jagannath. He is also among the few whose prayers are always listened by Lord Jagannath. Once there was drought in his area and people were dying due to starvation. Bandhu Mohanty went to some villages to beg alms but he could not arrange anything. When he came back to home his wife told him that the children were very hungry and they cannot tolerate anymore. His wife suggested him to leave the place and to go to some relative's house. Bandhu Mohanty replied he has no relatives but one friend who can help us. The very nextday all of them went to Puri but that day it was very crowded and only selected people could enter the temple. He and his family waited at the South gate where Lord Jagannath's kitchen is located. After waiting for hours and hours they could not meet Lord Jagannath and his children started complaining for food. Bandhu Mohanty was very upset and helpless, he gave the starch water to his children and asked them to wait for the night. With that hope his family slept and Bandhu Mohanty started praying to Lord Jagannath. In the meantime he felt asleep and Lord Jagannath came in a form of old Pujari's attire and brought some food for Bandhu and his family. He took the Prasad very happily and ate with his family. When he tried to return the gold plate, the old Pujari was not there. The next morning when the Pujari opened the storehouse, the gold plate was missing. They started searching everywhere and finally got it with Bandhu. Without listening to him they started

hitting him severely and filed a complaint against him. His family pleaded before them but no one listened to them. Bandhu was in prison and prayed Lord Jagannath to save him. Lord Jagannath came to King's dream and told about his devotee. The very nextday the King immediately called his ministers and explained everything to them. The King personally went to the prison and released Bandhu Mohanty and embraced him with affection. He took him to his palace and treated him as a guest. Finally Bandhu Mohanty was happy and returned back home. This is a story to prove the strong bond between Lord Jagannath and his devotees. Many writers have wrote down this beautiful story in their dramas like Ashwini Ghosh's *Bandhu Mohanty* (1944), Baikunta Nath Mohanty's *Bhakta Bandhu* (1987). There are many stories on other devotees like Ramshankar Ray's *Chaitanya Leela* (1906), Ashwin Ghosh's *Dasia Bauri* (1933), *Tyagi Ram Das* (1933), Kalicharan Pattnaik's *Jaydev* (1943), *Atibadi Jagannath Das* (1947), Harihar Mishra's *Adhrushya Nata* (1980), Panchanan Patra's *Swarna Juga Re Sandhaya* (1981).

Lord Jagannath's narrative is also mentioned in historical events regarding the attacks by Kalapahada, the historical characters who developed our Odia culture and identity through the plays like Godabarisha Mishra's *Mukunda Deva* (1920), Ashwini Ghosh's *Kalapahada* (1922), Baisnav Pani's *Kalapahada* (1941), Kali Charan Pattnaik's *Juge Juge Utkala* (1947), Sadashiva Nanda's *Gajapati* (1951), Bhanja Kishore Pattnaik's *Pratap Rudra Deva* (1958), Nikunja Kishore Das's *Kapilendra Deva* (1958), Samsundar Lenka's *Bira Odia* (1965), Harihar Mishra's *Nindita Gajapati* (1972), Purna Chandra Kanungo's *Kalapahada* (1974), Chandra



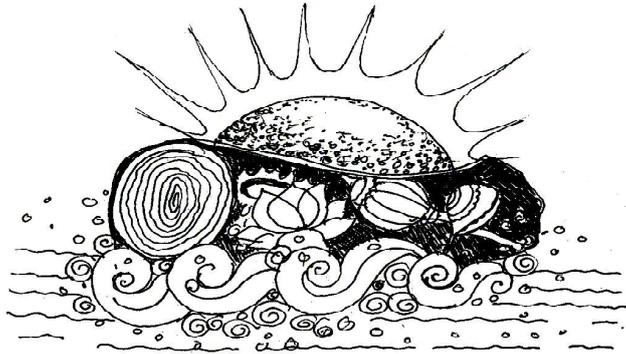
Shekar Nanda's *Aithihasika Durga Barabati* (1977), Sudhakar Nanda's *Nindita Gajapati* (1980), Kartika Rath's *Kataka Nagara Barasa Hazara* (1989).

Not only in theatres but also in Odia Cinema showed many movies based on mythology like *Sita Bibha* (1934). And after almost a gap of fifteen years Odia film industry surprised everyone by releasing *Lalita* (1949) and *Sri Jagannath* (1950) in two consecutive years with the same storyline. This generated so much profit during that time that the film Sri Jagannath was remade in Telegu Language and it even released all over India. In 1980, Odia cinema again surprised everyone by releasing *Nila Madhaba* and *Sri Jagannath* in the same day or two consecutive days with same storyline. It created a record in the history of Odia cinema, in India and may be all over the world. Odisha's traditions and culture have been shaped by these stories. For us Lord Jagannath is not only our creator but also our identity from past to present and the guide for the future times to come.

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Puri Trilogy

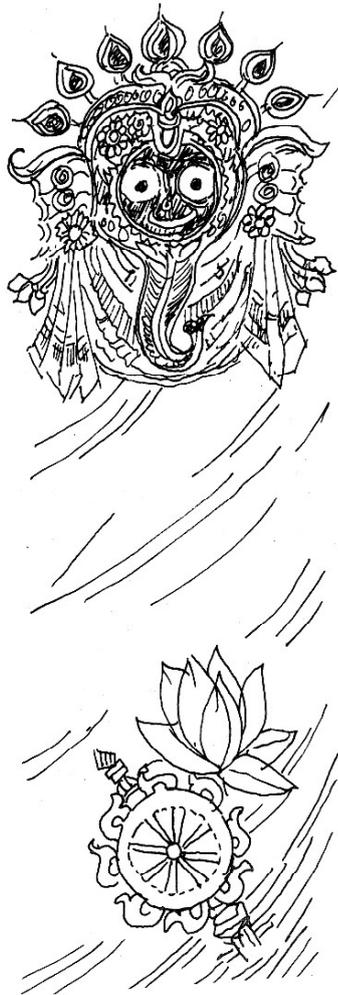
Dr. Saroj Deobhanj

Journey

Days end
Nights begin
And nights end
Days begin,
Life goes and grows
On the vines of faith,
On the sands of love,
In a surrender.
And they lose themselves
To where they belong.
And there I become one.

Festival

From the times unknown
The sea of devotion
In the ripples of ecstasy
Breaks into the Grand Road,
To touch, and to be touched
In an oneness,
To pull the chariots of faith,



As stands in a long silence
The Wish Banyan
With the wish threads around.
And I wish I am there.

Pilgrimage

Head and heart put together
As thousands other gather
They stand there humbled
With prayers mumbled
Light butter-lit lamps
Burn incense and camphor
In an eerie fragrance
To let the memories speak
Later for themselves
Of a moment, treasured out of time.
And I am no different.

Dr. Saroj Deobhanj, 945 Mahandi Vihar,
Cuttack 753004.



Rasagola and Rasagola Dibasa

Dr. Anita Sabat

Odisha has a rich history, heritage and culture. There is so much about Odisha that the world yearns to know.

How do we know something?

We can learn about something and earn knowledge by reading, experiencing or being taught or informed.

In the words of journalist and environmentalist, Nyadikira Amooti: “*Only when people are informed, will they be aware. Only when they are aware, will they take action, and only when they take action will species and the environment be saved.*”

Amooti was referring to the environment, but his words are true for any and every subject or issue. Right information is needed for the correct awareness and effective action.

What if someone (either out of ulterior motive or due to ignorance) misinforms us regarding something? What if that person is an influential personality or a scholar? Then, their words and beliefs (though wrong) are considered to be the gospel truth. People, who question such misleading information, are questioned and then suppressed or silenced. Later, other people do

not even make an effort to investigate or learn the reality as they simply accept what is popularly believed to be the ‘truth’. Over the years, the wrong information becomes prevalent and is considered true.

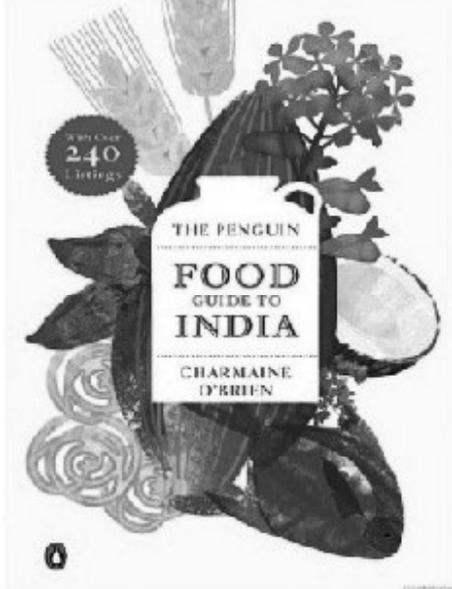
The ‘Rasagola’ Case

Rasgulla or Rasagola, a syrupy dessert prepared using chhena (cottage-cheese), has been in the news for long, especially from the year 2015. Odisha has enough historical records and evidence that clearly prove that this sweet has originated in the land of Jagannath. But, many are yet to learn/know/accept/believe that Rasagola has been associated with the Shree Jagannath Temple culture and Ratha Jatra (the world famous Rath Yatra/ Car Festival) of Puri, Odisha for centuries.

Rasagola Brand Recall

Many books like *The Penguin Food Guide To India* among others state that Odia cooks introduced the Rasagola in West Bengal.

Quiz-books had this information. Still, people were/are either unaware or unwilling to accept this. Rasagola has been and still is being credited to Kolkata and West Bengal.



”

opportunity to spread religious practices. It is said that Oriya cooks thus brought Oriya dishes into Bengali upper-class kitchens and these dishes eventually dispersed into the wider community, leading to many Oriya dishes being claimed as Bengali: undoubtedly having been ‘Bengalified’ in some way beyond just changing the spelling of the name.

One food item that is the subject of particular dispute between the two states is the chhena-based sweet rasagulla. Oriyas claim it was invented in the kitchens of the Puri temple more than 300 years ago to appease Lord Jagannath's consort Mahalakshmi for being ignored on the last day of the Rath Yatra. (On this occasion, Jagannath is taken out of the temple and paraded through Puri on a massive chariot; the word ‘juggernaut’ derives from this event.) Bengalis place the rasagulla more recently decreeing that it was invented in the nineteenth century by a Calcutta sweet-maker for sale to mere mortals. The most likely story is that the rasagulla came into Bengal from Odisha but was commercially produced and popularized in Calcutta. As an interesting side note, the round shape of the rasgulla represents Lord Vishnu's rule of the globe. ”

- Charmaine O'Brien,

The Penguin Food Guide To India

Rasagola is a precious brand. Over the years, Bengal has smartly branded and marketed this sweet as their sweet creation ! Bengali journalists, writers and historians have written many articles and books supporting the view of this so-called “Bengali invention”. Just because a thousand people say/write something, it does not make a wrong right.

A law of propaganda is- “Repeat a lie often enough and it becomes the truth”.

But, “The truth is still the truth even if no one believes it. A lie is still a lie, even if everyone believes it.”

Rasagola Brand Perception

‘Seeing is believing’. If X has invented Z, and Y promotes, sells and markets Z, the public associates Y with Z. But, does the reality that X has invented Z change? That explains why Bengal is associated with Rasagola though Rasagola’s place of invention is Odisha. People generally tend to believe what’s served in front them.

In Hindi, it is said- ‘*Jo dikhta hai, wo bikta hai.*’ What can be seen, sells. Who is selling it and how it is being sold also counts.

If one is silent, pays no attention, and takes no care or action, others will seize the opportunity and capitalize and claim ownership.

As per a Sanskrit Shloka- ‘*Na hi suptasya sinhasya pravishanti mukhe mrugaha*’. Deer do not enter into the mouth of a sleeping lion. There is a popular Odia saying- ‘*Soila pua ra bhaga nahin*’. The sleeping son has no share.

Rasagola Brand Awareness

I was in school when I got to learn from my mother that Odisha is the birthplace of the Rasagola. My mother told me about Rasagola’s connection with Niladri Bije, the last day of the Ratha Jatra. My grandmother too shared many stories about Lord Jagannath and Odisha’s culture. They are no more in this world, but their



• When will Odisha earn her rightful credit for the Rasagola?

• Why is Rasagola still shrouded with 'controversy'?

50-100 years ago, had Odisha been proactive and taken cognizance and action regarding the above, there would have been no 'controversy' and the subsequent misinformation would have been nipped in the bud.

#RasagolaDibasa

words are with me. Many such 'witnesses', 'advocates' and 'judges' are no more, having died. Imagine how strong Odisha's case would have been had her writers and researchers undertaken serious documentation about Rasagola before. The printed words are trusted. But, simply having evidence is not enough. The world needs to be made aware and informed. What will the present day parents, who are not aware of our traditions and rich cultural heritage, share with their kids? On Niladri Bije, we still offer Rasagolas to the deities as per our custom. But, how many people know about this?

The questions that have been troubling me ever since I became aware about Rasagola's cultural link with Odisha are:

- Why is Odisha not given credit for the invention of Rasagola?
- Why did not anyone object when they wrote 'Inventor of Rasagola' on their shop in Kolkata?
- How can we prove to the world that Odisha is the birthplace of the Rasagola?

On March 18, 2015, we proposed the celebration of #RasagolaDibasa.



Dr. Anita Sabat @anitaexplorer · 18 Mar 2015

Replying to @BBSRBuzz

@BBSRBuzz I feel we shud hv a #RasagolaDibasa too 2 let every1 know that Odisha deserves credit 4 d sweet. @nidhi_budha @i_srd @rocking_amsa

We felt that #RasagolaDibasa initiative on social media will spread awareness that the Rasagola originated in Odisha and celebrating it on Niladri Bije will inform everyone about this centuries-old ritual of Lord Jagannath. We were united for the Rasagola Dibasa campaign as we saw this as an opportunity to settle the Rasagola origin debate once and for all.

The Maiden #RasagolaDibasa Celebration

We decided July 30 2015, the Niladri Bije of the Nabakalebara Ratha Jatra, for the celebration of the maiden #RasagolaDibasa on social media. Through a series of tweets and blog posts, public support was garnered. Many others on social media shared our views and supported this movement. Rasagola Dibasa was totally an initiative of our enthusiastic Odia group on Twitter.



One of my images for the 1st #RasagolaDibasa

Through public participation, we shared information about Rasagola online. **#RasagolaDibasa hashtag trended on Twitter on July 30, 2015.** Odia newspaper, Sambad, and FM Radio Choklate, and confectioners of Pahala, celebrated a Rasagola exhibition-cum-awareness event in Bhubaneswar and in Pahala. Eminent sand artist, Sudarsan Pattnaik, heeded to our request to make a sand sculpture on Puri Beach depicting Niladri Bije.

The maiden Rasagola Dibasa celebration, true to its intention, sparked nationwide debate and participation. Starting 2015, #RasagolaDibasa is being celebrated every year on the Tithi of Niladri Bije in the lunar calendar. The date varies every year as per the lunar calendar. The second Rasagola Dibasa was celebrated on 17th of July 2016, the third was celebrated on July 6th 2017, and the fourth Rasagola Dibasa celebration was on July 25th 2018. Rasagola Dibasa is on July 15 this year (2019).

Many articles were written and published in newspapers, magazines and online portals, videos were shared, and TV debates were conducted about Rasagola. Many unknown facts

came to light. In September 2015, the Odisha Govt. decided to set up expert committees to research and collect evidence. On July 2016, Dr. Asit Mohanty submitted a report over hundred pages with supporting documents that Rasagola originated in Odisha.

Rasagola Brand Research

Research shows that Rasagolas have existed in Odisha from centuries- even before the





birth of Calcutta city. Else, the word Rasagola would not have been present in 15th Century Odia text when it is claimed to be “invented in Calcutta, Bengal in 1868”.

Dandi Ramayana – Late 15th Century

The late 15th Century *Odia Ramayana* written by Balaram Das mentions **Rasagola**.

Balaram Das’s *Ramayana* is known as *Dandi Ramayana*. It is also known as *Jagamohana Ramayana* as Balaram Das composed and sang it at the Jagamohana of the Puri Jagannath Temple. Its ‘Ayodhya Kanda’ has a list of many Odia food preparations- chhena and chhena-based products including the Rasagola.

As per the description, after Rama left for the forest, Bharata and Shatrughana went to bring him back. On their way, they accepted the hospitality of sage Bharadwaj, who served them many dishes including dudhachhena (cottage-cheese prepared from milk) and chhena items like chhenapuri, chhenaladu, **Rasagola**, and rasabali among others.

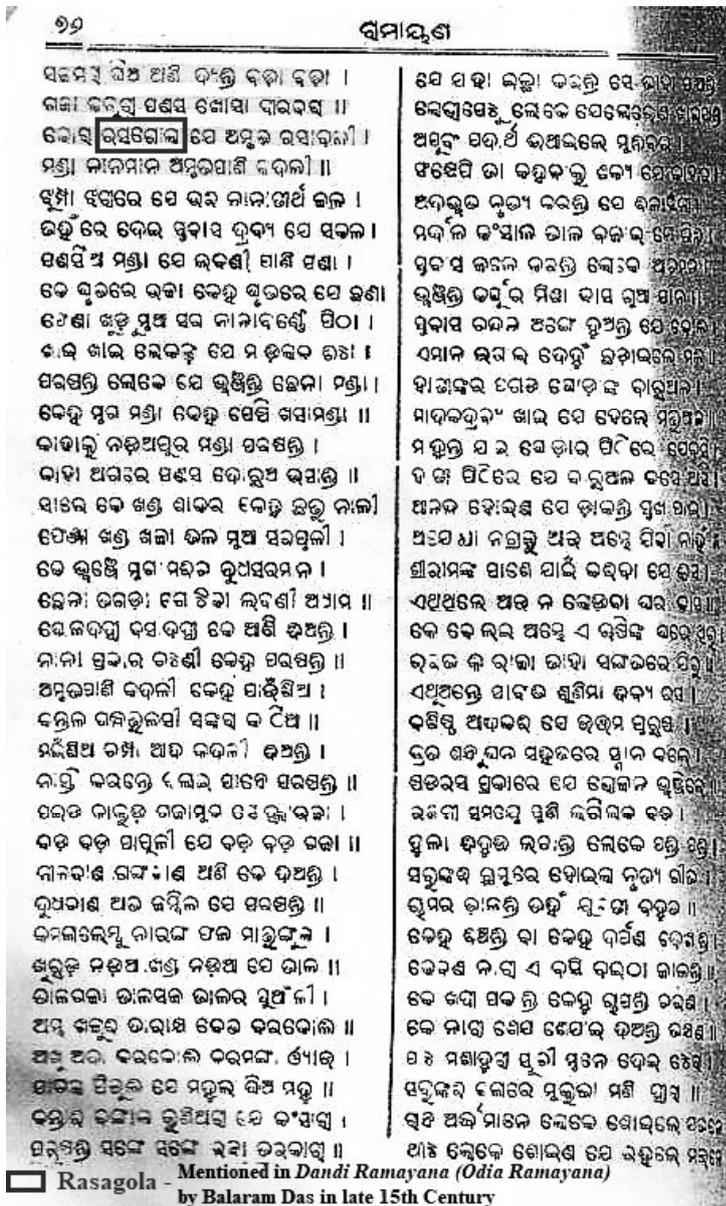
Utkala Deepika - 1892

Shri Fakir Mohan Senapati, father of modern Odia Literature, published a book titled *Utkala Bhramanam* (Utkala Travelogue-Utkala refers to Odisha and Bhramana means tour) in 1892. The book-review was published in ‘*Utkala Deepika*’ dated August 27, 1892.

Referring to *Utkala Bhramana* as an “excellent Odia book”, Fakir Mohan has written that it has “chuda (flattened rice) & **Rasagola**” too.

Bali Jatra - 1893

A poem *Bali Jatra* was published in the weekly *Indradhanu* in 1893. In his description of Cuttack’s famous fair, the writer of the poem, Damodar Pattanayak has described Rasagola along with other attractions found in the fair. In the mentioned Gudia shop of the 1893 Bali Jatra,





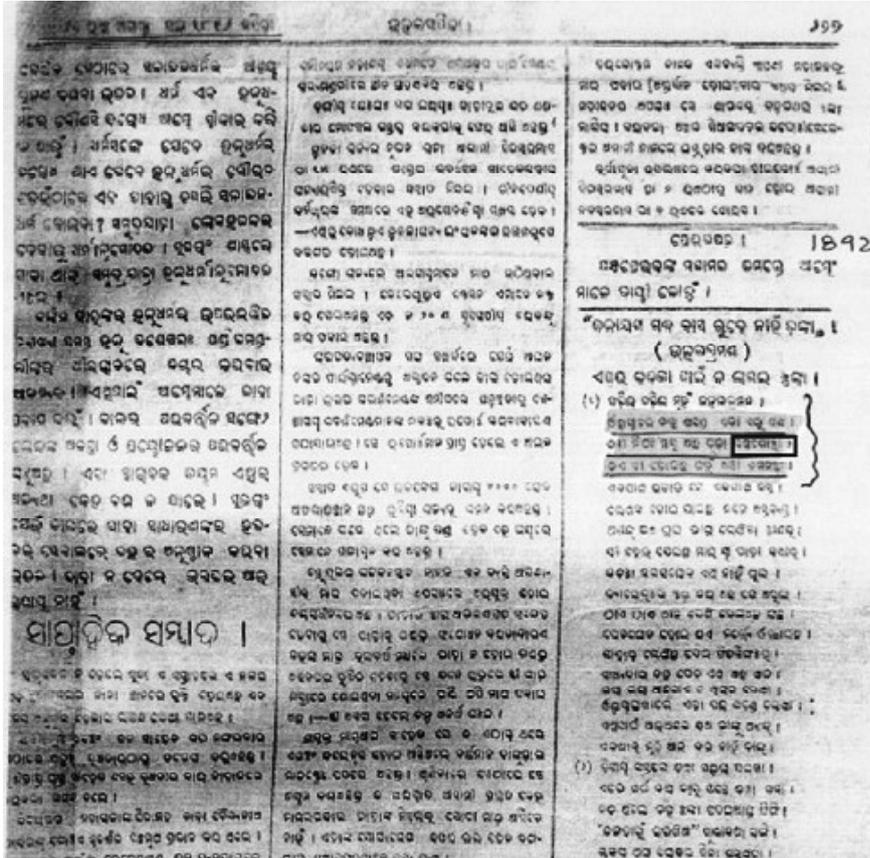
confectionery like *ladu*, **Rasagola**, *barafi*, *jalapi*, *tejapatra podapistaka*, *kanchagola*,

goes on Ratha Jatra, a nine-day long sojourn to His aunt's place at Gundicha Temple with His

siblings and without taking Her along. After the Ratha Jatra, when it is time for the deities to re-enter the Temple on Niladri Bije, She allows Lord Balabhadra and Devi Subhadra to enter. However, She locks Jay Vijay Dwar, one of the temple gates, and prevents Lord Jagannath and His convoy from re-entering the sanctum sanctorum of the Temple.

There is a ritualistic conversation known as 'Bachanika' between the divine couple. Then, Lord Jagannath offers Rasagola.

This is called 'Manabhanjana' (the



sarapuli, *malapua*, *mohanabhoga*, *lalmohana* etc. were available.

It is evident that Rasagola was available and popular in 1893 in Bali Jatra, the famous fair of Odisha. Bali Jatra is being celebrated annually from many centuries in Cuttack, Odisha, and even today there are stalls selling Rasagolas there.

Rasagola Tradition

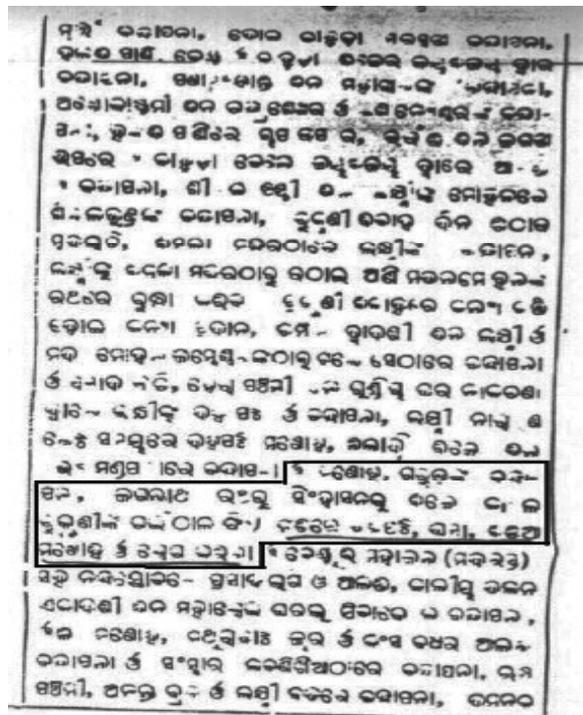
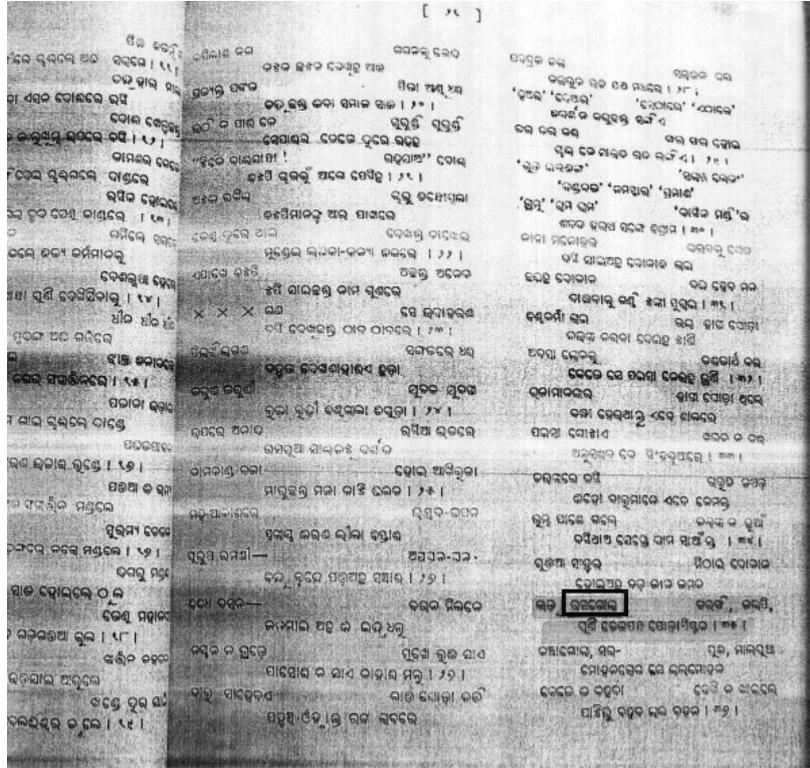
Rasagola has been traditionally offered as Bhoga to Goddess Lakshmi (Sridevi) at Shree Jagannath Temple of Puri on Niladri Bije, the last day of the Ratha Jatra. Goddess Lakshmi gets upset because Her husband, Shree Jagannath





appeasement of Goddess Lakshmi by the offering of Rasagola). Each year, this forms part of the Niladri Bije. Niladri Bije marks the return of the deities to the temple after the Ratha Jatra festival. Niladri refers to Shree Jagannath Temple and Niladri Bije means ‘arrival of the God’. Niladri Bije is the only day of the year when devotees offer Rasagolas as Bhoga to Lord Jagannath. This is a continuing tradition from several centuries. This observance marks the end of the Ratha Jatra festival.

Rasagola is also clearly mentioned in the list of bhogas of Shree Jagannath Temple, Puri. ‘Bhitarachha Seba’ is mentioned in Serial No.4 of the list of



‘Sebaks, Pujaris and other persons employed for or connected with Seba-Puja’ of the Shree Jagannath Temple. As per the rituals of Niladri Bije, the Rasagola Bhoga is traditionally offered to Goddess Lakshmi on behalf of Shree Jagannath. As per Record of Rights, this is the duty of Bhitarachha Sebaka. It is mentioned in the Page-15 of the Bhitarachha Sebara Niyama.

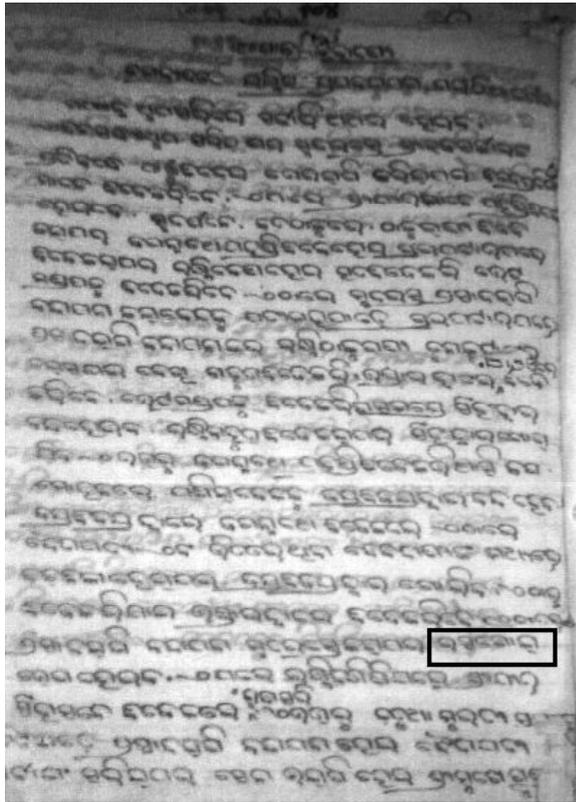
The English translation of the selected text is as follows:

“As Jagannath proceeds to His Singhasana from the Ratha, he (Bhitarachha) unties the marriage-knot of Rukmini and Jagannath. He offers Dahipati (curd & khoa), Ghasa (scented-water), Bidiya paan, Manohi (food-offering) and Bhoga.”

Traditionally and, as per Record of Rights, Tadhau Karan Sebaka is the record-keeper of



Shree Jagannath Temple. Tadhau Karan Sebaka has furnished an ancient record related to palm-leaf manuscript, the text of which is copied to ancient diary.



The text of Page- 104 of Tadhau Karan Sebaka's diary clearly states that "Rasagola is the Bhoga of Niladri Bije."

"Hereafter Prasad is offered and 'bandapana' (lamp-offering) is performed, and Rasagola Bhoga is offered."

Rasagola Special-Cover

A palanquin-carried special-cover for Rasagola - 'Rasagola in SriJagannathji's Cuisine', sharing info about Niladri Bije, was released by the Department of Posts on Dola Purnima in March 2018.



Many "Rasa" and "Chhena" Sweets of Odisha

The Odia word 'rasa' means 'juice', 'relish', 'flavour' or 'savour'. 'Rasa' refers to the 'taste of something'. In Odisha, 'rasa' is intrinsically linked and present in so many spheres-food, literature, geographical places, conversations...

Apart from the Rasagola, Odisha has many sweets starting with the word 'rasa' like Rasabara, Rasakora, Rasakhai, Rasabali,

Table with Odia and English definitions for words like Rasagola, Rasagraha, Rasa grahapa, Rasa kringa, Rasakhai, and Rasaghna.

Rasagola, Rasakora and Rasakhai, Purnachandra Odia Bhasakosha, Volume VI, Gopal Chandra Praharaj, Page-7013



Rasaphena, Rasakadamba, Rasaladu etc. Pages 7007-7020 of the Volume VI of *Purnachandra Odia Bhasakosha* (Purnachandra Odia Dictionary) list words starting with ‘rasa’. This dictionary, with 1,85,000 words and their meanings in four languages, is the result of three decades of dedicated work by Gopal Chandra Praharaj (1874-1945).

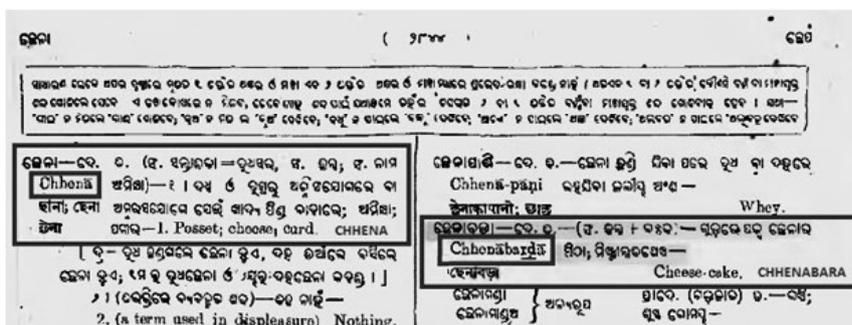
in an exhibition held on 24th December 2017 at Bhubaneswar.

Chhena, the main ingredient used for preparation of Rasagola and other dishes, is not of ‘foreign origin’. Contrary to the belief that Portuguese have taught the art of Chhena preparation, cottage-cheese dishes have been prevalent in the Puri Temple much before the

Portuguese visited India. Though some argue that it is “sacrilege to offer curdled milk to Gods”, Chhena dishes have been a part of Mahaprasad for long.

The dishes that are being offered to Lord Jagannath have had centuries-old historical and cultural association. All food-items

are prepared with great care by following ancient customs. As per Puri Temple’s strict rituals and



Chhena and Chhenabada, *Purnachandra Odia Bhasakosha*, Gopal Chandra Praharaj, Page- 2844.

Many Odia sweets like Chhenaladu, Chhenamanda, Chhenabada/Chhenabara etc. have been traditionally prepared from chhena and other ingredients from centuries .

The **Chhappan Bhoga** of Shree Jagannath in Puri Temple in Odisha is not just limited to a fixed quantity of ‘fifty-six i.e. 56’ types of Bhoga daily; the number varies as per festive occasions. Mahaprasad constitutes of more than a hundred dishes including many Chhena dishes like Rasagola and Dahi-Rasagola. The general public is not aware about the Bhoga and the elaborate rituals. 115 varieties of Bhoga of Shree Jagannath Temple were on display





customs, only the dishes prepared using indigenous vegetables, fruits and grocery are allowed. That explains why foreign items, not native to our land, viz. chilly, potato, tomato etc., are still not being used to prepare Mahaprasad. Had chhena been of foreign origin and not been indigenous, Rasagola would never have been offered as Bhoga.

‘**Khiramohana**’, ‘Khir Mohana’, or ‘kheer mohan’ has created much confusion. Whenever Odias try to share the reality about Rasagola, Bengalis and those who believe in their story, argue that ‘white’ Rasgulla belongs to Bengal, while the ‘brown’ Khiramohana is of Odisha. The Wikipedia page about Khiramohana, has the link of a report published in the *Times of India* on July 6, 2015 that states- “*the precursor to the rasgulla was probably the kheer mohan, which was invented in Odisha and was offered to the deities at the Jagannath Temple in Puri.*” Other news-reports share that it was “*known as Khira mohana due to its almost white appearance back in the 11th century*” and that this Chhena sweet dish “*was offered*” earlier. However, consultation with Jagannath Temple servitors and Jagannath culture experts reveals that there is no mention of ‘kheer mohan’ in ‘religious texts and temple records’, rather

‘Rasagola’ Bhoga is mentioned that is still being offered on Niladri Bije every year as per the continuing tradition.

‘Khir Mohan’ is sold in Odisha – it is the brand name of the popular brown variant of Rasagola sold by Bikalananda Kar’s sweets, a famous confectionery seller. Perhaps, this may have caused the association of Khiramohana with Odisha. In the birthplace of Rasagolas, varieties of Rasagolas are found- white & light brown/ saffron too.

Rasagola Brand Spelling And Pronunciation

Presently multiple spellings are used for Rasagola viz.- Rosogolla, Rasogolla, Rasagulla, Rassogolla, Rasogulla, Rasgolla, Rashogolla, Rosgulla, Rasgoola, Roshogulla, Rossogolla, Roshgola etc. Confused about how many ‘S’ or ‘L’ to use in the spelling? Why pronounce Rasagola in any other way? Why allow multiple spellings of Rasagola? For brand communication, Rasagola must be spelled the same all across our state. All must use the same English spelling of Rasagola online & offline. First step for branding and marketing is to- **Use a uniform spelling of RASAGOLA.** #RasagolaDibasa has been an attempt to stress on the Odia spellings of ‘Rasagola’ and ‘Dibasa’ and to mark the Niladri



Bije celebration. Spelling the brand in our own way as **R-A-S-A-G-O-L-A** will be the first step to stake ownership of our centuries-old dessert linked to our Odisha's culture. This is everyone's responsibility- public, sweet-shops, hotel associations, media-channels, newspapers etc. Please change the incorrect spellings and update 'RASAGOLA' spelling in banners, hoardings, reports and communication everywhere. High time we start using this spelling consistently- R-A-S-A-G-O-L-A. Everyone must also have the same beliefs and stories. Time to ask yourself that which version of the story do you have- the real or the fake? Innovation, collaboration and promotion is needed. **We need an aware and responsible public and media.**

Conclusion

Rasagola has immense potential and power. Each year, on Niladri Bije, it comes to the rescue of Lord Jagannath, the Lord of the Universe. Rasagola's reach must be widened so

that the world can taste this dish. This 'King of Sweets' can easily win the world's fancy and 'most favourite dessert' title.

Till the public perception tilts to Odisha's favour, enjoy and make others enjoy the Odisha Rasagola's legendary taste, texture and flavour! Don't forget to spell RASAGOLA right. If you spot anyone misspelling Rasagola, set it right by not taking it light! There is no doubt that with Odisha Rasagola has a rich connection. High time the world acknowledges and accepts Rasagola's cultural link with Puri Jagannath Temple and Odisha's history and continuing tradition.

Every year, Rasagola Dibasa is celebrated on Niladri Bije, the last day of the Ratha Jatra. Join us in the fifth celebration on social media using hashtag #RasagolaDibasa on July 15 this year (2019).

Dr. Anita Sabat, Bhubaneswar.



Disaster Management & Women : Perspectives and Practices

Dr. Amrita Patel

The recent Fani cyclone, which hit the districts of Puri, Khurdha, Cuttack and some more districts in the state, has again put the discourse on disaster management in the centre stage. Odisha has won international accolades for the preparedness activities such as early warning, evacuation. But the disaster management cycle is not only about preparedness but also includes restoration and rehabilitation. The centrality of women in disaster management is obvious as the preamble of National Policy for Disaster Management (NPDM) 2009 notes that the economically weaker and socially marginalized sections, women, Scheduled Castes, Scheduled Tribes and minorities tend to suffer more during disasters. According to the Disaster Management Act of 2005 disaster plans should ensure efficient response and relief with a caring approach towards the needs of the vulnerable sections of the society.

Social Inclusion on Gender is an integral part as per the National Policy for Disaster Management 2018 (draft)¹. According to it, the responsibilities of the Centre are guidance and support for gender sensitive Disaster Risk

Management (DRM) approaches; conduct studies and research; encourage gender-sensitive products/ campaigns from insurance providers; inclusion of gender concerns of Disaster Risk Reduction (DRR) in curriculum development; guidance on preventing, checking and investigating discriminatory practices, violence and abuse; provide inter-agency support to prevent and stop trafficking; support from central institutions for gender-sensitive psycho-social support, post-disaster rehabilitation. The responsibilities of the States are to ensure that special efforts are made to make DRM gender inclusive and to ensure participation of women; ensure that there are no discriminatory practices that marginalise sexual and gender minorities at any stage of DRM, use of information and data management to support gender sensitive approaches; convergence of concerned departments to ensure gender sensitive DRR; review and changes in existing regulations, norms and directives to make them gender sensitive; vocational training/ skill development; empowering, especially leadership in DRR; curriculum development with gender sensitive approach; gender audit of DRM measures with the assistance of the State Women's Commission;



ensure joint ownership in the name of husband and wife of houses reconstructed and assets provided under post-disaster recovery assistance.

Such as holistic inclusion of gender concerns are paramount as there is a differential impact of disasters on men and women. **Differential impact and Vulnerabilities of women.** Differential impact of disasters on men and women is caused by the existing gender inequalities. As a 2007 study conducted by London School of Economic shows, taken a sample of up to 141 countries over the period 1981 to 2002, natural disasters and their subsequent impact, on average, kill more women than men or kill women at an earlier age than men related to women's lower socio-economic status (Neumayer and Plümper, 2007). The death toll of women is four times higher than men from the Indian Ocean Tsunami in 2004; flood and cyclone in Gorky in 1991 in Bangladesh, the ratio of women deaths to men was 14:1; Nepal earthquake in 2015 reported 55% of women and girls deaths when compared to men and boys (Hemachandra et al, 2017). Disasters lower women's life expectancy more than men's, according to data from 141 countries affected by disaster between 1981 and 2002. Women, boys and girls are 14 times more likely than men to die during a disaster. Following a disaster, it is more likely that women will be victims of domestic and sexual violence; many even avoid using shelters for fear of being sexually assaulted². Several studies analyzing the impact of disasters have revealed that women and children have greater risks to their survival and recovery in the aftermath of natural disasters.

In general, women tend to have more limited access to assets — physical, financial,

human, social, and natural capital such as land, credit, decision-making bodies, agricultural inputs, technology, extension and training services which aggravate their vulnerabilities to disaster. Women live in poverty and in disadvantaged conditions and are expected to be disproportionately affected with climate induced disasters. Women have maximum burden when it comes to managing households but limited access to education, employment, health care etc. They also have limited say on decision made on adaptation strategy both within family as well as at the policy level which limits the adaptation capacities of women as compared to men.

Role of women in Disaster Risk Reduction and Disaster Risk Governance

In reality, while women's vulnerability to disasters is acknowledged, their actual and potential roles in disaster risk reduction have been overlooked. Few existing disaster risk reduction policies and projects recognize the skills and capacities of women which could significantly contribute to disaster risk reduction policies and building resilience. For many years disaster risk reduction has been treated as gender-neutral, with disasters seen as physical events requiring only physical prevention and recovery. Disaster risk reduction is the concept and practice of reducing disaster risks through systematic efforts to analyse and reduce the causal factors of disasters. Reducing exposure to hazards, lessening vulnerability of people and property, wise management of land and the environment, and improving preparedness and early warning for adverse events are all examples of disaster risk reduction³. Social inclusion is a very robust approach to reduce risks.



Gender-specific capacities of women deriving from their social roles can prove to be beneficial for their whole communities during every stage of the disaster cycle. Women's high level of risk awareness, social networking practices, extensive knowledge of their communities, task in managing natural environmental resources and caring abilities makes of them important players of effective risk assessment, early warning, disaster response and recovery actions.

Sendai Framework and gender

The Sendai Framework for Disaster Risk Reduction 2015-2030 which was adopted at the Third UN World Conference in Sendai, Japan, on March 18, 2015, has provided with people-centered preventive approach to disaster risk. The Sendai Framework, is the successor instrument to the Hyogo Framework for Action (HFA) 2005-2015, has seven targets and four priorities for action. The priorities for action are : 1. Understanding disaster risk; 2. Strengthening disaster risk governance to manage disaster risk; 3. Investing in disaster risk reduction for resilience and 4. Enhancing disaster preparedness for effective response and to "Build Back Better" in recovery, rehabilitation and reconstruction. The Sendai Framework emphasizes the need not only to address the issues related to women in post-disaster reconstruction but also envisages a lead role for women in post-disaster reconstruction: Women and persons with disabilities should publicly lead and promote gender-equitable and universally accessible approaches during the response and reconstruction phases (UNISDR 2015) Priority 4 of the Sendai Framework is on enhancing disaster preparedness for effective response and to "Build Back Better" in recovery, rehabilitation and reconstruction. Empowering women and persons with disabilities to publicly

lead and promote gender equitable and universally accessible response, recovery, rehabilitation and reconstruction approaches is key. Disasters have demonstrated that the recovery, rehabilitation and reconstruction phase, which needs to be prepared ahead of a disaster, is a critical opportunity to "Build Back Better", including through integrating disaster risk reduction into development measures, making nations and communities resilient to disasters. At national and local level, it is important to develop systems through a participatory process; tailor them to the needs of users, including social and cultural requirements, in particular gender.

One of the guiding principles of the framework is the gender perspective of policies as disaster risk reduction requires an all-of-society engagement and partnership. It also requires empowerment and inclusive, accessible and non discriminatory participation, paying special attention to people disproportionately affected by disasters, especially the poorest. A gender, age, disability and cultural perspective should be integrated in all policies and practices, and women and youth leadership should be promoted. In this context, special attention should be paid to the improvement of organized voluntary work of citizens. The role of women as stakeholders has been articulated that women and their participation are critical to effectively managing disaster risk and designing, resourcing and implementing gender-sensitive disaster risk reduction policies, plans and programmes; and adequate capacity building measures need to be taken to empower women for preparedness as well as to build their capacity to secure alternate means of livelihood in post-disaster situations; Role of women in design of disaster risk policy



has been institutionalized and the Sendai Framework stipulates that Governments should engage with relevant stakeholders, including women, children and youth, persons with disabilities, poor people, migrants, indigenous peoples, volunteers, the community of practitioners and older persons in the design and implementation of policies, plans and standards.

In recent times Disaster Risk Governance (DRG) has received attention due to its ability of enhancing effectiveness of DRR and resilience efforts through participatory decision making. Priority 2 of the Sendai Framework is on strengthening disaster risk governance to manage disaster risk. DRG ensures equal participation in decision making along with equity and equality, and women must be represented in all types as well as all stages of DRR decision making. Gender equality is one of the key components of DRG (UNDP, 2017).

Barriers for women in participating in DRR & DRG

Ten factors have been identified as the limiting factors of role of women in DRG and DRR decision making (Hemachandra et.al, 2017). Those are classified into four categories: a. socio-cultural which include factors such as patriarchal culture, religious beliefs, household size and household workload ; b. socio-economic which include factors such as household income; c. individual characteristics with factors such as level of education and self interest and finally d. legal and institutional which include factors such as political environment, policies and legislations and organizational cultures. These barriers have to be overcome for effective participation of women in DRR and DRG.

Good practices : Odisha scenario

Odisha being a coastal state and because of its geographical location, is prone to floods, cyclones and droughts. According to the Odisha State Disaster Management Authority (OSDMA), 95 out of the last 105 years, the state has been affected by disasters brought on by heat waves, cyclones, droughts, and floods. Since 1965, these calamities have become more frequent and widespread. Such disasters have affected millions of people in the state.

In disaster management, recognizing women's crucial role in disaster risk management, the government has systematically invested in building their capacities for a resilient state. Under Community Based Disaster Preparedness Programme, training and capacity building activities are being organized where women are trained on early warning, psychosocial support, first aid, search and rescue and to manage cyclone shelters. Women are now taking a lead role in disaster management teams and committees such as Cyclone/ Flood Shelter Maintenance & Management Committees. The women frontline workers such as ANMs, Anganwadi Workers, ASHAs and women SHG members are the statutory members of these committees. Further, the disaster management plans of district, block, Gram Panchayat and village have institutionalized women's participation. The Multi-Purpose Shelter Buildings have been designed to cater to the needs of girls and women with separate halls and sanitation facilities besides ensuring their safety and privacy. Prioritizing the vulnerable, high priority is assigned to the needs of girls and women, particularly pregnant women and the "minimum initial service package for reproductive health" during disaster is ensured. Special care is taken for evacuation and care of pregnant women,



children, elderly and persons with disabilities during disasters⁴. This has been done successfully during the cyclones Phailin in 2013, Hudhud, Titli 2018 and Fani 2019. Post Fani for the Women Self Help Groups (WSHG), the package announced by government includes Rs 10000 as additional seed money to the affected groups who had pursued livelihood activities. Community Investment Fund of Rs one lakh per SHG will be provided to 15000 groups to facilitate loans for needy households in the extremely affected districts⁵. This will go a long way in facilitating the recovery and rehabilitation of the women affected.

The 2010 Climate Change Action Plan, one of the first plans in the country, is another step taken by the state, which identified the specific vulnerabilities faced by women due to climate change. The plan notes that with increase in scarcity of water and the reducing yield of biomass, the women are disproportionately affected. The plan emphasizes the role of Women Self Help Groups to augment social capital and make the community more resilient. The 2018-2023 Climate Change Action Plan has gone a step further and now has a chapter on Gender. The plan integrates gender concerns by building capacities of women to cope with the climate change. The key priorities identified for integrating gender concerns are agriculture, coast and disaster management, energy, fishery, forestry, health, transport, and water sector⁶.

These initiatives are indicative of not only of the provisions for providing a platform to

women to display their leadership but mainstream their issues in preparedness and recovery both in disaster management as well as in climate change through appropriate policies at one level as well intervening for individual women's capacity building at another level.

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- 3 <https://www.unisdr.org/who-we-are/what-is-drr>
- 4 <http://www.osdma.org>
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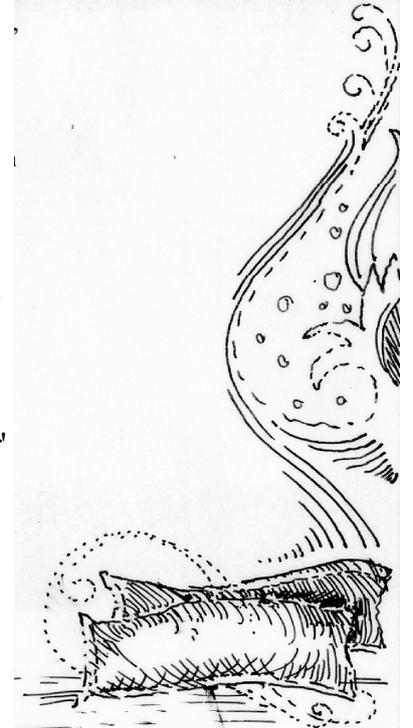
Puri

*Sadasiba Mishra,
Translated by - Prasanna Mohanty*

'Shree Mandira' Where
From morning till midnight
For worshippers, opens
Smearing sand of 'Bada Danda'
All over the body, where, by love,
Worshippers overwhelmed
'Patitapabana Bana' where flies
For salvation of Sinners.

Nandighosa' with Lord Jagannath
Where pays a sacred visit,
in a year, to worshippers
That holy Puri
Is my loving place
Like Puri there is no place
Anywhere else.

Puri is crowded
With Odissi Dance, Odissi Song
Sahijata, Pangata and Badikhela
Always with splendour
Life becomes clear
With a piece of 'Nirmalya'
In the mouth, from 'Anand Bazar'
No difference between
the rich and the poor
No casteism exists there
In the world
Puri is Heaven
The stream flows
With love of Brethren.



Prasanna Mohanty lives at Sagadia Sahi, Puri - 752001.



Oh Blue Mountain

Bhakta Salabeg
Trans. by : Ramakanta Rout



Oh Blue Mountain ! Almighty, stimulant elephant,
 Do churn my afflicted lotus - pond.

The king elephant prayed in the troubled water.
 Thou saved him killing the crocodile by Sudarshan.

In the dense forest the dove was in crossward tangle.
 Thou protected her from such great peril.

Responding Draupadi's distressed cries from Kuru - Darbar
 Saved her from deadly shame providing million yard clothes.

Ravan's brother Vibhisan sought Thy shelter.
 Ensured him security and the throne of Lanka at last.

Thou, emerging from the pillar, tore Hiranyakasipu instantly
 Father of Prahallad, the cruelest and most wicked.

Thus entreats Salbeg, a Jaban by caste and
 Seeking shelter under Thy Red - Feet.

Translated from Original Odia of Salabeg's a popular song 'Ahe Nila Saila'.