

CHAPTER XIX

PLACES OF INTEREST

ADANGAGARH

Adangagarh is a village in Jagatsinghapur subdivision, located on the bank of river Devi, a branch of the Mahanadi river. Like the river Alaka, the river Devi was also used as an important trade route in ancient Orissa. The Jagannath temple built at this place is in ruins and the deity has been kept in a thatched house raised on the platform of the ruined temple. The Varaha image of the original Jagannath temple has been fixed in the renovated temple of Paschimeswar. The glory and importance of this place is connected with the memory of the great poet, Yasovanta Das, one of the Five Associates (Panchasakha) of Shri Chaitanyadev, the great Vaishnav apostle.

ADASPUR

Adaspur, an important village on the left bank of river Prachi, is 37 km. from Bhubaneshwar via. Phulnakhara by an all-weather motorable road. Buses and other road transport services are plying both from Cuttack and Bhubaneshwar.

The village is famous for the ruins of the temples of Swapneswar Mahadev, Madhavananda, Varaha-Narasimha, Grameswar, Nilakantheswar and Durga. Several loose sculptures of Jaina Tirthankaras are also found in the locality. The Swapneswar Mahadev temple in Pidha style still preserves the Sivalinga. Images of Ganesh, Parvati, Karttikeya and Astikajaratkara are lying in the premises of the temple. A beautiful image of Risabhanath surrounded by 23 Tirthankaras has been kept in the ruined premises of the Jagamohan. The temple, built for goddess Durga on the left bank of Prachi river, has been completely damaged. In its place a new temple has been constructed and the deity is consecrated as Budhi Thakurani. The ruins of Nilakantheswar temple are traced behind the Adaspur High English School. The foundation of the ruined Grameswar Siva temple along with loose images of Narasimha and Mahadev was brought to light at a place adjacent to the Niali branch canal. The Sivalinga of this shrine is worshipped under a big tree. The Varaha-Narasimha temple comprising Vimana, Jagamohan, Bhogamandap and Natamandap once standing within a spacious compound surrounded by high walls has now fallen completely and is extant up to plinth level. With the

ruins of the original structures a new shrine has been built over the Vimana in *pidha* order which contains the two beautiful images of Varaha-Vishnu and Narasimha-Vishnu. The Nabagraha slab of the original temple has been wrongly placed on the northern wall of the temple. The temple of Madhabananda in the central place of Adaspur preserves an image of Vishnu worshipped as Madhava.

There are High English school, college, Upgraded Primary Health Centre, hotels, commercial bank, co-operative societies, Stockmen Centre and Revenue Inspector's Office at Adaspur.

Population of the place in 1981 Census was 2,402.

ANSUPA

Ansupa lake, situated 85° 86' long. East and 20° 32' lat. North, is the largest fresh water lake in Orissa. From very early times it has attracted the imagination of many poets and writers of Orissa. The area of this lake varies from 375 acres to 385 acres depending upon its water spread which varies with the seasons. It is said that the name 'Ansupa' is a derivative of the word Ansupata as it is a water source (Pata) formed out of a portion (Ansa) of river Mahanadi. It is also believed that Ansupa was once known as Hansapata as it was a water source (Pata) and habitat of hoards of swans (Hansa) in the past. It is situated on the left side of the river Mahanadi near the village Subarnapur under Banki subdivision. It is 15 km. from Banki directly by crossing the river Mahanadi at Korabar Ghat and is about 12 km. by road from Athagarh town. It is connected by an all-weather road from Darsanpur crossing (situated at a distance of 8 km. on the road running from Athagarh to Narasinghapur) upto Ratagarh via Subarnapur. Buses ply from Cuttack to Ratagarh via Ansupa.

The lake is bounded by the Saranda hill on its western side and Bishnupur hill on its north-eastern side. On its south-east side the lake is linked with the river Mahanadi by a channel locally called Kabalanala through which flood water of river Mahanadi enters into the lake. The stream locally known as Hulhullanala also runs into the river Mahanadi. Before the embankment of river Mahanadi was raised, the flood waters used to enter Ansupa lake from this side as well. Previously during the high floods, the flood water of the river Mahanadi used to pass through the lake from its south-eastern side driving away the weeds through the south-western side. So it was a process of natural de-weeding. But now the water, which

enters into the lake cannot be discharged due to the erection of embankment, silting up of the lake, etc. The process of silting up of the lake is so rapid that where there was once 30 to 40 feet depth of water, now there is hardly 10 feet depth of water.

The lake, which was once considered to be a beautiful scenic spot, with the passage of time, the lush green forests covering the hillocks round the lake have completely vanished. The lake was once teeming with fishes and red lotus flowers, but now it is full of water hyacinth. The number of migratory birds which used to flock from distant places in winter has considerably decreased. However, the State Government have taken up a scheme, viz., Integrated Development of Ansupa Lake Area and efforts are being made to develop the lake as a place of tourist interest. Picnickers from various places of Orissa come to this place round the year for picnics, boating and angling.

At the end of 1992, there were more than 200 fishermen families living in the villages around the Ansupa lake who have formed a co-operative society known as Ansupa Fishermen Primary Co-operative Society, Subarnapur.

BANKI

Banki is the subdivisional headquarters of the same name and is situated in latitude 20°33' N. S. and longitude 85°33' E. W. There are regular bus services from Cuttack and Bhubaneswar which are 93 km. and 64 km. by road from Banki respectively. The Barang and Khurdha Road railway stations are the nearest rail heads, each at a distance of 48 km. from this place.

Banki was a former state surrounded by hilly ranges, the outline of which forms a picturesque background and presents magnificent scenery. The ex-rulers of Banki had their capital near Malati hill. Until 1839, Banki was a tributary state, the property of the Raja of Banki. In that year the Raja, having been convicted of murder and sentenced to life imprisonment, was dethroned and his territory was confiscated by the Government. From 1839 to 1882 Banki was under the management of the Superintendent of Tributary Mahals, but in 1882, it was annexed to Cuttack district. For the purpose of administration it was made a Tahsil of Cuttack subdivision till 1969 when it was made a separate subdivision.

Banki is strategically located with the river Gadhei in the east, a lofty hill on the west, the river Mahanadi on the north and deep forest in the south. These natural barriers protected the rulers from threat of the neighbouring chieftains. The ruins of the ancient fortified residence of the ruler is seen from the present heaps of dressed stones and broken hills.

Archaeological remains of Banki could be traced in places like Mahaparvata, Deviduara, Jatamundi, Kuspalla, Patpura and Ragadi villages. Of these, Charchika, housing the goddess of the same name on a small hillock close to the already extinct Renuka river, attracts general attention. The temple of this goddess has been constructed on the crest of the Ruchikagiri. The place also bears testimony to the visit of Parasurama of epic fame who had long meditation before goddess Charchika, to get rid of the sin of matricide. After his name the place is also named as Parasurama Pitha and the river Renuka, after the name of his mother.

The temple of Charchika was constructed by a king of Dhala dynasty. Though the main temple is architecturally of no importance, its front wooden pavilion preserves Orissan antique art and architecture in wooden carvings. The *mandapas* depict episodes from the Ramayana and Mahabharata with intervening carvings of animals, birds, floral designs, motifs and are painted with matching colours which add glamour to the entire composition. The roofs of these *mandapas* are supported on massive masonry pillars. The presiding deity of the temple, fixed to the back wall of the sanctum-sanctorum, has withered and a replica is kept in the central niche of the outer southern wall of the main shrine identified with Chamunda standing on a dead body, fully undressed with a garland of skulls around her neck. The eight-handed goddess Charchika displays sword, trident, snake, goad, garland of beads, boon, *damru* and severed head.

There are Pancha Mahadev and Shri Mangala inside the temple. Pana Sankranti, Jhamu Jatra, Durga Puja, Kumar Purnima, Basanti Puja and Dola Jatra are the important festivals when thousands of people congregate from nearby villages.

Non-vegetarian dishes are offered to the goddess daily. From the iconographical and artistic points she may be placed in Bhaumakara period. The temple is managed by a board of trustees.

Here, there are High English schools, college, hospital, post and telegraph office, telephone exchange, commercial banks, veterinary dispensary, film house, private lodgings and offices of Sub-Collector, Subdivisional Judicial Magistrate, Community Development Block and other Government establishments. It is the business centre of the subdivision. A bi-weekly market sits here on every Tuesday and Saturday. The civic affairs of the town are managed by the Notified Area Council, Banki. Population of the place according to the Census of 1981 was 12,595.

BARANG

Barang is a border village between Cuttack and Puri districts. It is connected with Bhubaneswar by road (20 km.) via Patia. There is a fair-weather road (30 km.) to this place from Cuttack via Balikuda. A bridge is nearing completion over the river Kuakhai, a branch of the river Kathjodi, after which Cuttack will be linked by an all-weather road. The Barang railway station on the Howrah-Madras mainline of South Eastern Railways is only 2 km. from Nandankanan, the famous Biological park and the Botanical Garden, and is connected by a motorable road. It is a halting station for passenger trains. A branch railway line of about 37 km. via Naraj starts from here which meets Kapilas Road on the mainline. Town buses are plying regularly from Bhubaneswar via Nandankanan. Nandankanan, named after the heavenly pleasure garden of the gods, is a beautiful Biological park situated amidst the green forests of Chandaka bordering Cuttack district.

The park area covers 500 hectares out of which the lake, which is a main attraction, occupies about 50 hectares and the rest are open forest. The Botanical Garden, to the north of the lake, covers nearly 100 hectares. The main advantage of Nandankanan over most of its kind in the country is its natural setting in forest, and the central lake with its out-flanking swamps and marshes which attract a large number of migratory birds during winter. Because of its closeness to the forest, many wild animals and birds also move about in the park area. Elephants are frequent visitors. There are nearly a thousand animals and birds of about 100 varieties in the park kept mostly in natural surroundings. There are also 20 varieties of reptiles in the zoo which include Gharial, reticulated python, king cobra, monitors, turtles, Mugger crocodiles, etc. A lion safari and an elephant safari have been set up here covering extensive areas of forest land. There is a proposal for constructing a rope-way between the Botanical Park and Zoological Park.

The Biological park with its shady trees, green lawns and flower beds turns into a veritable pleasure garden of gods in spring and winter. The lake provides boating facility to the visitors. One can also enjoy a joy ride on elephant on payment. For the pleasure and pastime of children, a children's train is being run in Nandankanan since August 1971. The Botanical Garden on the northern side of the lake provides beautiful picnic spots, parks, rest-houses and tourist lodges. There are also some Traveller's lodge in the Zoological Park. A large number of visitors come to Nandankanan everyday, their number increasing on holidays. On New Year's day thousands visit Nandankanan.

Barang is famous for the glass and ceramic factory which manufactures glasses, bottles, jars and ceramic products such as wash basin, pans, flower vase, potteries, soap-stands, etc. There are also some potters who prepare good earthenwares.

Chudangagarh, otherwise called Sarangagarh by the Muslim and British historians, is located near the Barang railway station and is 8 km. south-west of Cuttack city on a fair-weather road. Like Barabati Fort this fort also played a significant role in the medieval history of Orissa. It acted as a second line of defence being situated strategically in a dense forest surrounded by lofty mountains and natural barriers.

Chodangadeva of Ganga dynasty selected this site and built the fort for effective safeguard of his vast empire. Remains of fort walls, stepped wells, dilapidated temples, tanks with stone revetments, granary house, watch towers and dressed stones are abundantly noticed within the fortified area. Some of the tanks are called Padma Pokhari, Rauta-gadia, Gangua Pokhari, Bada Pokhari, Sana Pokhari, Hatigadhua Pokhari, Bhai-Bohu-Dedhasura Pokhari and Ranigadhua Pokhari. A large tank named Chudanga Jhil had an area of 0.809374 hectares (two acres) with a Deepadandi at the centre. The deities Sarangei, Kanaka Durga, Barabhai Khanduala and Jenamani are located in the fort area. A ruined palace containing sixteen rooms called Solapura Uasa is located inside the fort. The granary of the fort is indicated at a place called Chaula Ghara Banka. Chudangagarh is now a protected monument of the Archaeological Survey of India, New Delhi.

At Barang, there are High English School, Vocational Training Centre, college, post-office, telephone exchange, Employees' State Insurance Dispensary, commercial bank, petrol filling station, police-station, Block Development Office, hotels, shops and a good vegetable market.

CHAMPESWAR

Champeswar is a village situated on the section of the road connecting Badamba and Narasinghapur. The road to Banaswarnasi branches off here from the main road. A group of ancient Siva temples are located in this village surrounded by a mango grove. The main temple of Champanath Siva, built in *rekha* order, has been plastered with lime mortar. One has to pass through a series of masonry steps downward to reach the Sivalinga. The Jagamohan, built in *pidha* order, has also been plastered with lime mortar. In between these two structures there is an *antarala* with openings on both sides. Images of Astikajaratkaru (worshipped as Savitri and Satyaban by the local people), Kali and Mangala are fixed in the inner niches of the *antarala*. The inner back wall of the Jagamohan preserves a beautifully carved Uma-Maheswar² image which can be compared with the similar image found at Khiching in Mayurbhanj district. Besides, in the temple premises there are five¹ Ganesh images, two Karttikeya images, a Surya image, a Nayika figure, a panel showing royal procession and door jambs of an earlier temple. The pot-bellied Ganesh images near the door jamb are in dancing poses surrounded by *ganaharvas*, *kinnaras* and *apsaras*. The two Karttikeya images are remarkably fashioned and convey the best tradition of Orissan art. The image of the Sun-god surpasses all the images here in the treatment of decorative ornaments and representation of facial appearance. The chariot of the Sun-god is driven by seven well-caparisoned horses and Aruna, the charioteer, controls the reins sitting in front. Usha and Pratyusha, the two consorts of Sun-god are engaged in shooting arrows to dispel darkness. The Sun-god with long boots on the legs, chest-lets (*Sanju*) over the chest, *upavita* in three beaded strands having a central knot and the well-designed *kirttimukha*, *kirttimukuta*, *makaratorana*, flying *apsaras*, *chauri* bearers and lotus pedestal enhance the beauty and grace of the entire composition. A beautiful female figure, worshipped as Chhayadevi, is also kept near the Sun-god. The figure, looking to a mirror holding on the left hand, takes vermilion by a stick on the right hand.

The village has yielded a number of copper plate inscriptions belonging to the Nandodbhava dynasty who ruled in Airavata Mandal as feudatories of the Bhaumakaras in 9th/10th century A. D. The monuments and ruins found here also belong to this period.

From Champeswar by a narrow village road one can reach Banaswarnasi, a picturesque hillock on the bed of river Mahanadi. Remains of stupa, brickbats, sculptures and Sivalingas are found on all sides of

the hillock. It was once a leading Buddhist establishment in medieval Orissa. Images of Buddha and Padmapani Avolokitesvara found here have been removed to the Jayadev Orissa State Museum, Bhubaneswar for preservation and display. The Tara images found here are a great success in plastic art in Orissa and the Tara image removed to the Patna Museum, Bihar is exquisitely chiselled and fashioned. Several images from the site have been removed to the neighbouring villages and are worshipped as Hindu deities.

CHANDIKHOL

Chandikhola is situated on the National Highway No. 5 and is 40 km. from Cuttack. The importance of the place has been increased after construction of the Express Highway which leads to the famous Buddhist sites at Ratnagiri, Lalitagiri and Udayagiri. It is about 7 km. from Dhanmandal railway station on the Howrah-Madras Section of the South Eastern Railways.

Chandikhola Valley of the Mahavinayaka hill is famous in Orissa on account of the existence of an old temple of Vinayaka (Ganesh) on its slope which is regarded as the first of the *panchadevatas* (five deities). The main significance of the place is a large piece of rock, known as the God Mahavinayaka, over which the modern temple has been rebuilt. The rock is over 3.6576 metres (12 feet) in circumference, oval at the top, and has three faces in front. The middle face bears a head and trunk of an elephant, the right face is revered as a representation of Siva and knot over the left face represents the bound-up tresses of the goddess Gouri. The image is accordingly worshipped as the union of Siva, Ganesh and Gouri. At a short distance of about 9.144 metres (30 feet) higher up from the temple, originates a perennial spring, the flowing water of which fills the sacred Kundas (pools) while running down the plain areas. A few steps above the waterfall are eight images of Siva called Astalinga. The temple built by Gajapati king Anangabhimadeva, builder of the famous Konarka temple, fell into ruins and in 1860 A. D. was partly restored by Vaidyanath Pandit, the ex-Zamindar of Darpana ex-estate. The Jagannath temple of the place has been rebuilt by the head of a Vaishnav Math.

Chandikhola has the charm of an ideal picnic spot on the lap of a thickly wooded hill. The shady trees, the gurgling perennial stream, and sprawling Ashram of Baba Bhairabananda draw many visitors and picnickers daily. Here there are college, office of Road Transport Authority and Revenue Rest-shed.

Kalkalagarh surrounded by thick jungles and lofty hills is situated near Chandikhol. The adjacent Nischintapahad contains a large cave, a well and a perennial spring surrounded by flowery trees. The cave has the capacity to accommodate more than two thousand people at a time. It is an interesting spot for picnickers.

CHHATIA

Chhatia is located at a distance of 35 km. from Cuttack on the N. H. No.5. It has achieved the distinction of a religious centre in recent years popularly known in Orissa as Chhatiabata. It was the main centre of activity of a set of Oriya poets of the late medieval period. Their *samadhis* (tombs) have been constructed here in the shape of *rekha* temples. The trinity of Jagannath, Balabhadra and Subhadra in militant form on horseback have been installed on the *samadhis* of three leading *sadhus* of the place. The deities brandish sharp swords in their right hands. The famous Batabruksha (*bicus benghalensis*) after which the place is popularly called Chhatiabata is located near the temple of Balabhadra. The niches of the semi-circular Mandap built under the banyan tree are filled with figures of sages and panels depicting mythological stories made of lime mortar and painted in bright hues. A shrine for worship of Jagannath, Balabhadra and Subhadra has also been built in the premises. The deities installed on the masonry pedestal of the main sanctum represent a marked departure from their traditional placements. Here Jagannath, Balabhadra and Subhadra are placed next to next instead of Subhadra's conventional seat in the middle. The enclosure is protected by high masonry walls.

Amaravati Kataka is situated near Chhatia overlooking the hill Dhania. On the eastern side of the hill the ruins of the famous fort built by Chodagangadeva are noticed. The fort was originally envisaged with four gate-ways on the four directions. A large-sized image of *gajasimha* is lying on the main entrance of the eastern side. The ruined structure close to the main entrance was *khajanakhana* or the place for collection of revenue. The other heap of ruins is believed to be the residence of the *paika*. Such type of structures were located on each corner of the fort. The royal house was located on the northern side. The well of the fort was strongly built by huge blocks of laterite stone. It is said that the well which surrounded the fort was demolished by the Public Works Department for the sake of the stone which was used for the construction of the Orissa Trunk Road during the British period. From the size, shape and topography of the fort one can reasonably think that it was a military camp. Amaravati was one of the *panchakatakas* established by the king Chodagangadeva, the others being Jajpur *kataka*, Chaudwar *kataka*, Varanasi *kataka* and Chudanga *kataka* strategically located to strengthen the military operations against the enemies.

At a distance of 8 km. east of Chhatia on the bank of the river Birupa is situated Ganeswarpur. It was a flourishing Brahminical centre as is evident from two highly ornate stone temples dedicated to Siva and Vishnu. The ruins of the Siva temple dedicated to Lord Tareshwar are seen at the centre of the village. Its compound wall is intact, but the entrance door, the main temple and the *jagamohan* have collapsed. A thatched shed has been put up over the *garvagriha* to protect the Sivalinga from weathering actions. The wooden door panels fitted to the entrances of the main temple and the *jagamohan* display excellent artistic motifs.

The Pancha Pandava group of temples dedicated to Lord Vishnu are located at the outskirts of the village with Jalauka hill as the backdrop. The main Vishnu shrine is in ruins. The outer walls of the main shrine are *pancharatha* in plan and are treated in the fashion of the corner shrines with niches for Parsvadevatas. Within the shrine is a large standing image of Vishnu with four arms and a female figure on both sides holding a lotus. The *Sudarsan Chakra* (wheel) that once crowned the *sikhara* is lying in debris. In general contour, effective disposition of different elements, graceful proportion and exquisite embellishments, the Pancha Pandava group of temples closely resemble the famous Mukteswar temple of Bhubaneswar.

The architectural features of the ruined structure and art tradition of the sculptures assign a date to the monuments in the Ganga period.

CHAUDWAR

Chaudwar is situated on the north bank of the Birupa river, a branch of the Mahanadi, opposite the Cuttack city. It is 5 km. from Cuttack on Mahanadi-Birupa barrage road meant for light vehicles only and 12 km. via Manguli Chhak on the National Highway No. 5. National Highway No. 42 passes through the town. The nearest railway station is Nirgundi.

The place was famous under the Somavamsi rule when Janme-jaya Mahabhavagupta occupied this area. It was also one of the five Katakas built by Chodagangadeva. Chaudwar seems to have originally a number of temples of which some structural and sculptural remains are extant. The monument known as Baddhi or Paravadi represents a round and raised pillared hall with seven pillars of laterite *in situ*. Some scholars think it to be the site of royal residence. The door jambs, the Navagraha slab, the image of Gajalakshmi on the door sill and the images of Chanda and Prachanda with Ganga and Yamuna at the base of the door jambs of Kapileswar

Siva temple indicate that an earlier temple belonging to the Ganga period stood here. The *parśvadevatas* which have been reinstalled in the modern structure also indicate the iconographic peculiarities of the Ganga period. The temple dedicated to Vaidesvar, inside a *math*, preserves a few fragmentary sculptures datable to the Somavamsi period. The Uttaresvar temple is in a fair state of preservation.

Ram Prasad Chanda and Paramananda Acharya noticed several Buddhist sculptures at this place. Some of these are missing and some have adorned the galleries of leading museums of the country. The bronze Buddha images, which were reported from this place by P. Acharya, are no more traceable except the one removed to the Indian Museum at Calcutta. Among other Buddhist sculptures of the place mention may be made of Pragyan Paramita image now missing but the photograph of it was published in the book "Buddhism in Orissa" by late Dr. Nabin Kumar Sahu. In the Vaishnavite temple located here remarkable images of Khadiravani Tara and Vajravarahi were noticed by R.P. Chanda which are no more available. The Avolokitesvar image of chlorite-schist preserved in the Indian Museum, Calcutta is a two-armed figure sitting in *lalita* pose on a double-petalled lotus pedestal. A hillock known as Indrani Pahar contains three caves. A number of Buddhist, Jaina and Brahminical statues in hardly damaged condition have been collected from the nearby areas by the local people and kept in the premises of a Siva temple within the Sevasadan area. The garden in front of the Sevasadan is also decorated with several fragmentary sculptures. Scholars attribute these sculptures to the Somavamsi and the Ganga periods.

After Independence, Chaudwar came to prominence as the centre of industrial growth in Orissa. The Orissa Textile Mill Ltd., started production in 1949. The Kalinga Tubes and the Titaghur Paper Mill Ltd. were established in 1955 and 1960 respectively. But the factory, Kalinga Tubes has been closed and sold to Indian Metals and Ferro Alloys Ltd. which has established a charge chrome factory in its place. During the Third Five-year Plan period a tile factory was established in 1966 by the Industrial Development Corporation Ltd., Orissa, which has also been closed. The name of the Titaghur Paper Mill Ltd. has since been changed as Ballarpur Industries due to change in the ownership of the mill. The Indian Charge Chrome Plant exports charge chrome to different countries from here. There is a cotton mill at Bhagatpur. Besides, there are several small industrial units manufacturing cotton goods, footwears, safety match boxes, soap, etc. in the industrial estate. The Technical High School, which is one of the two such schools in the State is imparting education to apprentices on industrial subjects.

The Cuttack Central Jail which was established at Cuttack in the 19th century has been shifted here in 1991 and is functioning since April 1991 in a calm and secluded area.

At Charibatia there is an Aviation Research Centre for defence operation.

The town contains hospital, college, High English school, police-station, Sub-Registrar's office, Community Development Block, post and telegraph office, telephone exchange, inspection bungalow, guest houses, filmhouse, commercial bank, club, orphanage, public library and reading room, leprosy asylum, church, mosque, hotel and daily market. The civic affairs of the town are managed by a municipality.

Population of the place in the Census of 1981 was 32,144.

CUTTACK

Cuttack, the former capital of Orissa, is situated in lat. 20°29' N. and long. 85°50' E. The city of Cuttack stands at the apex of the delta of the Mahanadi, the great river of Orissa. It extends from the Mahanadi on the north to the Kathjodi on the south and covers an area of about 59.57 square kilometres. The situation of Cuttack was in various ways fit for the capital of the country in bygone days. Its geographical position at the bifurcation of the river Mahanadi is unique in India, as all big cities are generally situated at the junction of two rivers. Its position is such that it served as the only narrow strip of the land route of the country and as such people coming from the north and the south and *vice versa* had no other alternative but to cross the Mahanadi and Kathjodi at Cuttack. The hill ranges situated to the west and the wide and deep rivers to the east of the city exclude all possibility of the alignment of the highway from the north to south and *vice versa*, and it seems that the Nandas and the Mauryas had to cross the Mahanadi at Cuttack and the same was traversed by Kharavela at the time of his Magadha campaign. The route of communication for the west or Central India lay through the valley of the Mahanadi and terminated at Cuttack.

In the north and south of Cuttack are situated respectively the sites of Chaudwar and Sarangagarh or Chudangagarh where there are ruins of big forts. The fort of Chaudwar lies on the left bank of the Birupa branch of the Mahanadi and that of Sarangagarh or Chudangagarh on the right bank of Kathjodi which branches off at Naraj where Mahanadi first emerges from its rocky bed to the alluvial plains.

The word 'Cuttack' is anglicised from the Sanskrit word 'Kataka' which signifies seven different meanings out of which the two noted below are applicable here. The first meaning is the 'military camp' and second is the 'fort or capital or the seat of the Government'.

The history of Cuttack is the history of Orissa from the early part of 13th century A. D., that is, for a period of over 750 years during which period it was the capital of the country amidst many changes in the administration, viz., the Gangas, the Suryavamsis, the Bhois, the Chalukyas, the Afghans, the Mughals, the Marathas and the British. According to the inscription No. 256 of the South Indian Inscriptions, Vol. VI, dated Saka era 1035 or 1113 A. D., Chodagangadeva had his capital at Kalinganagar (Mukha-lingam). It seems that Anangabhimadeva named his new capital as Abhinava Varanasi Kataka. The Nagari copper plates was issued by the king Anangabhimadeva in 1230 A. D. and it was issued from Abhinava Varanasi Kataka. So, the date of foundation of Abhinava Varanasi Kataka may safely be assigned prior to 1230 A. D. In course of time, Abhinava Varanasi Kataka in the 14th and 15th centuries A. D. was popular as Varanasi Kataka and the Muslim historians called it as Kataka-Banaras. In 16th century A. D., it was further shortened to simply Kataka of which the anglicised modern form is Cuttack.

However, it is difficult to fix the antiquity of Cuttack city as there is no positive historical records to tell the exact beginning of the human settlement here. But the fact that Cuttack has developed on a deltaic land at the apex of the Mahanadi delta suggests its beginning to some point of time during the evolution of the delta, though it is not possible to tell when exactly the pre-existing settlement around Cuttack took the shape of a city. It is very likely that the primitive settlement grew into a township sometimes before a millennium or so.

The population of Cuttack in 1901 was 51,364 persons. It grew at a slow rate till 1941 when it reached to 74,291 persons. After 1941, Cuttack is experiencing a steady high growth rate as its population increased from 1,02,505 in 1951 to 2,69,950 in 1981.

As the city is located in the apex of the Mahanadi delta, the bed of the rivers, Mahanadi and Kathjodi, are higher in elevation than the city core. The average elevation of the middle tract of the city, starting from Bidanasi up to Bajrakabati is the lowest portion and its level even becomes lower than that of the high flood levels of the Kathjodi and Mahanadi during the floods. During the monsoons the city is flooded with local heavy downpours. The drainage channel takes its origin from Tulasipur and passes through the areas such

as Satahat, Patapola, Rausapatna, Bajrakabati, Chhatrabazar and finally reaches Matagajpur where through a sluice drain the water discharges into the river Kathjodi. This drain provides the outlet for surplus water of the entire area of the city situated between the Mahanadi and Kathjodi and the right bank of Taladanda canal excepting the S. C. B. Medical College areas. Many other branch drains join this drain and augment its flow. The second drainage channel is from Orissa Military Police (O. M. P.) square to Bidyadharpur farm. This drain starts from O. M. P. square and runs parallel to Cuttack-Paradeep road and passes through Central Rice Research Institute at Bidyadharpur. This crosses the Mahanadi right embankment through Gulguli sluice near Bidyadharpur and drains the water into river Mahanadi. The areas between Mahanadi, Taladanda left and college square road drain into Mahanadi through Kaliaboda sluice. The drainage through the above drains is not proper since the gradient and sections are not sufficient to drain out the rain water for which inundation takes place. Besides, there are a number of low pockets in the city which does not get drained away through these main drains. Thus, the drainage has remained a perpetual problem of Cuttack city from the past and it has been aggravated by the unplanned and irregular construction which have disturbed the natural flow of water. Further, the local pools and tanks which used to work as 'soak pits' of rain water, have also been either filled up in natural process or for construction work. This process has aggravated the drainage problem.

Since Cuttack is an old city, it is mostly an over-grown village which has conglomerated several villages by sprawl of the city and consequently the growth has been most disorderly and unplanned. The very names of different localities suggest that they were named after different occupational structure of the people of the locality. They are Keuta Sahi, Sagadia Sahi, Bania Sahi, Saanta Sahi. etc. Some of the villages are suffixed by 'Pur' like Tulasipur, Kesharpur, Haripur, Sikharpur, etc. Later, some markets were established at different periods to serve the need of the growing community. They are like Balubazar, Choudhuribazar, Chhatrabazar, Buxibazar, Ranihat, etc. During the Muslim period, several market places were also established which were named after the persons who established them. They are Sekhbazar, Mahamadiabazar, Kazibazar, etc. Thus, the city has grown from the nucleus Barabati Fort towards the east due to natural barriers in west, north and south. The first settlements developed on the levees of the Kathjodi which was comparatively in higher elevation than that of the Mahanadi. Consequently, the oldest part of the city like Bakharabad, Choudhuribazar, Balubazar

and Chandinichauk are on the left bank of the Kathjodi and street patterns are very narrow and winding in these areas. These areas are also very thickly populated tracks of the city even now. To the east of the railway line a township called Nayabazar has developed where the O. M. P. campus and the Central Rice Research Institute are located. This part of the city used to be linked with old part of the city through only one level crossing which created considerable traffic bottleneck due to railway shunting of wagons to the Malgodown marshalling yard. This problem was solved recently by the construction of a fly-over bridge at the site of the level-crossing, one under bridge at the link road and another under bridge at Kaliaboda, on the bank of the Mahanadi. The area to the west of the Barabati Fort, more particularly Bidanasi area, remained undeveloped till the late Seventies. Now a new township is being developed here for more than two lakh population after the construction of the ring-road.

One of the peculiar characteristics of Cuttack is the shifting of the business centres over the decades. In historic past, Chandinichauk was the chief business centre of the city. In a subsequent period it shifted to Chaudhuribazar and Marwadi Patti areas which still retain it to a great extent specially for wholesale textile goods and the articles manufactured from the precious metals like gold and silver. The third shift of the business centre was towards the Buxibazar, Mangalabag and Ranihat areas. With the shifting of the main bus terminal to Badambadi, once a low lying marshy vacant pocket where paddy and vegetables were cultivated, the business centre tended to shift to Bajrakabati road and Dolamundai where a large number of new retail trading centres have developed alongwith Badambadi area. The Chhatrabazar and the Malgodown areas are the main wholesale trading places for vegetables and food-stuffs respectively.

The most important point of engineering skill is in the laying out of the city of Cuttack and its horse-shape pattern of stone revetment which not only protects the city from the furries of floods of the rivers, the Mahandi and the Kathjodi, but also from the defence point of view serves the purpose of rampart and the rivers as the ditches. In this work the Oriya engineers of the 13th century A. D., the Age of Konarka, have shown their unique skill as to how man could control nature for a humanitarian cause. It is simply a wonder that this revetment has resisted the furries of nature for a period of over 750 years. According to the traditional account recorded in the Madalapanji (records inscribed in palmleaves maintained in the Jagannath temple

at Puri) the embankments were built by one Markata Keshari in the Saka era 889 or 967 A. D. But, as there is no corroboration of this from epigraphical sources, this tradition may not be genuine. We do not know how and when exactly this great work of engineering skill was executed as a protective measure of the ancient capital of Orissa.

The stone revetment was constructed with sized block stones, the average dimension of stones being 80 cm. in length, 40 cm. in breadth and 30 cm. in height. Laterite stones were mostly used but sandstones were also used at certain points.

The embankment was 17.1 km. in length. It started from Chahataghat in the right bank of Mahanadi up to Hariharghat in the left bank of Kathjodi via Satichaura, a length of 3 kilometres. From Hariharghat, it passed up to Khannagar burial ground via Ganesghat and Purighat, a length of about 3.6 kilometres. From there a tie Bundh was provided from Khannagar to Jobra via Dolamundai and Ranihat, a length of 3.21 kilometres. From Jobra, in the right bank of Mahanadi, the embankment followed the river connecting back at Chahataghat via Matamath and Gadagadiaghat, a length of 7.3 kilometres. Thus, the total length of embankment laid out was 17.1 km. protecting an area of about 15 sq. km. which formed the inner city. This historic Bundh has been buried for the construction of a ring road which became essential to save the city from the fury of floods and also from its natural decay. The planning and construction of this ring road was the direct outcome of the furious unprecedented flood in the rivers of Mahanadi and Kathjodi which threatened Cuttack city in 1982. This ring road re-vitalises the decaying north-western portion of Bidanasi and has given a new lease of life to the city and the delta apex. However, the Bada Guruja on the Kathjodi side and some stretches of original revetment between Satichaura and Chahataghat and between Chahataghat and Gadagadiaghat can still be seen as a glowing example of the excellent work done by our ancestors.

A tradition current in Orissa goes that one day king Anangabhimadeva III while crossing the Mahanandi saw on its southern bank in the vicinity of the Bisheswar Siva situated in the village Barabati that a heron had killed a hawk. The king was astonished at this unusual event and thought it as an auspicious place and laid the foundation of a 'Kataka' in the Barabati village. After building a palace and making it a 'Kataka' he called the place as 'Abhinava Varanasi Kataka' and left Chaudwar Kataka, his former abode. This tradition is supported by his copper plate grants. He is also credited as the builder of some

Jagannath temples in Orissa. The chief among them was the temple of Purusottam built by him in Cuttack. The idol of Purusottam-Jagannath was made of stone. Tarik-i-Firoz Shahi reported that inside the fort there was a stone idol which the infidels called Jagannath and to which they paid devotion. During the Mughal period the entire temple was razed to the ground by the iconoclastic Muslim army. The unique Lakshmi-Narayan image preserved in the Gangamandir temple premises, the *graha* image recovered from the collectorate premises during digging up the foundation of the building for the State Bank of India and the loose sculptures of Kubera, Varuna, Mandiraharini, etc., fixed to the inner compound wall of the Amareshwar Siva temple of Buxi Bazar, appear to have positive connection with this Ganga edifice. They bear artistic designs and iconographic features of the Ganga period.

Barabati Fort witnessed the fortunes and decline of a long line of Ganga and Suryavamsi rulers. In 1361 A. D., Firoz Shah invaded this place and made its king captive. The last few kings of the Ganga dynasty were weak for which Orissa became the happy hunting ground of the invaders both from north and south. Kapilesvaradeva, otherwise known as Kapilendradeva, retrieved the lost fortune and prestige of the kingdom after occupying its capital and waging successful war expeditions. He succeeded in carving out an empire which extended from the Ganges in the north to the Cauvery in the south. Purusottamdeva, after the death of his father, maintained the unity of this far-flung empire. His son Prataparudradeva lost most of his ancestral dominions and did not try to recover it. His successors were weak and Govinda Vidyadhar, the Minister of Prataparudradeva, managed to establish the Bhoi dynasty at this place after assassinating the sons of Prataparudradeva. The last Bhoi king Raghunath Chotaray was killed by his General Mukundadeva of Chalukya lineage. He ruled from 1560 to 1568 A. D. with his residence in the Barabati Fort area. It was he who profusely added to the building and fortification of Barabati. In the *Ain-i-Akbari*, it is described as a fine palace consisting of nine courts. During the rule of the Muslims and the Marathas it continued to be the administrative centre of Orissa. They added to the buildings of Barabati and strengthened its fortifications. William Burton, who visited the place with Ralph Cartwright in 1633 A. D., was very much impressed with the magnificence and pomp of the stately court.

The British took possession of Barabati Fort, the main seat of occupation of Orissan rulers in October 1803. The fort, which for centuries was the residence of the ruling dynasties, became with

the occupation of the British, the prison for confinement of several illustrious rulers of the land. In 1812 A. D. the Raja of Kujang, in 1818 A. D. the Raja of Khurda and in 1819 A. D. the Raja of Surguja with his family members were kept under strict surveillance in this fort. Then started the act of vandalism to destroy the fort. In 1828, by the suggestion of Peckenhem, the then Commissioner, stones of the fort were used for repair of the revetments and public roads, and even sold to persons at a price of rupees five or six per hundred pieces of dressed stone. In 1829, the lighthouse at the False Point and the Cantonment road of Cuttack were constructed with the stones of this fort. Toynbee observed in 1873 that the fort was converted into "an unsightly series of earthen mounds and a wilderness of stone pits". Everything was lost except an earthen mount, the mosque of Fateh Khan Rahim, the gateway and the revetment of the road. The fort area now contains the Cuttack Club, residential quarters, Government offices, playground, indoor stadium, old barracks and a newly built temple dedicated to Goddess Gadachandi. On the western side of the fort, stands the tomb of Bukhari Shah, a Muslim saint. The tomb is a flat-roofed wooden structure of about 18'×15' and consists of two rooms, the rear one containing the grave. The moat which was under pisciculture by the Central Inland Fisheries Research Institute (now abandoned due to shifting of the institute to Kaushalyaganga near Bhubaneswar) measures about 100 feet wide and 12 feet deep. The gateway consists of an arched opening of 9 feet 3 inches broad and 16 feet high. A few years back, eight large-sized cannons were recovered from a place close to the entrance gate of the fort and taken to the Orissa State Museum, Bhubaneswar for preservation and display. The Fateh Khan mosque has also undergone repairs by the Orissa State Archaeology, Bhubaneswar. Close to the newly constructed Cuttack Club, building foundations of magazine houses and arsenals could be traced. Parts of these fallen buildings have been remodelled for other purposes. Some years back, two sculptures were recovered from the moat during renovation for pisciculture. Of the two sculptures, one depicts swinging of a couple seated on a *jhula* similar to the Jhulana ceremony observed for Radha-Krishna in many parts of Orissa. The figures are adorned with rich decorative costumes and ornaments. The second piece is depicted with a scene of marching of the royal army consisting of elephant forces and infantry soldiers. Stylistically, both the sculptures can be assigned to a date in Gajapati period which might have adorned a temple located in the vicinity of the fort.

The excavations of Barabati Fort started from the 1st December, 1989 and continued till the 31st May, 1990 when the work was suspended due to the approach of the rainy season. After the rainy season excavation works were resumed from the 15th November, 1990 to the 31st May, 1991. The excavations revealed structures of three periods, viz., Early Medieval period (13th to 14th century A. D.), Medieval period (15th to 16th century A. D.) and late Medieval period (17th century A. D. onwards). A detailed account of the excavations by Dr. B. K. Sinha, Superintending Archaeologist, Archaeological Survey of India, Excavation Branch No. IV, Bhubaneswar, who was in charge of the excavations of Barabati Fort has been given in the Appendix I of this chapter.

The premises of the Basuli Thakurani shrine of Baniasahi preserves many fragments which include *naga* and *nagini* figures, *yaksha* with raised hands, *amalakasilas*, lotus medallions, mounted lions, broken Saktipitha and many miniature Sivalingas. An image of Lord Narayan, Goddess Saraswati and two Buddhist icons are under worship at this place. The Buddhist Avolokitesvara image is worshipped by the people as Lord Brahma. Buddhist images seem to have been brought here from other places. The figure of Amitabha seated on a double-petalled lotus pedestal in *Yogasana* pose and the figure of Jatamukuta Lokesvara designed in standing pose on a lotus pedestal flanked by Tara and Hayagriba in demonic appearance are firmly planted to the ground on both sides of the masonry *mandap* in front of the Solapuama temples located in the Pilgrim road. These are said to have been brought to this place by John Beams during his search for antiquities from the neighbourhood of Lalitagiri in Cuttack district. In the premises of Ravenshaw College, a stone slab containing the statue of a royal figure in full military vigour is planted on a masonry pedestal. The piece was collected from Sisupalgarh near Bhubaneswar, the State capital of Orissa, and displayed here since the Provincial Museum was located initially at the Ravenshaw College building. Originally Cuttack had a number of Hindu temples, the vestiges of which are seen in several small modern shrines cropped up in different areas of the city as objects of worship. The Nagari Copper Plate of Anangabhimadeva III records the construction of a temple for Lord Purusottam at this place. Poet Sarala Das refers to the Vivesvara temple on the bank of the Mahanadi at Varanasi Kataka, but on its site we now see a much renovated temple called Gadagadesvar Mahadev. Of the later Hindu temples mention may be made of the Amareshwar temple of Buxi Bazar, Gangamandir of Kazi Bazar, Raghunath temple and Jagannath temple of Telenga Bazar, Lakshmi-Narayan temple of Mansinghpatna, Landā

temple near the District Judge Court and Paresvara Siva temple of Paresvara Sahi. Besides, there are numerous small shrines dedicated to different gods and goddesses of Hindu pantheon scattered throughout the city. The most important shrine among these is the Chandi Mandir. The city also contains several important *maths*, viz., the Mastaram Math, Rasbehari Math, Tulasipur Math, Gopalji Math, Bangalisahi Math, Ananta-Gopal Math, Jagannath Math, Chaitanya Math, Nala Math, Sangati Math, Chaudhury Math, Gurukshetra Ashram and Radha Krushna Math and Narasimhanath Math. Besides, there are several Puja Mandaps, the notable being the Chandi Medha, where Durga Puja is celebrated with much pomp and ceremony during the Dasahara festival. The other notable festivals of the place are Raja, Kartik Purnima (when the famous Bali Jatra is observed), Kali Puja and Dola Purnima.

The city contains three Jain shrines located at Chaudhuribazar, Kazibazar, Kathagada Sahi and Bakhrabad. The Jain temple of Choudhuribazar, belonging to Digambara sect, displays all the major features of an Orissan temple situated within a spacious compound. Its main temple was built in *rekha* order and the Jagamohan in *pidha* style, a common feature in the later temples of Orissa. The pedestal at the centre of the sanctum contains a number of Jain divinities made of stone, marble and brass. The marble idols of the temple represent figures of Santinath, Parsvanath and Chandraprava. The brass icons represent the images of Risabhanath, Ajitanath, Santinath and Parsvanath. A Jaina Risabhanath figure datable to the 11th century A. D. has been fixed to a niche of the Jagannath temple at Dolamunde. It was recovered from a tank of the nearby area during the time of renovation. The Svetambaras have their Jain temple at Kazibazar. The Terapanthi Jains have their religious place known as Terapanth Bhavan at Kathagada Sahi. The Sthanakbasi Jains have their Ahimsa Bhavan at Bakhrabad.

The city for a pretty longtime was the seat of administration of the Muslim rulers of Orissa. During that period the Muslim monuments were built for use of Muslim adherents and the Nawabs. The Lalbag palace was constructed in 1633 A. D. Inside the palace lies the tomb of the Saint Shah Mansur stretching from east to west instead of north to south. The Jami Masjid of Balu Bazar bears the characteristic features of a congregated prayer hall. This mosque built by Nawab Ekram Khan in 1689 A. D. was dedicated to the Mughal Emperor Aurangzeb's daughter Shahzada Begum. The Diwan Bazar mosque built in 1666 A. D. is another monument of beauty and grandeur of the place. The Quadam-i-Rasool, enclosed on all sides by high stone walls, is the main

burial ground of the Muslims of the place. It contains among others the grave of Mahamud Taqui Khan, the Deputy Nazim of Orissa, who died in 1735 A. D. Quadam-i-Rasool is a monument of great importance, built by Shuja-ud-din Khan. The mosque inside Quadam-i-Rasool corresponds in design to the Ujjala Khan mosque at Mahammadia Bazar and the Shahi Masjid of the Barabati fort area. Among other Muslim monuments of Cuttack, mention may be made of Panju Shah and Fateh Mahamud mosque of Oriya Bazar, Bukhari Shah of Barabati Fort, Malang Shah of Buxi Bazar, Mastaan Shah ' of the Cantonment road and Sadar Shah mosque of Shaikh Bazar.

The city contains many cemeteries and cremation grounds. Notable among these are Sati Chaura, Gora Kabar, Kaliaboda and Khannagar. Sati Chaura contains the tombs of many illustrious sons of Orissa.

During the British period three churches were constructed, one for Roman Catholics, another belonging to the Church of England and a third to the Baptist Mission for the conduct of their prayer and other religious performances. Besides, there are a few churches at Sutahat and Petin Sahi.

The Gurudwara Guru Nanak Datan Sahib in Cuttack is situated at Kaliaboda in memory of Guru Nanak who visited this place in 1506 A. D. He planted a Sahada tree here which is considered as a sacred place for Sikhs. In 1935, a Gurudwara was constructed here where Sikhs congregate for prayers and social meetings.

The Mahima devotees are no stranger to the Cuttack city. The first Mahima Ashram was built in a thatched house at Darji Sahi of Chandinichauk area towards 1910. It caught fire in 1934, but was rebuilt on the same spot. During 1953, a permanent Mahima Ashram was built here under the guidance of Abadhut Biswanath Baba. In 1968, a permanent Alekha Tungi was also constructed adjacent to the Ashram. A Mahima Dharma Pathagar was also established here in 1988. Besides, there are Mahima Ashrams at Khatbin Sahi, Kafla Bazar, Bidanasi, Bentakarpada, Panchamania, Chahataghat, Bidyadharpur, Jobra, Khannagar, Badambadi and Patapur.

Politically significant, culturally rich, economically affluent, industrially developed and historically ancient, the city has played an important role in the Independence Movement of India right from the beginning in 1857 to its end in 1947. At different phases of the movement, the city actively participated for release of the country

from the foreign yoke. Cuttack city was associated with the birth of several political organisations which helped in creating national consciousness. These were Orissa Association or Utkal Sabha, Utkal Union Conference, Utkal Sammilani, Utkal Pradesh Congress Committee, Khilafat Committee, Swaraj Sebaka Sangha, Utkal Provincial Kissan Sabha, etc. The Cuttack Town Hall and the Swarajya Ashram also played prominent roles in furthering the cause of freedom movement.

Cuttack also grew up as the cultural centre of Orissa with the concentration of newspapers, magazines, printing presses, educational institutions and places of intellectual entertainment along with commercial and administrative centres. Many social, cultural and literary gatherings take place in three important and old buildings, namely Town Hall, Shreeram Chandra Bhawan and Sahid Bhawan which are situated close to each other.

As regards educational institutions, Rev. William Bampton started the first institution in Cuttack on the 22nd April, 1822 named as Cuttack School. Towards 1889, there were four High English schools and one college in the city. But towards 1989, within a span of one hundred years, there were 20 colleges, 4 technical institutions, 37 High English schools, and about 500 primary, Middle English and English medium schools in the city.

The library development in the city manifests three forms of growth, viz., Public Library, Academic Library and Administrative Library. Maths were served as libraries in the past. The libraries in the Gopal Jew Math, Bastari Math, Kaliaboda Math, Mastaram Math, Dwarikanath Math, Mahavir Math and Nrusimhanath Math are testimonials of the system. The Madrasas and mosques were also served as libraries. The Sahi Mosque, Bokhari Sahib Kazihat Mosque, the Fateh Mahammed Mosque and Madrasa of Khatbin Sahi contain books on Persian, Urdu and Arabic literatures along with other publications. The Christian missionary activities in establishing modern libraries deserve mention. Cuttack Society was established in 1865 and towards 1881, it maintained a press, two newspapers and about three to four hundred books. Then the Cuttack Town Library was established on the 16th October, 1881. After Independence, the library activities increased in the field of art, dance, drama, sports, literature, etc. and the city is having many public libraries in these fields of activity. To mention a few there are Kalinga Bharati, Kala Vikash Kendra, Nariseba Sangha, Puja Puja Sansad, Charukala Parishad, Utkal Sangeet Samaj, Utkal Sahitya Samaj, Chandi Pathagar, Netaji Pathagar, Pareswar Club, Paransu Pathagar, Urdu Library, District

Information Centre, (Padhiary Pathagar), District Library, Nehru Yuba Kendra, Municipality Reading Room and the Universe Reading Room and Library. The credit for establishing academic libraries goes to John Peter and Bampton Peggs when Baptist Missionary Schools were established at Cuttack. At present, almost all the academic institutions have libraries of their own. Among them the Kanika Library in the Ravenshaw College deserves special mention. The administrative library development in Orissa is ancient. The Somavamsi rulers had their own system of archival department. The Muslims introduced paper books and documents in record offices. The Marathas followed the archival system of the Muslims. But the British Government ultimately reshaped the system. Steps were taken to see that each and every piece of paper was dealt in file. The paper was docketed and marked. The books of references were cited and quoted in each case matter. The Jail, Police, Law and Justice, Revenue, Hospital, Salt and Education Departments had to establish record offices and libraries for the use of the officers. Accordingly, British styled offices developed in Cuttack since 1803. The Record Room and the library under the Board of Revenue at present deserves mention. Besides, the newspaper organisations also maintain special libraries for their use, the chief among them being the library maintained by the 'Samaj'.

The theatre movement in Cuttack was started by the enactment of Gitinatyas written by Baishnab Pani, Jagannath Pani and Balakrishna Mohanty. Being influenced by the Bengali dramas, Oriya dramatic movement started after 1877. 'Babaji', produced by Jagamohan Lala, created a great sensation and was highly acclaimed. In 1844, two theatre halls, namely, Magnetic Theatre and the Binapani Theatre were constructed where Bengali plays were enacted. But in 1905 and 1906, the dramas 'Duryodhanara Urubhanga' and 'Meghanada Badha,' written by Shyam Sundar Sathia, the famous Kaviraj of Cuttack, were staged at Binapani Theatre. So, it can be said that these two dramas were the first Oriya plays staged at Cuttack and Binapani Theatre was the first hall where Oriya plays were staged. Then started the movement of Oriya theatre and professional theatres like Basanti Theatre, Orissa Theatre, Annapurna Theatre, Janata Ranga Mancha and Kalashree Theatre. Though in course of time all these theatres were closed down one after another due to advent of cinema, these have created many excellent dramatists, actors, actresses, musicians, painters, directors, dancers, singers and play-wrights who have earned name and fame. Many of their products are still working in films, All-India Radio and Doordarshan. Now, there are many amateur group theatres and dramatic clubs functioning in the city as a legacy of the past.

In the field of press, newspapers and periodicals Cuttack has also taken a lead. Some of the widely circulated daily newspapers such as the Samaj, the Prajatantra and the Eastern Times are being published from here.

The city of Cuttack plays a vital role in observing fairs and festivals of different religious communities. The new almanac for the Oriya new year starts from the Mahavishuba Sankranti day of the month of Aries every year. On this occasion the city becomes hectic due to Bishuba Awards given by the Prajatantra Prachar Samiti to litterateurs. Social service organisations like Neela Chakra and Neela Saila also organise meetings on Mahavishuba Sankranti occasion. Jyotirvigyan Parishad observes the day as its day of convocation. Bengali people observe this day as Pahili Vaisakhi. Some devotees of Lord Siva and Sakti walk on the fire near Sunshine field and Jobra. People prepare sweet drinks (ᱪᱟᱨ) and share this with family members and friends. On Chandan Purnima day the mobile images of Radha and Krishna of Choudhuribazar are taken in a Vimana on a procession accompanied by *kirtan* parties to Municipal tank for boating. In the month of Jyestha (May-June) on Snana Purnima day, the city observes Snana Jatra of Lord Jagannath. Jagannath Ballav Math observes on this day the sacred memory of Shri Chaitanya's visit to this place. The temples of Lord Jagannath at Mahammadia Bazar and Dolamundai are visited by hundreds of devotees. People observe Raja Utsav in an urban setting in which the young girls and ladies spend three days in merry-making. Meetings and cultural shows are organised at Rama Chandra Bhavan, Saheed Bhavan, Kala Bikash Kendra, etc. In the month of Asadha (June-July) Netrotsav, Ratha Jatra and Bahuda festivals of Lord Jagannath are observed in different parts of the city. In the month of Sravana (July-August) Jhulana Jatra is observed with much gaiety. Rakhi Bandhan is also observed most ceremoniously specially by the Marwari people. In the month of Bhadrav (August-September) young girls observe Bhalukuni or Khudurukuni Osha on every Sunday of the month and worship goddess Mangala. Ganesh, the God of knowledge for Hindus, is worshipped in almost all educational institutions, clubs, Pathagars and training institutes. Biswakarma Puja is celebrated most pompously in all mechanical workshops, engineering and automobile organisations. During the month of Ashwina (September-October) Durga Puja is celebrated with great pomp and ceremony. Hundreds of Medhas depicting Durga, Siva and Parvati images are built in different parts of the city and big Toranas and gateways are prepared in different colours decorated with lights. Immersion ceremony

(Bhasani Utsab) takes place on the day next to Dushera when all the *medhas* of the town come in procession to Purighat on Kathjodi for immersion of the deities and that is an occasion of a large gathering of people from the town and neighbouring villages on the Kathjodi embankment. The entire city pulsates with joy and grandeur in festivity. On the Kumar Purnima day, Goddess Lakshmi is worshipped on every Durga Mandap and girls offer Chanda Chakata to Moon.

In the month of Kartika (October-November), Goddess Kali is worshipped on Dipavali day and every house is lighted with lamps and people enjoy the fireworks. On the morning of Kartika Purnima day, people go to Gadagadia Ghat for sacred bath in the Mahanadi and float boats made of Solapith or the outer barks of plantain tree in memory of the bygone day's maritime trade. The famous Balijatra of the city is observed from this day up to five days in the Balijatra Padia in front of the Barabati Fort. Lord Kartika is worshipped on these days. On the 5th day of bright fortnight of Magha (January-February), people worship Saraswati, the Goddess of Learning. Schools, colleges, clubs, commercial banks and technical institutions observe this festival with great devotion. In the month of Phalguna (February-March), Siva Ratri or Jagar Amabasya is observed with great devotion. All the Siva temples of the town are crowded by the devotees for worshipping Lord Siva. Phalguna Purnima or Dola Purnima is famous for Basanta Rasa. The deities of Radha-Krishna are taken out on a Vimana in a procession to the Melana Padia. A big congregation takes place and *abira* (coloured powder) is played by the participants. Big *melanas* are organised at Chandinichauk, Jobra and Nuapatna. The next day to Dola Purnima is Holi which is observed, nowadays, irrespective of caste and creed.

The Muslim community of the city observe Id-ul-Fitre, Id-ul-Zuha, Muharrum and prophet Muhammad's birth day. During the Muharrum, they take out Tazias in processions.

Besides, people belonging to different communities and sects observe their own festivals as prescribed by their holy order. So, round the year, some fairs and festivals are being observed in the city by various sections of the people.

Cuttack is famous for silver filigree works and horn works. It is the chief commercial centre of the State where transactions to the tune of crores of rupees are done regularly. It is well provided with means of communication. The National Highway No. 5 passes

through the city. There is also a railway station of the South-Eastern Railways. Cuttack is not only the headquarters of the district of the same name, but also of Revenue Divisional Commissioner, Central Division, Orissa, Board of Revenue, High Court, Director-General of Police, Commissioner of Commercial Taxes, Directorate of Industries, Directorate of Fisheries, Directorate of Veterinary and Animal Husbandry, Directorate of Printing and Stationery, Divisional Headquarters of Life Insurance and General Insurance Corporations. Shriram Chandra Bhanj Medical College and Hospital, the Orissa Engineering School, Ravenshaw College, Sailabala Mahila College, Radhanath Training College, Sisu Bhawan and City Hospital are the premier educational and medical institutions of the State. Besides, there are numerous colleges, High English schools, Convent school, Central school, training institutes, libraries and reading rooms. The Central Rice Research Institute is a leading centre in its field in the country. The Barabati Stadium and the Jawaharlal Nehru Indoor Stadium, which are the premier sports centres of the State, are in this town. The Gopabandhu Park, the Gourishankar Park, the C.D.A. Park and the Deer Park are some good parks of the city. Some four leading daily newspapers and journals are published from here. There are good printing presses and block-making centres. The T. V. Station, the All India Radio Station, the Bividhabharati Relay Centre are located here. The city also contains a Circuit House, inspection bungalows, Dharmasalas, commercial banks, hospitals, nursing homes, film houses, luxurious hotels, bars, FAX and courier services, post and telegraph offices, police-stations, telephone exchange with S. T. D. facility on national and international circuits and several big commercial establishments.

The civic affairs of the city are managed by a municipality which is one of the oldest institutions of the State. It was constituted in 1876. It maintains 12 Sulabha Shauchalayas and a swimming pool. Population of the place in the Census of 1981 was 2,69,950.

DANGAMAL

Dangamal, situated in Rajnagar Tahsil is famous for crocodile sanctuary. It is the base centre for Bhitarkanika Wild Life Sanctuary. The place can be approached only by water route either from Chandbali in Baleshwar district or Rajnagar, the Tahsil headquarters. It takes about three hours by launch from Chandbali and five hours from Rajnagar to reach Nalitapatia Ghat. From there, one has to walk a distance of about 1 km. to reach Forest Department Bungalow and 5 km. to Dangamal village.

Bhitarkanika with an area of 672 sq. km. has been declared as a wild life sanctuary since 1975. The picturesque location of this sanctuary, its mangrove forests, criss- crossed rivers, numerous creeks and varieties of wild life particularly crocodiles in water, herds of deer in the field and birds of every hue on the sky, make it one of the most attractive sanctuaries in India. It has the world's largest living salt water crocodiles (Baula) about seven metres long and the white (Sankhua) crocodiles. In the mangrove forest are seen about 61 species of rare vegetation. About thirty or forty quintals of pure honey is collected from its forest area annually, besides other forest products. In the months during November to February, migratory birds from Siberia come here in search of food. They are mostly Brahminy duck, bareheaded goose, flemingo, pelican and spoon gile. Besides, there are about 166 varieties of birds living here. The sprawling Mud Skipper and Hermit Crash in thousands on the seashore is a sight to be seen in the early morning or at sunset. One is likely to meet often basking crocodiles, spotted deer, wild pig and a variety of avifauna.

In 1975, with the help of the Government of India, the Forest Department of the Government of Orissa started a centre for research and preservation of salt water crocodiles (Baula) here. In artificial method, eggs of crocodiles are hatched and reared for 3 to 4 years in the centre and then released to the rivers and creeks in large number for growth. It is one of the best sanctuaries in India which provides ideal habitat for crocodiles and other reptiles.

Here, there are post office, High English school and dispensary. The inspection bungalow belonging to the Forest Department and the Interpretation Centre afford accommodation to the visitors. Population of the place in the Census of 1981 was 883.

DHABALESWAR

The temple of Dhabaleswar is situated on a small island in the left side of the Mahanadi river in the revenue mouza of Mancheswar in Athagarh Tahsil of Cuttack district. In order to reach the place one has to get down at Nuapatna crossing on the Cuttack-Sambalpur road. From there conveyance is available up to Mancheswar Ghat. Ferry service from the Ghat to the Dhabaleswar temple is available throughout the day. Another route to approach the temple is through a boat journey of five kilometres from Chahata Ghat near Cuttack city on the Mahanadi right. Dhabaleswar is 37 km. from

Cuttack and bus service is available up to Mancheswar from Cuttack and Athagarh . A passenger train from Bhubaneswar to Talcher halts at Ghanthikhal station, and Dhabaleswar temple is 8 km. from this railway station.

One-third of the island (46 acres) of Dhabaleswar is covered by shrubby forest and with the surrounding water of the Mahanadi, it gives a scenic picture. The Dhabaleswar Pitha is well-known as an old Saivite centre. The *Padma Purana* and the *Linga Purana* give references to this Saivite centre. According to *Padma Purana*, Lord Indra killed the demon Namuchi and in order to get rid of the sin of killing a Brahmin (Namuchi was a Brahmin), took bath near this island. Indra founded a Sivalinga on the island and the same is said to be the present Dhabaleswar. Popular stories are also prevalent among the people of Orissa about Dhabaleswar. According to one such maxim, a poor Brahmin stole a black bullock of a rich man. Lord Dhabaleswar in order to save the poor man changed the colour of the bullock into white for which the lord is known as Dhabaleswar (the White God). Another maxim says that the place was found covered by white *malati* flower and nourished by the milk of a white cow. This was brought to the notice of the Gajapati Maharaja who named it Lord Dhabaleswar, after the Sivalinga was unearthed from that place. It is also said that Gajapati Purusottamdev built the temple for his queen Padmavati to worship Lord Dhabaleswar on this picturesque island.

The temple was constructed by the rulers of Athagarh ex-State. The present temple, completely renovated, stands on an elevated land in the western side of the island. Much of the renovation work of the present temple was done during the Maratha period by the rulers of the ex-State of Athagarh. The Vimana is in *Pancharatha rekha* order with a pyramidal *jagamohan* in front. The Sivalinga in the *garbhagriha* is below the ground level. The Vimana and the *jagamohan* are buried under the ground up to the Pabhaga level. Both the structures are heavily plastered. In order to reach the Sivalinga, one has to descend a series of masonry steps. A wooden *mandapa* has been constructed over the *Sivalinga* to protect it from the nuisance of birds.

The outer walls of the *vimana* and the *jagamohan* are set with carvings of *gajasimha*, *gajavidalas* dancing couples and amorous couples. The six-armed and three-headed Kartikeya image recovered from this island is a unique specimen of Orissan iconography and art treasure. They represent characteristic features of late Somavamsi period.

The shrine attracts a large number of people particularly during festive occasions. The gathering reaches climax on the 14th day of *Kartika* (October-November), the Bada Osa, when a big *mela* is held here in honour of the presiding deity. Besides, Makara Sankranti, Sivaratri, Sital Sasthi are some of the important festivals of Lord Dhabaleshwar.

The temple is under the management of the Endowment Commissioner, Orissa. The Tourism Department has constructed a Panthasala here which has five rooms with accommodation for 16 persons. Besides, the Soil Conservation Department has done some improvements of this island which include fencing, landscaping, gardening and bench terracing. The orchard and the garden over an area of 20 acres enhanced the beauty of this island considerably.

Mancheswar is the nearest post office and dispensary from here.

FALSE POINT

False Point or Batighar is situated in 20°20' N. latitude and 86°40'E. longitude in the Marshaghai Tahsil of Kendraparha sub-division. The place is 85 km. from Cuttack by road and 6 km. from Paradeep through river route. It is a narrow mass of land going out into the sea which was once a harbour and has a lighthouse.

It derived its name from the fact that it was often mistaken by ships for Point Palmyras which was one degree further north of this place. The harbour consisted of a shallow anchorage, land-locked by island. The lighthouse stands in latitude 20°19'N. and longitude 86°44'E. The anchorage was protected by two sandy reefs, called Long Island and Dowdeswell Island and was completely land-locked by the latter. The Plowden Island for the most part of the year remained a low jungly swamp with a limited area of high ground.

Two separate channels lead inland from the anchorage, the Jambu river on the north and Bakul on the south, a branch of the river Mahanadi. In full tide, cargo boats and small steamers used to enter these channels. Several tidal creeks also connected the harbour with the Dhamra, Brahmani and Devi rivers which were navigable by the country boats throughout the year.

In the year 1879, Government got free gift of land to the extent of 5,411.25 acres from the Maharani of Burdhan for better regulation and communication with False Point and for improvement of False Point harbour. But the drift of sand deposit and silt by the river silted up the harbour rapidly. As it was found impossible to keep it open, the False Point was abandoned as a port in 1924.

The lighthouse at False Point was constructed in 1836 and the lamp was fixed on 1st March, 1883. It is 125 feet high and the inside diameter is 21 feet at the bottom and 5 feet at the top. The area of the institution is 26 acres. Till 1957, the lighthouse was lighted by petroleum gas but after that it was electrified by generator. The Central Government in Ministry of Transport and Navigation was in charge of its care and management.

Besides the lighthouse, some tomb stones are found within the graveyard in the campus of the lighthouse. Due to soil erosion by sea the area of this place has been reduced considerably. There are a post office and a dispensary at False Point.

At present, it covers an area of 510.71 hectares and its population according to the 1981 Census was 1,587.

GAHIRAMATHA

Gahiramatha is a 11.8-kilometre stretch of land, on the seashore, under Rajnagar Tahsil and is a place of tourist interest for being the largest sea-turtle (Olive Ridley) rookery of the world. To reach the place one has to take a boat or launch from Rajnagar or from Chandbali. The boat journey through the mangrove forest of Bhitarkanika is quite inspiring and fascinating.

In the very early hours of the morning on the sandy sea-beach a magnificent sight awaits the early risers in Gahiramatha, the mass breeding of a most endangered sea-turtle species, the Olive Ridley. This species of sea-turtle is an inhabitant of the Pacific Ocean and Atlantic Ocean, but visits the Indian Ocean and during January-April comes in thousands for breeding at Gahiramatha on the Bay of Bengal.

Before 1974, the eggs of these sea-turtles were sold mostly outside Orissa and annually about 25 to 30 loaded boats, each carrying eggs at the minimum of 40,000 and at the maximum of 1,00,000 were exported from this area. In 1975, Dr. H.R. Bustard, an eminent expert on the study of sea-turtles, had enumerated that annually more than one and a half lakh of Olive Ridley sea-turtles come to Gahiramatha for laying eggs. On his advice, the Government of Orissa in Forest Department declared it as a protected area and established a research centre for study of sea-turtles here. The sea-turtles usually come in two phases at an interval of two months for laying eggs. Recently it has been estimated that on an average two and a half lakh of sea-turtles come for laying eggs annually. But in 1987, about six and a half lakh of sea-turtles laid eggs here which was a world record. Normally, the length and the weight of these sea-turtles are 75 cm. and 50 kg. respectively.

The female turtles usually come out of the water to seashore in the night, dig holes of about two feet deep and lay eggs about one to two hundred at a time and go back to the sea before dawn, covering the holes. The whole process takes her about one and a half hour. The size of the eggs are 35 cm. in length and 30 grams in weight, and look like white table-tennis balls. In about 60 days the cubs come out of the shells and move into the sea water.

The food of this sea-turtle species consists of crabs, shrimps, molluses, jelly fish, small fish and all small invertebrates which are plentifully available.

The Olive Ridley turtle has become endangered due to its commercial exploitation by men for flesh, skin and eggs. The Indian Wild Life Protection Act, 1972 has included Olive Ridley at Schedule I of the protected species list prohibiting unlawful trade and unlawful actions. To prevent large scale smuggling of sea-turtles by unscrupulous predators from West Bengal (the sea-turtles are sold as delicacies in Calcutta market), the Government of India have directed the coast guard unit of the Indian Navy to apprehend the offenders. The Forest Department officials of the Government of Orissa also keep a vigilant watch on their movements. These combined efforts have reduced considerably the scale of smuggling in sea-turtles.

It is also quite interesting to find here temples, sculptures, mud-forts and potshreds belonging to the 10th-11th century A.D. The temple of Nahak Babu is a renovated Khakhara temple and enshrines deities Durga and Uma-Maheaswar. Nearby, there is another small but compact temple built in sandstone.

There is a rest house of the Forest Department at Ekakula under the control of Divisional Forest Officer, Wild Life Division, Rajnagar.

GOPINATHPUR

Gopinathpur, situated on the left bank of river Mahanadi, is a village in Badamba Tahsil. It was founded by king Gopinath Mangaraj, the 13th ruler of Badamba ex-State, after whose name the village was named. It is hardly 8 km. from Badamba town, 64 km. by road from Raj-Athagarh railway station on the Puri-Talcher railway line and is communicated by bus service from different places of the district.

The place is famous for Lord Simhanath. According to tradition, Shri Ramachandra of epic fame, during his *vanavas* period established three Sivalingas namely Ramnath, Simhanath and Baidyanath here at three points as a triangle. The Simhanath Temple is situated on a rocky island in the Mahanadi river while the other two deities are on the right

bank of Mahanadi. The temple of Simhanath belongs to the 9th century A.D. It consists of a beautiful *rekha deul* and a flat-roofed Jagamohan surrounded by a low masonry compound wall. Two subsidiary shrines belonging to Jambeswar and Isaneswar are located within the precinct of the temple complex. The main shrine of Simhanath in *rekha* order is *triratha* in plan and is a fascinating one, both architecturally and sculpturally. The temple is specially famous for its Ramayana and Krishnayana sculptures, in addition to representation of divinities of the Saiva and Sakta pantheons. In the niches of the outer walls are shown *parsvadevatas*. But the niches on the left wall contain images of Ganesh and Kartikeya confusing the whole system of installation of *parsvadevatas* in a Saiva temple in Orissa. The niches of other walls contain Ardhnanarishwar, Harihara, Gangadhar Siva and Ekapada Vairaba. The niches are flanked by tall and slender plasters, the shafts of which are relieved with beautiful damsels and decorative motifs. The carvings are charming and elegant, and shows the skill of the sculptor. The temple was repaired by Narayan Mangaraj (1617—1635 A.D.), a ruler of the ex-State of Badamba. It is a protected monument of the Orissa State Archaeology, Bhubaneswar. The temple is under the management of the Endowment Commissioner, Orissa, Bhubaneswar.

The Jagamohan is a rectangular, flat-footed and pillared hall. Along the edges of the roof are portrayed war scenes of the Ramayana. The outer walls are sculptured with scroll works, foliated vases, amorous couples and floral medallions. The images of Ganga and Yamuna are represented on the front wall. Near the door jambs are two broad bands carved with Saptamatruka images. On the left band are Virabhadra Maheswari, Vaishnabi and Indrani while on the right band are Brahma, Koumari, Varahi and Chamunda. These figures are charmingly elegant, characterised by a soft plasticity of modelling and perfect equipoise reminiscent of late Gupta tradition. On the lintel of the doorway are carved Astagrahas which indicate its antiquity.

Beyond the compound wall are the temples of Raghunath and Dakshina Kali. The temple of Raghunath was built during the rule of Bajradhar Raut (1560—1584 A. D.) and that of Dakshina Kali during the rule of Padmanav Birabar Mangaraj Mahapatra (1748-1796 A.D.), the rulers of ex-State of Badamba. The deity Dakshina Kali is highly propitiated by the local people.

At Gopinathpur, the ruler Gopinath Mangaraj had constructed a temple for Lord Jagannath and installed the image of Jagannath called as Mahimasagar.

The Makara festival of Lord Simhanath was started by Madhaba Rout (1514—1537 A. D.), the ruler of the ex-state of Badamba. Since then it is being observed on a grand scale and a *mela* is held here.

Here, there is a rest-shed of the Works Department of the Government of Orissa for accommodation of visitors.

HUKITOLA

Hukitola is an island in the Bay of Bengal, situated in Marshaghai Tahsil under Kendraparha subdivision. It is 96 km. from Cuttack by land route and 10 km. from Paradeep through water route.

In the past, there was a port-cum-customs establishment at Hukitola. Due to gradual accretion of sea, the place became unfit for the purpose of port and in 1924 it was closed down. All the staffs were withdrawn leaving only a caretaker watchman to look after the building. The roof of the building is sloped down in such a way that the rain water is channelised to the two wells on either side of the building which was used for drinking purpose. The building is now under the care of the Ministry of Surface Transport, Government of India.

The island is of great scenic beauty and a major portion of it was once filled with shrubby herbs. The island has lost a major portion of it in the sea. In the Census of 1981, the area of Hukitola island was 556.85 hectares. The saline forest of the island has been declared as reserved forest. There are a post office and a rest house at Hukitola. Population of the island according to the 1981 Census was 73.

JAJPUR

Jajpur is the headquarters of a subdivision of the same name, situated on the right bank of the Baitarani river 20° 51'N. and 86° 20'E. The town is 32 km. from Jajpur-Kendujhar Road railway station on the Howrah-Madras main line of South Eastern Railways. But, taxis and tempos ply between Jajpur Road and the town. The town is also connected to the Baitarani Road railway station by an all-weather road. The town is also connected with the National Highway No.5 at Sathipur and Kuakhia.

The name Jajpur is either a derivative of the name Jajnapur (जज्जपुर) or Jajatipura as Jajati Keshari, the first Somavamsi king of Orissa, is said to have performed here a great Jajna (Dasaswamedha Jajna) and brought 10,000 north-Indian Brahmins from Kanauj (in Uttar Pradesh) for this purpose who settled down holding royal grants called Sasanas. The king also built a palace and held his court here. A Sanskrit verse is current at Navigaya in Jajpur at the time of offering oblation (Pinda), mentioning that the Somavamsi king celebrated Aswamedha sacrifice at Jajpur with the help of ten thousand Brahmins brought from Kanauj. The famous Chinese traveller Hsien Tsang speaks of 'Jajagar' (Jajpur) as a great centre of religious and cultural activity.

Modern Jajpur in the ancient period was known as Viraja Kshetra as it appears from the records of Bhaṭṭakaraṣa. This was also known as Parvati Kshetra or Baitarani Tirtha and was claimed to be an important *tirtha* in India. Viraja Devi and the place of Viraja Kshetra were mentioned in the Sanskrit Mahabharata to have been situated on the bank of the river Baitarani. Viraja Kshetra was the only sacred place of Kalinga, the importance of which has been extolled in the Mahabharata. In the Puranic literatures also Viraja Kshetra, which is treated as synonymous with Baitarani Tirtha, emerges as the chief socio-religious centre in India. Its name finds place in the Kapila Samhita, Brahmananda Purana, Yaju Purana, Brahma Purana, Tantra Chintamani and various old religious Sanskrit texts including Astadash Purā Mahatmya written by Adi Sankaracharya and in the Virajanya Charitamruta.

The deity Viraja forms the nucleus of Viraja Kshetra. In the absence of any positive evidence, it is extremely difficult to fix the antiquity of the deity. According to a well-known legend, Shiva became so disconsolate after the death of his wife Sati in Dakṣha Jajna that he wandered throughout the world carrying her corpse. To put an end to his despondency, Vishnu cut the corpse with his Chakra which fell over different places in India and were treated as places of pilgrimage. The navel of Sati fell in Baitarani Tirtha, i.e. Jajpur which subsequently became the famous Navigaya. A temple was built containing the image of Sati under the name of Viraja. The popular Brahminical scriptures recommend performance of ablutions in memory of the departed soul of the ancestors to

save them from perdition. It is also mentioned in **Brahma Purana** that from time immemorial, **Brahma** himself installed **Viraja Mahadevi** at **Jajpur** which runs as follows:

ବିରଜେ ବିଜେମାତା ବ୍ରହ୍ମଣୀ ସଂ ପ୍ରତିଷ୍ଠାତା
ଉତ୍ସବଃ ପରଶ୍ଚରାତ୍ ମତଃ ପୂଜାତା ପ୍ରତ୍ୟକ୍ କୁଳମ୍ ।

It is also mentioned in **Linga (Siva) Purana** that **Viraja** appeared from the sacrificial altar (present **Brahma Kunda**) at the **Jajna** made by **Brahma**, the Creator of the universe. Since then, **Viraja** gained importance as a famous **Sakti Kshetra**. It is believed that whoever visits Her, his seven ancestors get salvation. Knowing its importance, other **Tirthas**, 68 in number, appeared here.

Another tradition connects **Jajpur** with **Gaya** legend according to which **Brahma** induced **Gayasura**, a pagan monster of great sanctity, whose only fault was that he saved **Hindus** from perdition. As the **Devatas** became envious of his piety, **Gayasura** agreed to sacrifice himself on condition that his head, navel and feet would fall at three places and any one who made a pilgrimage to these places and performed *sraddha* ceremonies would save himself and his ancestors from the penalties of the Hindu place of torment called '**Narka**'. The gods agreed to this condition. So after his death, his head fell at **Gaya** in **Bihar**, near the **Phalgu** river which is known as **Siragaya**, his feet fell in the river **Godavari** in **Andhra Pradesh** which is known as **Padagaya** and his navel fell in the **Baitarani** river near **Mahadevi Viraja** which became **Navigaya**. At all these places **Hindu** offer oblation for salvation of their ancestors. There is another legend according to which **Brahma** performed a ten-horse sacrifice (**Dasaswamedha Jajna**). The place where this **Jajna** was performed is known as **Dasaswamedha Ghat**. Among the gods who came to attend this ceremony, came the holy mother, the **Ganges (Ganga)** and tradition asserts that ever since those solemn rites, she has sent an off-shoot of her waters through the bowels of the earth into **Orissa**, which emerges as the sacred **Baitarani** river, the styx of the **Hindus**. It is believed that any person who gives a gift of a cow to a **Brahmin** after taking bath in the river is not reborn. All the **Sanskrit Puranic** scriptures such as **Brahmanda Purana**, **Brahma Purana**, **Vayu Purana**, etc. are unanimous that anybody who takes a bath in this river will obtain salvation for his ancestry. It is as sacred and famous as the river **Ganga**. Although this place is not connected by railway, thousands of pilgrims from all over **India** come here to take bath in this river to achieve salvation of their own soul and

the souls of their ancestors. After taking bath at Dasaswamedha Ghat they go to have a Darshan of Viraja Devi and also to offer Pinda in the Navigaya, which is close by the Viraja temple. Thousands of pilgrims throng to take bath in the river on the day of Varuni Mela, which falls on the 13th *tithi* of dark fortnight in the month of Chaitra (March-April) and if it coincides with Varuni (Satvisha) Nakshatra on a Saturday, then that becomes a Maha Varuni.

Leaving aside mythology and legend, it appears possible that a great ceremony was performed near the Baitarani river for revival of Brahminical faith as Buddhism had firm hold in the country. Pure Brahmins were brought from Kanauj to protect the Brahminical faith in northern India. It can be surmised that with the revival of Brahminical faith in the 4th and 5th centuries A. D., the image Viraja Devi might have been installed. Iconographic features of Goddess Viraja also supports such a conclusion. She is a form of two-handed Durga engaged in fighting with the demon in theriomorphic form. With her right hand she holds a Sula (dagger) which pierces the body of the buffalo and with her left hand she holds the tail of the buffalo. Lion, the usual mount of Goddess Durga, is not present.

Jajpur is said to have shared with Bhubaneswar the honour of being the capital of Orissa. In political as well as in the cultural history of ancient Orissa, Jajpur played a very prominent role. It was the nerve-centre of two successive prominent dynasties, viz., the Bhaumakaras and the Somavamsis. During the rule of Bhaumakaras and the Somavamsis, Jajpur was their capital. The history of Orissa for about three centuries revolved round Jajpur. It also continued to be a place of great importance during the rule of the Gangas and the Suryavamsi Gajapatis. The archaeological remains of the place, therefore, consist of relics of all these periods. From architectural point, the place can be compared to old Bhubaneswar but unfortunately most of the archaeological edifices have been either lost or destroyed. The existence of the temples at Jajpur, quite akin to the early group of temples at Bhubaneswar, is attested to by a large hoard of sculptural remains found in the surrounding areas. The fragmentary specimens revealing Siva's marriage, Annapurna offering alms to Siva, Nayikas in various postures and amorous couples standing cross-legged have stylistic relationship with the temples of Parasurameswar (7th century A. D.) and Vaital (8th century A. D.) at Bhubaneswar, which show close co-relation of the art that flourished at both the centres.

The original temple of Goddess Viraja is lost. The present temple was renovated by Narasimha Chaudhury, a local zamindar. But an inscription in seven lines on the lintel of the Simhadwar (eastern doorway) indicates the date of the construction of the compound wall.

The inscription reads as :

ଶ୍ରୀ ଶ୍ରୀ ବିରଜା ଠାକୁରଣୀଙ୍କ ମହିମା ପ୍ରକାଶ କରି ବାବାଜୀ/ ଭକ୍ତ ଶ୍ରୀ ବ୍ରାହ୍ମପୁରୀ ଭିକ୍ଷାକର
ରଘୁପାଣି ବେହେରା ଆରମ୍ଭ/ ସ୍ଥ 1287 ଶାଲ 25 ଅଙ୍କ ମକର ମାସ ଏକ ଦିନ ସଂପୂର୍ଣ୍ଣ/ ସ୍ଥ
1302 ଶାଲ ସିଂହ ଚନ୍ଦ୍ରମାଳା ଆରମ୍ଭ କରି/ ବ୍ରହ୍ମା ମହାବଳୀ ମନ ଦୁର୍ଗାବଳୀ କଣ୍ଠୀ
କରୁଅଛୁ/ ସ୍ଥ 1315 ଶାଲ ୩୩ ଅଙ୍କ ମିଳ ମାସ 29 ଦିନ/ ଶକ୍ତିବାଳା ଶ୍ରଦ୍ଧାଳୁ ମୁକୁନ୍ଦ
ପାଟ କରିଅଛୁ ।

In the temple of Viraja, one finds shrines of Siva, scattered all over the town and its vicinity, of which the most important are those of Akhandaleswar, Angeswar and Trilochaneswar. Viraja Kshetra is triangular. In each corner, there is also one Siva Linga almost at equal distance from each other. They are Bileswar, Khilateswar and Baruneswar. The first two shrines, namely Akhandaleswar and Angeswar have been mentioned in the Madalapanji or the palmleaf chronicles of the temple of Jagannath at Puri as having received grants from king Anangabhimadeva. The temple of Akhandaleswar contains among others a well-carved image of a small-legged figure with a placid countenance, which is evidently a Jain Tirthankar. The Linga of Angeswar is believed to change its colour every quarter of the day. According to Brahma Purana in 34th Sloka, there were one less to one crore Sivalingas at Jajpur :

ସବୁ ଶୈବାଳ କଟାଳ ଧନିକେକ ହି ହି ତାଳ ଶୈଳ ।

Some of them have been unearthed while digging tanks, wells, foundations of buildings but most of them have remained buried deep in debris. Recently, over a hundred of them have been uncovered and kept in a pucca hall to the north of Viraja temple. The temples dedicated to Varaha, Trilochaneswar and Siddheswar, the few edifices of the Ganga period that stand in a comparatively good state of preservation are in an island in the middle of the river. According to a local tradition, the Varaha temple, the boar incarnation of Vishnu, was repaired by king Prataparudradev (C. 1496—1530 A. D.) of Ganga dynasty and is said to have been visited by Shri Chaitanya in about 1510 A. D. The Siddheswar temple contains an inscription referring to the reign of the Ganga king Narasimhadev IV. These temples were approached by a flight of steps, the name of which Dasaswamaedha

Ghat, commemorates the great sacrifice mentioned above. It is said that the steps of the river originally extended to both sides, but in course of time, most of them have been covered with earth inside the river. Besides Shri Chaitanya, other religious greatmen such as Sankaracharya, Ramanujacharya, Madhavacharya, Ballavacharya and Nanak came to Jajpur knowing its importance and established their monasteries. Mahatma Gandhi also came to this place when he was doing Padayatra and was astonished to see the handwriting of his father kept preserved with Tirthapanda Barini Samanta. Jawaharlal Nehru, when he came to this place, saw that his grandfather had mentioned the fact of his visiting Jajpur in Urdu handwriting in a record preserved by a Tirthapanda. The ancestors of the Raja of Nepal used to come here quite frequently as it appears from records preserved by Tirthapandas.

Within the compound of the Government quarters of the Sub-Collector of Jajpur, the mutilated image of Padmapani Avolokiteswar, Buddha image, portions of a Garuda figure on an inscribed stone slab and images of Varahi, Chamunda and Indrani of the Saptamatruka group are found. They bear the marks of Muslim iconoclasts' vandalism on their bodies. Of these, the images of Saptamatruka group and that of Padmapani Avolokiteswar have been declared as protected monuments by the Archaeological Survey of India. The Buddha images, the inscribed slab and the fragments of the Garuda figure are kept within an enclosure. The Matruka images have separate masonry] sheds enclosed by iron grills. The other images of the group have been lost. The colossal statue of Padmapani Avolokiteswar, locally known as Santa Madhaba, was brought from its original place in Santa Madhaba village situated at a distance of 3 km. from Jajpur town. It measures 5.0038 metres (16 ft. 5 inches) in height by 1.6002 metres (5 ft. 3 inches) in width and is carved in high relief. The Chamunda image is a remarkable piece of sculpture measuring 2.7686 m. (9ft. 1 inch) in height and 1.8288 m. (6ft.) in breadth. Carved in hard chlorite, she bears a garland of human skulls and ornaments. The figure is represented as the hideous skeleton of a decrepit old woman seated on a prostrate human body. The four-armed Indrani image measuring 2.6416 m. (8ft. 8 inches) in height and 1.7526 m. (5 ft. 9 inches) in width is seated in *lalitasana* pose on a raised pedestal. The large-sized Varahi image measuring 2.6924 m. (8ft. 10 inches) in height and 1.8288 m. (6 ft.) in width is seated in an easy posture with the foot of the right leg resting on a buffalo. She is represented with three eyes and curled hair raised high on the

forehead. Of the Buddha images, two are carved in Bhumisparshamudra and one in Yogamudra on lotus pedestals. The fragments of Garuda figure representing its head and torso are of excellent finish and ornamentation.

Another noteworthy monument of Jajpur, the monolithic pillar called Subhastambha, also called Charandeswar pillar, is exquisitely chiselled and well proportioned. The pillar stands on a pedestal of three blocks of stone making a total height of 1·651 metres (5ft. 5 inches). The shaft is a monolith, 5·969 metres (19ft. 7 inches) high with a diameter of 1·04 metres (3ft. 5 inches). It is square at the base for 0·43 metre (1ft. 5 inches) octagonal for the next 0·23 metre (9 inches) and the residual portion sixteen sided. The pillar is of chlorite and its total height from the present ground level to the top of the square abacus is 9·44 metres (31 feet). On this, was a huge figure of Garuda, Vishnu's Vehicle, which is said to have been pulled down by the great Muslim iconoclast Kalapahar and it now rests in a small temple of Narasimha Narayan in Madhupur village about 1·5 kilometres off. The fury of the iconoclast was, however, wasted in the attempt to pull down the column itself by means of chains and teams of elephants. Holes were drilled for the chains and the column was moved an inch or two from its position on the pedestal, but it still holds its lofty head in defiance of the elements to which it is exposed. It was a protected monument of the Archaeological Survey of India, Government of India, New Delhi.

A temple for Lord Jagannath was probably built at this place by king Anangabhimadeva (C. 1211—1232 A. D.) of Ganga dynasty, references to which is made in the Viraja Mahatmya and the Kapila Samhita texts. A Muktimandap was also constructed in imitation of the one at the Jagannath temple at Puri. During the Muslim invasion, Kalapahar swept over this place with a fury of iconoclast and damaged or destroyed as many temples and idols as he could. The image of Jagannath, which was kept hidden at Solampur in Baleshwar district on the other side of the river Baitarani near Jajpur, was reinstalled in a newly built temple on the bank of the river Baitarani by Raghuji Bhonsala I after the occupation of Orissa by the Marathas.

On the right bank of the river close to the Dasaswamedha Ghat one can notice the recently constructed shrine dedicated to Saptamatrukas. These images were hidden under the river at the time of Kalapahar's invasion of this place. A merchant from Cuttack recovered the images from the river bed and installed these in a large hall overlooking the Ghat. The images of Chamunda, Varahi,

Indrani, Vaishnavi, Sivaduti, Koumari and Maheswari are arranged in a row without taking into account their order of placements. The Saptamatrukas are seated on lotus pedestals with their respective mounts and babies in one of their left hands. All the images have been profusely decorated with costumes and ornaments. The Sivaduti image is carved in the shape of an emaciated old lady being seated on the pedestal with both the knees raised upward. A large image of Ganesh is found under worship in a separate shrine at this place which is regarded as one of the biggest sitting Ganesh images in Orissa. The room in between the temples of Ganesh and Saptamatrukas exhibit a series of loose sculptures of which the image of Santinath, the sixteenth Jaina Tirthankar, has been removed by some miscreants. The Jaina images of Chandranath and Parsvanath at Champamadei in the town are worshipped as Vishnu by the local people. Behind these images on a separate block of stone is inscribed an inscription in Brahmi script. The stream nearby is called Hansarekha. The temples of Kapileswar, Visweswar, Mani Karnika Tirtha and Gouranga Pada Pitha are situated at a single place at a distance of about 3 km. from the town towards the south. There are several detached sculptures of archaeological interest around this complex. Sivaratri is the main festival of this place.

Adjoining the compound of the Sub-Collector, stands the mosque of the Abu Nazir Khan, erected towards the end of 17th century A. D. It has four minarets on the east face and three domes for forming the roof of the interior. There are openings to the interior of the domes on the room and most probably these were used as places of concealment during the time of attacks. There is a Persian inscription over the central doorway which indicates that it was erected during the reign of Emperor Aurangzeb, in 1098 Hijra corresponding to 1686-87 A. D. by Abu Nazir Khan. There is another Persian inscription on the tomb stone of Shan Daria Bokhari at Jajpur which states that the *astan* of the Shan Daria Bokhari was built by Bazo Khan in the year 1170 Amil corresponding to 1784 A. D.

The main festivals of Jajpur are Maha Baruni Snana, Asokastami, Durga Puja, Bali Jatra, Raja, Dola and the festivals related to Viraja Devi.

Triveni Amabasya in the month of Magha (January-February) is observed as the birthday of Goddess Viraja. On this day Goddess Viraja is dressed as Savitri and worshipped with the Gayatri *mantras*. This is an important festival of the Viraja temple.

The autumnal Durga Puja related to goddess Viraja is a unique ceremony and observed here ceremoniously. It starts from the 8th day of the dark fortnight of the month of Aswina (September-October) and ends on the 9th day of the bright fortnight covering a period of sixteen days. The opening day is called Jitastami and the closing day is called Mahanavami.

On the Pratipada day, i. e., on the first day of the bright fortnight, Ratha Jatra or the car festival of goddess Viraja begins when the representative of goddess Viraja (icon of goddess Viraja made of brass) is taken out in a procession on a beautifully decorated chariot. A *danda* or wooden staff studded with silver and jewels is also placed on the chariot. This *danda* is supposed to be the original form of the goddess as Stambheswari. The car festival continues for nine days and the chariot circumambulates the temple nine times during these nine days. At mid-night, on the day of Mahanavami, the car festival is declared over. Then the goddess is taken to a field at Narpada, popularly known as Lakhabindha Padia, situated at the north-east corner of the temple and placed on an elevated altar. The temple priests accompanying the goddess shoot four arrows in four directions. Then the goddess is brought back to the temple in the darkness of the night and the temple door is closed. Then the sacrificial ceremony begins and after it is over, the temple door opens for visits of devotees. It is believed that one who sees goddess Viraja on the chariot gets liberation from the sins of this mundane world and gets no rebirth.

Varuni festival is another important festival of this place when thousands of devotees visit it to take holy dip in the river Baitarani. The Varuni festival is divided into three categories, viz., Varuni, Mahavaruni and Maha Maha Varuni. Satabhisa, the 24th asterism of the constellation is otherwise known as Varuna. If the 13th day of the dark fortnight of Chaitra (March-April) is conjoined with Varuna, the day becomes auspicious for sacred bath in the holy rivers. So, the day is called Varuni day and on this day if a devotee takes bath in river Ganges or Baitarani, he accrues the merit of the bath after a hundred solar eclipses. Similarly, if the Varuni day falls on a Saturday, it is called Maha Varuni which is thousand times more auspicious than Varuni. But if the Maha Varuni falls on an auspicious hour of the day or night it is called Maha Maha Varuni and a bath in the holy river on that hour is believed to liberate crores of ancestors from sin. People also offer ablutions (Pindas) to their ancestors on these days.

The most important festival celebrated in the shrine of Siddheswar is Asokastami which falls on the 8th day of the bright fortnight of the month of Chaitra (March-April). On this day, eight buds of Asoka flower are to be eaten to get rid of miseries. The festival continues for at least a month or so and thousands of pilgrims visit Lord Siddheswar during this festival. A big *mela* is also held here during these days.

Besides being the subdivisional headquarters, the place contains Government offices, colleges, High English schools, Government hospital, film house, inspection bungalow, post and telegraph office, telephone exchange, commercial bank, co-operative bank, Community Development Block, veterinary dispensary, Dharmasalas and Town Hall. The Viraja *hat* held on Sunday and Thursday is one of the largest markets in the district. A Patta Nivas of the Orissa Tourism Development Corporation has also been functioning close to Viraja temple for convenience of tourists. The civic affairs of the town are managed by a municipality, constituted in 1869, which is one of the oldest in the State. Population of the place in the Census of 1981 was 22,232.

JAJPUR ROAD

Jajpur Road is a big business as well as an industrial centre of the district. It is situated at a distance of 72 km. from Cuttack and 30 km. from Jajpur town, the subdivisional headquarters. It is served by a railway station named Kendujhar-Jajpur Road, on the Howrah-Madras mainline of the South-Eastern Railways. It is also the railhead for Kendujhar town in Kendujhar district and Jajpur town. It has all-weather communication facilities with the mining areas of Daltari and Tamka.

An Industrial Estate with 64.75 hectares of land has been set up here by the District Industries Centre. The Industrial Development Corporation Ltd. (IDCOL) has established a ferro-chrome plant here with a capacity of 10,000 tonnes of low carbon ferro-chrome and high carbon ferro-chrome annually. The products are being exported mainly to foreign countries such as Japan, Australia, Germany and South

Korea. Some ancillary industries relating to the ferro-chrome plant have also developed here. The Infrastructure Development Corporation Ltd. is setting up a captive power plant here with a capacity of generating 9.3 MW. of electric power.

The temples belonging to the deities Lakshmi-Narayan, Chandi, Mahadev and Mangala are located here and are under worship.

Panikoili, the point of diversion to Jajpur Road, on the National Highway No.5 is about 10 km. from here and is a flourishing business centre of green vegetables and pulses. Truckloads of vegetables are being exported to different places daily.

Vyasasarobar, named after the sage Vyasadeva, the composer of the Mahabharat is situated at a distance of 3 km. from the town. The Sarobar or tank covers an area of 60.7030 hectares. In the month of Magha (January-February) thousands of devotees visit the place to take a holy dip. The temple of Lord Jagannath, the Ashram and the Gupta Ganga on the bank of the tank are the interesting spots.

At Jajpur Road, there are offices of the State Government as well as the Government of India, college, High English schools, hospital, dispensary, post and telegraph office, telephone exchange, wireless station, police-station, inspection bungalow, rest house, restaurants, lodging houses, commercial banks, saw mills, co-operative societies, Central Co-operative Bank, Gramya Bank, fire-station, and town-hall. The civic affairs of the town are managed by a Notified Area Council.

Population of the place in the Census of 1981 was 16,515.

JHANKADA

Jhankada is a small village situated in Tirtol police-station and is about 48 km. from Cuttack on road. One has to get down at the bus stop Do-Sadaki on the Cuttack-Paradeep road and take a rickshaw or three-wheeler to reach the temple site.

The place is famous for Goddess Sarala who is being worshipped by the people as Goddess of Learning and Wielder of Power, as Minerva is of Greek myth. According to a legend, Lord Parasurama, the sixth incarnation of Lord Vishnu, gained his wisdom and power to conquer the whole world twenty-one times, by praying goddess Sarala. So the place is also known as Parasuram Pitha.

The shrine of Goddess Sarala was built on the ruins of an earlier temple which was destroyed by the Muslim invasion during the reign of Aurangzeb. The site of the ruins of the original temple, as indicated by the local people, situated in the close neighbourhood, indicates that it was built sometime in the Bhaumakara period.

The image of the goddess is eight-armed, in fighting posture with the demon king Mahisasura. The goddess is holding the gaping mouth of the demon in one hand and in the other seven hands she brandishes weapons and a gong-bell. Lion, the mount of the goddess, attacks the demon.

The place is also famous as the birth place of poet Sarala Das belonging to 15th century A. D. His off-mentioned native place Kanakavati Patana is now known as Tentuliapada. A religious establishment, known as Muni-Gosain Math, marks the traditional spot where he composed his works. It is within a very short distance from the village Jhankada. The poet was a great devotee of Goddess Sarala and his works have been attributed to the grace of the Goddess Sarala. Sarala Das is generally recognised as the maker of Oriya literature, creating a perennial fountain of literary forms and traditions with distinct characteristics of their own, that has come down to posterity as an ever-widening stream. Three of his epics, the Vilanka Ramayana, the Mahabharata and the Chandi Purana are widely read, and of them the Mahabharata, his *magnum opus*, is a new creation analogous to Kalidasa's Raghuvamsa and is distinctly original. In Orissa, uptill his time, all religious texts were composed in Sanskrit. Sarala Das first broke this tradition in Orissa and wrote them in the regional language. After him all poets shook off their prejudice against the Oriya literature and conjointly contributed to its growth.

People assemble here to observe the death anniversary of the poet on the seventh day of the bright fortnight of Magha (January-February).

KENDRAPARHA

Kendraparha, situated in 20°30' N and 86°25' E., is the headquarters town of the subdivision bearing the same name. It is 70 km. by road from Cuttack and is connected with all the major places of the State by regular bus services. Jagatpur (Kendraparha Road) is the nearest railway station which is 52 km. from Kendraparha.

Kendraparha is situated amidst a fertile plain on the Kendraparha canal, hence its surrounding area produces foodgrains in plenty. The town is divided into three portions, one between the canal and the river Gobari which passes through it, the second portion to the north of the river, and the third to the south and east of the canal.

Kendraparha is also known as Tulasi Kshetra and is famous for the temple of Baladev Jiu. According to a legend, the place has derived its name from Kandarasura, the demon king, who ruled over the area surrounding Lalitagiri. Tulasi Kshetra Mahatmya reveals that Lord Baladeva killed this demon Kandarasura and the body was scattered all over the place. It is a popular belief among people of this area that the nearby places of Asureswar, Balagandi, Kamara Khandi, Nabhi Khand are named after the head, trunk, waist and navel of the demon's body which fell at these respective places. It is also believed that the Siva temples of Swapneswara at Kantia, Lankeswar of Gualisingh, Bileswar of Kajala were founded by Baladeva over the feet, neck and waist of the demon which fell there respectively. Balabhadra married Tulasi, the daughter of Kandarasura and the 12th day of the bright fortnight of the month of Magha is observed here as the day of marriage.

Kendraparha with its adjoining areas was once a centre of Buddhist and Saivite cultures. Some of the Buddhistic and Brahmanical images recovered from here have been preserved in the Indian Museum at Calcutta. The present shrine of Baladev Jiu was constructed during the Maratha rule in Orissa (1761 A. D.). The original temple was demolished by Khan-i-Duran (1660—1667 A. D.), the then Subedar of Orissa during the time of Aurangzeb.

The Vimana and the Jagamohan are built in *pidha* style and the entire compound is enclosed by a high wall. Within the premises there are Mukti Mandapa, Ananda Bazar, Khulana Mandapa, Bhandaraghar, Gouranga temple and the Garudastambha. The ceiling and the inner walls of the Jagamohan are painted with mythological figures. The entire area surrounding the Baladev temple is traditionally known as Tulasi Kshetra.

The annual car festival of Lord Jagannath, Balabhadra and Subhadra is observed here with great pomp and devotion. Makara Sankranti, Pana Sankranti, Chandana Jatra and Snana Purnima are also some of the main festivals observed here. Kendraparha is also famous for the festival of Gaja-Lakshmi, observed on the day of Aswina Purnima (September-October). These festivals attract large numbers of crowd from far and near.

The temple is managed by a board of trustees. The expenditure of the temple is managed from collection of revenue from cattle market, sale of Bhoga, donations by the devotees, collections from transport services and nearly 300 acres of cultivable landed property.

The town, besides being the subdivisional headquarters, contains many Government offices. There are inspection bungalows, colleges, High English schools, telephone exchange, post and telegraph office, commercial banks, hospital, film house, sub-jail, Life Insurance Corporation of India office, public library, Dharmasala and private lodgings.

The Kendraparha Municipality is the oldest local self-government of the State which was constituted in 1869. The inspection bungalow of the Revenue Department is popularly known as Salt I. B. as the Britishers camped here to suppress the salt Satyagrah of Orissa.

The Gulnagar village, not far from the town, was once famous for fine sarees which were exported in large quantities outside the State. Jute and paddy are the main commodities of trade here. About 50,000 tonnes of jute and 20,000 tonnes of paddy are being exported to different parts of the State from this Tahsil annually. Among the industries of the place, there is a powerloom, oil mill, rice mill and a saw mill. The Kendraparha Canal was once an important waterway for transportation of goods and passengers.

The Nrusingha Tikiri Math founded by late Sachinandan Das, popularly known as Baya Baba is a centre of Vaishnavite culture. It publishes a religious magazine named "Nilachala Madhuri".

Population of the place according to the Census of 1981 was 27,564.

KISANPUR

Kisanpur, situated midway between Cuttack and Kendraparha, is famous for the Chateswar Siva temple. The temple complex consists of a Vimana and a Jagamohan in *rekha* and *pidha* order respectively. The *bada* of the main temple is Pancharatha in plan. The top of the temple consists of *beki*, *amalakasila*, *khapuri*, *kalasa* and *dhvaja*. On the outer walls of the main temple are carved scenes from Krishnayana and Ramayana. The Parsvadevatas are Ganesh, Kartikeya and Parvati. Within the premises of the temple are preserved several votive shrines, one of the shrines preserve a figure of goddess Saraswati and two images of Ganesh of which one is on a dancing pose. In another shrine an image of Parvati is under worship. An eight-armed Mahisamardini Durga is also preserved in this shrine.

The Jagamohan preserves the commemorative stone inscription widely known as Chateswar stone inscription of Anangabhimadeva III. The inscription contains 25 lines lauding the successful military expeditions of Anangabhimadeva III.

LALITAGIRI

Lalitagiri is on the hills of the Assia range in Mahanga Tahsil and it is situated 20°35' N. and 86°15'E. It is 55 km. from Cuttack connected by good motorable road. Lalitagiri consists of three spurs: the Olasuni, the Landa and the Parabhadi. Out of these three hills, the Olasuni is famous as the seat of saint Arakshita Das who lived there during the later half of the 18th century A. D. The Landa hill boasts of extensive ruins of brick monuments. The north-eastern half of the hill which slopes towards the base of the Parabhadi hill has yielded splendid figures of the Mahayana Buddhist iconography. The archaeological remains of the place have been considerably spoiled by the local people and many images have been removed to the museums at Calcutta and Patna. In a recently built masonry shed at the site by the Archaeological Survey of India, more than 30 large sculptures have been preserved by the department. In 1977, exploration and a small scale excavation conducted by Prof. K. S. Behera, Utkal University brought to light Puri-Kushan coins and a Gupta gold coin. The remains of *stupas* were also exposed and a stone *stupa* was identified. Further excavation by the Archaeological Survey of India, Bhubaneswar Circle revealed the real character of the stone *stupa* along with relic caskets discovered for the first time in Orissa. Another significant discovery was the ruins of a huge brick apsidal *chaityagriha* measuring 22 m. in length, 11.4 m. in breadth and 3.30 m. thick wall. Further digging has brought 3 monastic complexes. The Brahmi inscription of Kushan character, a number of shell inscriptions and a hoard of Buddhist figures show the antiquity and importance of the site and prove it as a major Buddhist centre of Orissa.

In spite of discovery of the above noted objects of art, antiquities and a fairly large number of epigraphical facts, the importance of Lalitagiri monastery was not fully identified till the early part of 1992. The excavation of the fourth monastery on the eastern part of the Landa hill by the Archaeological Survey of India, Bhubaneswar Circle from November 1991 to June 1992, has brought out a colossal headless Buddha image (7 feet in height) in *bhumisparshamudra*, a unique terracotta monastic seal and a number of artefacts. The discovery of the seal has revealed the name of the Vihar as

'Shri Chandraditya Vihar Samagra Aryavikshu Sangha'. With this discovery, the hypothesis of considering Lalitagiri as Puspagirivihar has come to rest. Besides, two secret chambers on both sides of the main entrance of the monastery were discovered. These secret chambers were possibly used for keeping valuables offered by the devotees.

MARSHAGHAI

Marshaghai is situated at a distance of 85 km. from Cuttack and is under Kendraparha subdivision. Buses ply regularly to this place from Cuttack and Kendraparha. The Kendraparha Road railway station is at a distance of 64 km. from Marshaghai.

The original revenue village of Marshaghai is recorded as village Juna. It is said that during the British period, one Marshal Saheb did some notable work for the people of this area and in memory of him, people of the locality renamed this place as Marshalghai which in course of time has been abbreviated into Marshaghai.

Here, there are Tahsil office, inspection bungalow, Sub-Registrar office, Sub-treasury, veterinary dispensary, hospital, post and telegraph office, boys' and girls' High English schools and a college.

A bi-weekly market sits here on every Wednesday and Sunday. There is also a daily market at Marshaghai. It is one of the main business centres of the district. Jute, rice and groundnut, which are plentifully grown in this area are exported to Calcutta and other major towns of the State. Potato and vegetables are also exported from here to different places by trucks on road and boats through the Kendraparha canal. Fish from Jambal area is also exported to various places from Marshaghai. The civic affairs of the town is managed by the Notified Area Council, Marshaghai.

Population of the place according to 1981 Census was 1,181.

NARAJ

Naraj is situated on the bank of river Mahanadi where the river Kathjodi branches off. It is 10 km. from Cuttack city by a fair-weather road and 55 km. on an all-weather road via Nandankanan. From Kapilas Road railway station a railway line of about 37 km. amidst a picturesque setting, has been diverted via Naraj which meets the Howrah-Madras mainline at Barang Railway Station. A bridge has been constructed here over the river Mahanadi. This has eased the burden of goods as well as passenger traffic on the mainline. For details on this

railway line Chapter VII (Communications) may be referred. It is an antique place and a scenic spot surrounded by dense forest, hills and rivers. Visitors from different places come here for sight-seeing and picnickers for picnic.

On the top of the hill to the right side of the river Mahanadi stands majestically the temple dedicated to Lord Siddheswar Siva facing west. Originally it appears to be a cave but subsequently it was remodelled with laterite blocks as a shrine with sanctum and Jagamohan. Such types of temples are seen at Ellora and Mahabalipuram. The mian temple rises to a height of 13 feet 6 inches above the laterite platform. The *gandi* represents *Pancharatha* pattern with remarkable array of *angasikharas*. Inside the sanctum the Saktipitha is under worship. Close to the Saktipitha is kept a statue of a royal personage, heavily decked in decorative costumes and ornaments, in folded hands with a sword fixed to his waist-belt and attended by two followers. The door jambs of the entrance door are carved with floral designs, scroll work and creepers. The image of Gajalakshmi is placed at the centre of the door lintel. Chanda and Prachanda flanked the entrance doorway.

In the Jagamohan are kept images of Ganesh, eight-handed Mahisamardini Durga, Vishnu and Siva. The Mahisamardini Durga representing iconographic features of the 8th century A. D., is placed on the northern side. Similar Durga images are found in the Vaital temple of Bhubaneshwar. The niche on the eastern side contains an image of Vishnu with *sankha*, *chakra*, *gada* and *padma*. Besides, in this side is represented the figure of Bhikshayatana Siva standing in *samapada* pose with a spouted vessel in the right hand and a stick in the left hand. Representation of Siva in such posture is very rare in Orissa.

Towards the south-eastern corner of the Siddheshwar temple there is a miniature shrine built in several blocks of laterite which is regarded as the earliest system of temple building in Orissa.

There are three and a half letters inscribed on a rock located at a distance of about a few metres from the temple. Local people believe that it points to the actual place where the seven boats loaded with gold were submerged in the river Mahanadi and the person who could read this could reprieve the gold-laden boats' treasure. But these are in fact three figures distinctly inscribed on the rock and just after the third figure, there are some indistinct lines with a full stop mark. On the head of each figure there is a symbol like *chandra bindu*. The first figure bears the symbol of a bird on its left side and a big

cross mark on its right side. The second figure has a long neck and a thin body. The third figure is smaller than the two figures and has two hands and a protruded abdomen. Its left hand is attached to a figure of some irregular lines. The possibility that the area was once inhabited by men of early ages cannot be ruled out. The pioneering work on geology in Orissa was done by Valentine Ball whose geological notings include Naraj among other places.

It was found that the head of the Kathjodi was being enlarged greatly after each year's flood, and it admitted a larger volume of water than its branches could possibly carry off, while at the same time the head of the Mahanadi was silting up and not carrying off its proper portion of the floods. As a remedial measure, a spur was constructed at Naraj between 1860 and 1865 which was subsequently developed into an anicut of 1,150 metres.

Here, there are a post office and a commercial bank and the population of the place in 1981 Census was 2,505.

NIALI

Niali is a prosperous village on the road branching off from Phulnakhara on the National Highway No. 5. It is connected by bus services from Cuttack, Bhubaneswar and Kakatpur. It is about 47 km. from Cuttack and 49 km. from Bhubaneswar via Phulnakhara.

The place is famous for the temple of Sobhaneswar Siva which once stood very near to the left bank of Prachi river. In addition to this Siva temple, there are remains of other shrines and loose sculptures belonging to Brahma, Vishnu and Sakta deities which indicate successive stages of religious development in this area.

The Sobhaneswar Siva temple complex consists of Vimana, Jagamohan, Natamandir and Bhogamandap of which the last two apartments have been lost. The main temple (Vimana) represents *rekha* style of Orissan architecture. The outer walls of the temple are built with *saptarathi* projections with niches on the *rahapaga* for *parvadevatas*. The *bada* displays the conventional five-fold divisions with *bandhana* and *baranda* in several mouldings. The *gandi* is decorated with a series of *angasikharas* with Nayikas standing in various captivating poses. The uppermost part of the temple consists of usual components of an Orissan *rekha-devula*. Central projections of the *gandi* are provided with figures of projecting lions. The *bada* portion of the Jagamohan represents similar architectural features as that of the main temple but its roof has been built in *pidha* order.

The commemorative inscription on the outerwall of the Jagamohan records the erection of the temple in the Ganga period. Poet Udayana, the composer of this epigraph was also the composer of the commemorative inscription attached to the Magheswar temple at Bhubaneswar, built by Swapneswardeva, the brother-in-law of the Ganga king Rajarajadeva II (1170—1194 A. D.). So, it is evident that the temple of Sobhaneswar was built in this period. The inscription of the temple records the performance of Devadasi dance in the Natamandir of this temple.

In a modern *pidha* temple, rebuilt on the ruins of an earlier shrine, a *chaturmukha* Brahma image is under worship. Temple dedicated in honour of Lord Brahma is extremely rare in Orissa. The eight-handed Chamunda image of this village deserves special mention. Such type of Chamunda images are generally attributed to the 8th-9th century A. D. when the Bhaumakaras ruled over this land.

The sculpture-shed built here by the Orissa State Archaeology, Bhubaneswar preserves images of Vishnu, Sivalinga, Varaha-Vishnu and Astika-Jaratkaru.

At a distance of 8 km. from Niali is the village Madhab, a beautiful picnic spot on the left bank of river Prachi. The place is also famous for the temple of Madhabananda built in the middle of 13th century A. D., after whose name the place is so nomenclatured. The installation of Goddess Durga along with Madhab indicates the affluence of Durga-Madhab cult here. The main temple is *saptaratha* in plan and has some resemblance with that of the Lingaraj temple at Bhubaneswar. The crowning element is intact and contains the Sudarshanchakra on the top. Separate shrines close to the outer walls have been constructed for Parsvadevatas. The Jagamohan in *pidha* order is flanked by Naga pillars. The outer walls contain *dikpalas* and erotic couples. A well-carved and polished Garuda image surrounded by *astakulanagas* is installed on a masonry pillar inside the Jagamohan. Similar Garuda image has not been found anywhere else in Orissa so far.

At Niali, there are a High English school, a college, a hospital, Government offices like Block office and Tahsil office, commercial banks, post office, inspection bungalow and hotels.

Population of the place in the Census of 1981 was 386.

PARADEEP

Paradeep is situated $20^{\circ} 15'$ N. latitude and $86^{\circ} 42'$ E. longitude on the east coast of India and is 95 km. by road from Cuttack. It is 210 nautical miles south of Calcutta and 260 nautical miles north of Vizagpatnam and is the first major port in the east coast of India to be commissioned after Independence of the country. Paradeep is well-connected with all the major places of the State by road and is also served by a railway line from Cuttack on the South Eastern Railways.

Paradeep seems to have derived its name from the sage Parasara who is said to have installed the image of Vasudeva, worshipped by the local people. The image is found within a dome-shaped shrine which is an image of Avalokitesvara, seated on a pedestal. Iconographic peculiarities and artistic finish of the image gives the impression of it belonging to the 10th century A. D.

During the late mediaeval period, the Sandharaja family ruled this area with headquarters located at Paradeepgarh. The ruins of this *garh* can be seen at a distance of 8 kilometres from the port complex. The present dilapidated palace of the Sandharaja family contains several archaeological relics in shape of stone sculptures, brass idols, old bricks and cannons. The ruling family constructed a temple at this place for worshipping their tutelary Goddess Kanaka Durga. The Parasara temple, located at the outskirt of the *garh* is built in *pidha* order with a pyramidal front apartment. The temple has lost most of the decorative elements which were once depicted on its walls.

Buddhist relics found at Tarapur, Kundesvara, Marichpur, Nasikakotian and Madupur, all located in the neighbourhood of Paradeep, indicate that the place was once a prominent Buddhist centre.

In 1960, the Intermediate Port Development Committee recommended to develop Paradeep into a fair-weather lighterage port with a capacity of 5.5 lakh tonnes per year. In the Third Five-year Plan, it was contemplated to develop Paradeep as an all-weather intermediate port. In 1962, the State Government started work accordingly on the basis of the report prepared by Messers Rondel Palmer and Tritton of United Kingdom with a provision of one iron berth to accommodate 60,000 D. W. T. ore carriers, 2 dry docks, a slipway and a marine workshop. The project, which started in November 1962, was opened to traffic in November 1966 within a span of four years. Once a

marshy and swampy region, Paradeep now wears a bright and busy look with developmental activities and has undergone remarkable transformation.

Paradeep commands an extensive mineral and agricultural hinterland. Opened to traffic for iron ore in 1966, the bulk of the port's traffic now constitutes minerals, products based on chrome ore, pig iron, coal, ferro-chrome, ferro-manganese, copper concentrates, refractory bricks, ingots and moulds, billets and steel materials, dead-burnt magnesite, cement, forest products like Kendu-leaves and tamarind, fertilizer, sugar, cashew nut and foodgrains. The varied nature of cargoes handled in this port bears testimony to the importance of this deep sea water port. The volume of cargo handled through this port in the year 1989-90 was 61.84 lakh tonnes. Paradeep Port has an artificial lagoon type harbour protected by two rubble mound breakwaters (north and south) projecting from low sandy coast. The breakwaters on the north-east and the south-east sides of the port are 538 metres and 1,217 metres long respectively. The outer approach channel is 700 metres long, 190 metres wide, 15.2 metres deep and the inner approach channel is 600 metres long, 190 metres wide and 12.8 metres deep. The entrance channel is 500 metres long, 160 metres wide and 12.8 metres deep.

The mechanised iron-ore berth was commissioned in 1966 with an average daily loading capacity of 20,000 tonnes. There are three cargo berths of which the first cargo berth of 291 metres long was commissioned in April 1975 with a permissible draught of 11 metres. The second cargo berth of 205 metres length was commissioned in March 1985 with permissible draught of 11 metres. The third cargo berth of 200 metres length was also commissioned in March 1985 with a permissible draught of 11 metres. The south quay of 215 metres long was commissioned in January 1984 with a permissible draught of 11 metres. There is a mooring berth near the fertilizer berth. The fertilizer berth was commissioned in October 1985 and designed as the captive berth to handle bulk and liquid cargoes by fully mechanised process. The cargo berths are multipurpose in nature and generally used by vessels for loading chrome ore, pig-iron, coal, sugar, steel structurals and other cargoes and for unloading foodgrains, fertilizer, cooking coal, steel billets, scraps, etc. A 500 ton slipway is available for repair and maintenance of small crafts of the port.

There are four transit sheds and one fertilizer shed available in the cargo berth area. Besides these sheds, there are four warehouses inside the port area. There is a 2,20,300 square metres of open stacking area for storage of more than 13 lakh tonnes of different cargoes.

The Government of India took over the management of the port since the 1st June, 1965 and declared Paradeep as the eighth major port of India on the 8th April, 1966. It is a body corporate under the Major Port Trust Act and is administered by a board of trustees which consists of the Chairman, the Deputy Chairman and eleven members representing the Government of India, Government of Orissa, Customs Department, Indian Railways, Indian Navy, Mining and Metal Trading Corporation of India, Indian National Ship Owners' Association, Orissa Chamber of Commerce and Industry, Utkal Chamber of Commerce and two members representing the labourers employed in the port. Four registered trade unions are functioning in this port to look after the interest of their members.

Many ancillary industries have grown up at Paradeep since its inception. The Paradeep Phosphates Ltd., a major fertilizer plant, has been set up at a distance of ten kilometres from Paradeep. The plant is a joint venture of the Government of India and the Republic of Nauru. A Diamonia Phosphates Plant (DAP) with a capacity of 2,400 tonnes has been commissioned since the 1st March, 1986 in the first phase. Up to the 31st March, 1988 it had produced 8.48 lakh tonnes of D. A. P.

The fishing industry of Paradeep is growing up at a very fast pace. Presently, there are 254 small mechanised boats operating here of which 4 belong to OMCAD (Orissa Marine and Chilka Area Development Corporation), 5 belong to Fisheries Department of Government of Orissa and the rest to private persons. There are five ice-making plants, 4 frozen storages and one fish meal plant. The annual export of frozen shrimp from Paradeep Port in 1986-87 was 2,140 tonnes amounting to Rs. 2,298.76 lakh. There is also a prawn hatchery at Paradeep which supplies prawn seeds to persons interested in prawn cultivation.

Recently, a lighthouse measuring 36 metres high has been constructed here with an expenditure of Rs. 68 lakh. The light placed on the top of a tower is visible up to 26 nautical miles on the sea in clear weather.

The maximum and minimum temperatures of the place are 41°C and 8.9° C respectively. The maximum height of the sea wave is 6.14 metres, the average being about 3 metres. The wind direction during April-September is south-north and during October-December it is north-east.

Sandhakud is a small village of fishing community near Paradeep. It has a flat sea-beach which harbours fishing crafts, and drying and repairing of nets are also undertaken on this long beach. The two types of fishing crafts which are used by the fishermen are called Dangi and Tappa. Dangi is made of Sal or teak wood whereas Tappa is made of Chakunda wood. October to April is the ideal fishing season and the nature of catching depends on the weather condition and oceanographic variations. This fishing community is now undergoing a socio-economic change due to rapid industrialization and urbanization of the locality. Modernisation of traditional crafts are being done under the joint venture of Food and Agriculture Organisation (F. A. O.) of U. N. O. and the Bay of Bengal Programme. A number of Fibre Reinforced Plastic mechanised beach landing crafts are operating here.

Here, there are many Government offices, post office, college, High English schools, English medium schools, Government hospital, Port hospital, blood bank, recreation club, bars, commercial banks, Nehru Bungalow, 'guest house, private lodgings, telegraph office, telephone exchange and police-station.

The civic affairs of the town are managed by a Notified Area Council.

Population of the place in the Census of 1981 was 33,042.

RAMANAGAR

Ramanagar is a revenue village under Marshaghai Tahsil of Kendraparha subdivision. It is situated at a distance of 24 km. from Marshaghai. In order to reach this village one has to go by bus up to Chhapali or Jambu canal embankment and then 3 km. on foot towards south of the village Ramachandi. The village is known for the shrine of Goddess Ramachandi.

It is believed that the idol of the goddess was found at the sea-shore and was consecrated at this place by a pious person who constructed a temple for the goddess. The goddess is the presiding deity of the surrounding villages. As the sea water has receded, the

shrine is now at a distance of 8 km. from the coast. In ancient days, it is said that the Oriya traders paid homage to Ramachandi for their safe voyage when they set out on boats to far off islands for trade.

On the day of Pana Sankranti, a *mela* is held in nearby Petachhela village which continues for three to four days. People of the surrounding villages gather here to pay their homage to the goddess. The temple has some landed property which was donated by the Maharaja of Burdhan for its maintenance.

There are High English schools, one for boys and one for girls, post office, Tahsil office, Community Development Block office, Sub-Registrar office and a dispensary at this place.

A weekly *hat* caters to the needs of the nearby villagers and trading in rice, pulses, vegetables and dry fish is carried out.

Population of the place according to the Census of 1981 was 2,480.

TNAGIRI

Ratnagiri (lat.20°39'N and long. 86°20'E) is an outlier of the Assia range in Binjharpur Tahsil of Jajpur subdivision. Commanding a view from a distance, the hill, nearly 25 metres high and of khondalite [formation, rises abruptly in the midst of a wide expanse of alluvial plain. At the foot of the hill by its west side flows sluggishly the Kelua, a branch of the river Birupa. It is 70 km. from north-east of Cuttack and 21 km. south of Jajpur. In the neighbourhood of Ratnagiri are the picturesque Khondalite hills of Udayagiri and Lalitagiri which contain a large number of Buddhist monuments and sculptures. These three hills form a triangle, the distances between Ratnagiri and Udayagiri, and Udayagiri and Lalitagiri being 5.5 km. and 3.5 km. respectively.

The top of the hill affording a panoramic view of the surroundings was chosen for the Buddhist establishment presumably on account of its isolated eminence which could attract the attention of the people from far and near of the countryside and at the same time would ensure seclusion for the serene and calm atmosphere necessary for the monastic life, meditation and learning. Added to these factors were the natural elevation of the site affording protection against floods. Proximity to the town of Jajpur which was the seat of power for a long period, surrounding navigable rivers, alluvial fertile productive plains for cultivation and locations of other Buddhist establishments nearby.

The Buddhist establishment of Ratnagiri with its nucleus dating from about the 5th century A. D. or even earlier witnessed a phenomenal growth in religion, art and architecture till the 13th century A. D. Towards the end of the 13th century A. D., it was on the decline and the general picture that emerges afterwards was one of decadence in every respect. However, though no longer in an affluent condition, the Buddhists continued to maintain themselves for a few centuries more and strove with their meagre resources to sustain the dying flame of the faith till about the 16th century A. D. In Chapter XXI of Taranath's 'History of Buddhism in India', there is a note on the establishment of Ratnagiri at its early stage. It is stated that in this Vihar were kept three sets of Mahayana and Hinayana scriptural texts and there were eight great groups of Dharma and five hundred monks. Tibetan works afford a glimpse of Ratnagiri as an important religious and philosophical academy to which interested students and scholars used to visit for study under the intellectual stalwarts of Buddhism. The Tibetan texts also hint at the contribution of the centre towards Kalachakrayana, an offshoot of the Vajrayana form of Buddhism. A special honour appears to have been attached to this seat of learning.

The reign of Prataprudradeva (1497—1540 A. D.) is marked by the reoriented Vaishnavism under the leadership of Sri Chaitanyadeva which had profound influence over the people. After the fall of the Gajapati dynasty, there was an effort to sustain the dying faith during the reign of Mukundadeva. But it was short-lived and after Mukundadeva, Orissa lost her independence and went into the hands of Sulaiman Karrani. Then Ratnagiri went into oblivion as it was discarded by its adherents. The credit for lifting the thick veil of oblivion which had for several centuries shrouded the character of its remains goes to Monmohan Chakravarti, the former Subdivisional Officer of Jajpur. His report embodied in the Cuttack District Gazetteer (1906) by L. S. S. O' Malley, though brief, presents an admirable note on the mounds. After that, some sporadic attempts were made by different scholars to reveal the history of Ratnagiri by writing some expositions. But in February 1958, with the aim of finding out the nature of the remains contained within the mounds at Ratnagiri, Dr. Debala Mitra, the then Superintendent of the Eastern Circle, started excavation and continued it for three successive field-seasons. Within this period two-thirds of the mounds were uncovered and the rest remains to be excavated. This excavated area affords an idea of the affluence of the Buddhist establishment that was once nestled on the top of the hill.

The excavation yielded an impressive stupa surrounded by an overwhelmingly large number of stupas of all dimensions, two quadrangular monasteries spectacular even in their ruins, a single-winged monastery and remains of eight temples with small stupas around some of them.

That Ratnagiri was held in high esteem by the Buddhist world is amply attested by the overwhelming number of stupas erected there. Indeed, the precincts of the main stupa were literally studded with smaller stupas of varying dimensions and forms allowing barely a narrow passage for circumambulation around the stupa. These smaller stupas were raised by the devotees who desired to earn merit by installing them near the main stupa. The sizes and embellishments of these stupas were determined by the means, inclination and status of the donors. These minor stupas can be categorized as: (a) structural stupas built either of stone or bricks and (b) portable monolithic stupas, the maximum dedication having been made in the period between the 9th and 13th centuries A. D. The sacred deposits within the structural stupas are both varied and interesting. Some of these stupas yielded corporeal relics in the form of partially charred bones, probably of the monks and dignitaries of the Buddhist Sangha. Sometimes the bones were accompanied by other deposits like gold leaf, gold Ganga fanam, bead of quartz and gold coin. The second category of deposits consisted of inscribed stone slabs and terracotta plaques and tablets. The portable monolithic stupas, accounting for the largest number form the most interesting group. By their sheer number, Ratnagiri competes even with Bodh-Gaya, the holiest of the Buddhist centres. More than seven hundred stupas were exposed by excavation in the stupa area. The number of partly visible stupas scattered all over the hill area is also quite considerable. Apart from these, there are many stupas in the collection of the local people and indeed many of the houses in the village possess a few of them for various purposes.

The stupa in its present form looks stunted, for the domical structure on the top, which was entirely circular, is gone. It is nevertheless impressive in size and is made of superbly lavigated clay bricks, rubbed fine, and set in very thin mortar. The finish is so beautiful and the alignment so accurate that one has the feeling that the chief mason examined and approved every single brick after careful scrutiny. Whilst the stupa was almost square in size, a retaining wall has been constructed around it in a circular form which might have served as a circumambulatory path.

The Mahavihar is a mighty and impressive monument of enormous dimensions much larger than the monasteries at Nalanda in Bihar. It consists of a huge quadrangle. The entire yard is paved with flagstones. A verandah runs round the whole yard supported by khondolite stone pillars behind which are about 24 cells for the monks. In the centre of the yard is the shrine of the colossal Buddha. A broad staircase of stone steps leads up to the upper storey of which little now remains. There can be no doubt that it contained more cells than the lower storey.

This enormous compound has been designed and executed with great skill and devoted attention to details. The brick work is excellent in quality. Where stone revetments are used, as near the entrance to the monastery or at entrance to the shrine of the colossal Buddha, the stone is chiselled with utmost perfection and finish. The entrance is of superb quality. Although the stone coat is much later than the brick wall, the carving is elegant, exquisitely carried out with great ornamental beauty. The exquisitely carved chlorite door-frame with Gaja-Lakshmi on the lintel and bands of floral motifs and creepers of exceptionally neat workmanship on the jambs is unique of its kind. The main cult image in this monastery is the colossal Buddha image.

The site yielded a hoard of antiquities, particularly noteworthy among these are bronze and stone images of Buddha and hosts of divinities of the Buddhist pantheon like Tara, Lokesvar, Padmapani, Vajrapani, Manjusri, Jambhala, Vasundhara, Aryasaraswati, Yamari, Aparajita, Heruka, Sambara, Vajra Tara, Hariti, Maitreya, Avolokitesvara, Vaishnavi, Vajrasatva and Dhyani Buddhas. A large head of Buddha is found on the slope of the hill and another on the top of the hill which point to the colossal statue of the original figures. The artist has wonderfully reflected the mood of meditation on the face with striking resemblance to their counterparts at Borbudar in Java and Anuradhapur in Sri Lanka. The Tara images of this place are charming. The largest of such images are preserved in the Patna Museum in Bihar. A beautiful image of Avolokitesvara and an image of Lokanath are preserved in the Indian Museum, Calcutta. Another Buddha image from this place was removed to the Jayadev Orissa State Museum, Bhubaneswar. These images are the finest specimen of post-Gupta period art. The Ratnagiri images attained a high degree of artistic excellence in Orissa which introduced not only Gupta sensuousness and sublimity, but also infused an element

of forceful vigour, rare combination of strength and delicacy. The superb masterpieces of Buddha images may well be considered as the finest culmination of Buddhist imagery, a work of art in which the internal beauty of a great teacher is expressed to perfection in a most harmonious and deeply felt manner.

There is an old stone temple dedicated to Mahakala on the top of the hillock. It was most probably erected by the Somavamsi king Karna Keshari after the collapse of the Buddhist edifice. The presiding deity of the temple is a two-armed pot-bellied dwarfish figure holding a human skull in the left hand and an axe in the right hand.

The excavation has also yielded several fragments of bronze, copper and brass objects like images of Buddha, Bodhisattvas, Tara, Umbrella, haloes, finials, flowers and small vessels. Besides, a number of sealings and seal-impressions bearing the legend 'Sri Ratnagiri Maha-Vihariyaya Vikshu Sanghaya' have come to light. Two terracotta plaques relieved with the figures of Buddha seated in Vajraparyankasana attitude on a double-petalled lotus, four moulds and a stamp have been recovered. The stupa area has also yielded several fragments of khondolite slabs inscripted with the text of the Prattiyasamutpada Sutra. The practice of depositing this text either written or inscribed on various materials was very popular in ancient India. This is due to the fact that the text, containing the essence of Buddha's teachings, was of paramount significance to the Buddhists of both the Hinayana and Mahayana schools. The right comprehension of this profound doctrine of Buddha is expected to lead one to the perfect enlightenment and final emancipation. Among other finds, there is a small ivory image of 4.8 cm. high, seated in the *vajraparyankasana* attitude adorned with armlets, necklace, ear-rings and a crown.

Ratnagiri, undoubtedly, ranks with Nalanda and Taxila as among the largest Buddhist establishments anywhere in India. An epigraph excavated here clearly shows it as Ratnagiri Mahavihara which was in continuous use since Gupta period. Prajna, a great Buddhist scholar was sent from here to China in 795 A. D. to present a treatise on Gandhavyuha to the Chinese emperor To-Tsong. Ratnagiri has also one of the most valuable art historical documents ever found in this country. It is a lithic record of at least eight hundred years of art in Orissa.

SASANGA

Sasanga is a small village in Badamba Tahsil of Athagarh subdivision and is famous for Goddess Bhattarika. It is 10 km. from Badamba, 70 km. by road from Raj Athagarh, the nearest railway station on the Puri-Talcher railway line and 108 km. from Cuttack, the district headquarters. Here, the river Mahanadi flows in a serpentine form presenting a panoramic view of nature.

The place is associated with Lord Parasuram, the sixth incarnate of Lord Vishnu, who got boon from the Goddess Bhattarika, by dint of his deep meditation and penance to conquer all the kings of this world. She is also known as Brihat Amba (Great Mother) or Brihadamba. The main temple of Goddess Bhattarika was constructed during the reign of Mallakeswar in the 14th century A. D. The frontal portion (Jagamohan) in *pidha* order was built by the ruler Balabhadra Mangaraj in the 17th century A. D. The stone steps near Bhattarika temple were built by the ruler Pindiki Birabar Mangaraj Mahapatra. The main temple was also built in *pidha* order and is thickly plastered with lime mortar. Goddess Bhattarika is seated cross-legged on a lotus pedestal made of chlorite with a full-blown lotus in her left hand and the right hand in Baradamudra. In the niches of the outer walls of the temple are enshrined Ganesh, Kartikeya and Mahisamardini Durga as Parsvadevatas. In the Jagamohan are placed the images of Surya, Kubera and Ganesh.

The antiquity of the deity can be compared with the two-armed Goddess Viraja at Jajpur. Bhattarika is honoured as Tripura Sundari of Dashamahavidya and is addressed in prayer as 'Maa Raja Rajeswari Mahamaya Tripura Sundari Siddhi Bhattarika'. But in her iconographical features she corresponds with Tara of Buddhist pantheon. However, Goddess Bhattarika is highly revered by the people of neighbouring areas.

Situated amidst beautiful natural scenery and on the bank of the river Mahanadi, the place is famous as a picnic spot and many picnickers visit the place from distant parts of Orissa throughout the year. Pana Sankranti, Akshaya Trutiya, Devi Snanotsav and Durga Puja are the important festivals when thousands of pilgrims come to this place for worshipping the goddess. During Durga Puja specially, which continues for about 10 days, a well attended festival is held here. The temple affairs are managed by the Endowment Commissioner, Orissa through a committee.

Here, there are a post office and a rest shed of the Works Department.

Population of the place in 1981 Census was 1,823.

SATABHAYA

Satabhaya, on the seashore, in Rajnagar Tahsil is situated at a distance of 45 km. from Rajnagar. The place, so far, has not been negotiated by a motorable road and one has to cover the distance by launch or country boat from Rajnagar to reach the site.

Satabhaya is famous for the worship of Pancha Varahis, the like of which is not seen in any other place in Orissa. Out of the five Varahi images one is lost and in its place another crudely fashioned image called Batakumari has been installed. The names of other four Varahi images are Janjali, Kamalai, Bimalai and Panchu Varahi. All the images are fashioned in dark chlorite stone of equal dimension and they sit on plain pedestals with both legs stretched down the seat. Each figure holds a fish in the right hand and a skull-cup in the left hand. The figures are marked by pot-belly and dishevelled hair arranged in twirled knots of successive tiers. None of them is provided with a baby like the conventional Varahi images of the Saptamatruka group in Orissa. Stylistically the images can be attributed to the Bhaumakara period. A masonry shed has been put up by the ex-ruler of Kanika when the area was under his control to protect the images from the inclemental weather.

Village Satabhaya and its neighbouring village Kanpur were severely affected by the tidal inundation as they lie very close to the sea and are on the verge of being swept away. Government had, therefore, sanctioned a sum of Rs. 94.25 lakh in the year 1990-91 for shifting 395 families to another safe site. Out of this, Rs. 3 lakh have been spent on some infrastructural development. But the balance amount could not be spent so far owing to non-receipt of environmental clearance from the Government of India as the site proposed for rehabilitation is covered by forest growth which attracts the provision of the Forest (Conservation) Act, 1980.

The place is visited by devotees generally twice in a year on the occasions of Maha Bisuva Sankranti and Dasahara (Durga Puja). Picnickers visit the place mostly in summer and winter seasons.

SUARNAPUR

Suarnapur, a village in Banki subdivision, is situated on the left bank of river Mahanadi. The fresh water lake Ansupa, an old ox-bow lake formed due to meander shifting of the Mahanadi, is seen in the proximity of the village. The lake is a place of tourist interest. A detailed account on Ansupa has been given under the heading

Ansupa separately. The ruins of Ratagarh are noticed nearby. The locality in the past was called Saranda, where a member of Banki ruling family once ruled. The mud-walls of the fort have been damaged. The temples of Swapneswar Mahadev, Paschimswar near Kandarpur and the ruined caves of the adjacent Saranda hill take back the date of the fort to an early period. This may be the seat of administration of the Nandodbhava rulers (8th-9th century A. D.) whose copper plate grants have been recovered from the neighbouring areas. The ruined Siva temple of Amangei hillock on the Mahanadi is of some archaeological interest. Overlooking the river Mahanadi, the ruined fort of Damparha is seen on a hilltop. At a distance of about 6 km. from here is situated the Madhiavara, another military stronghold, for defence of the main capital. The rock-cut cave called Pandav Bakhara is on a hilltop at Pathapura. The fort of Suvarnapur was established by Savarna Kesari, the last king of Somavamsi dynasty who was defeated and killed by Chodagangadeva around 1112 A.D. The Jagannath temple located here was built at a later period and Lord Jagannath is worshipped here as Trutiyadeva. The village also contains a Siva temple. The annual car festival of Lord Jagannath as Trutiyadeva and the Dola festival of Radha-Krishna are observed here amidst big gatherings.

UDAYAGIRI

Udayagiri is the most easterly peak of the Asia (or Assia) range, situated five kilometres north of Gopalpur on the Pattamundai canal, in 20° 39' N. and 86° 15' E. It is 60 km. from Cuttack city by a motorable road.

The hill contains two spurs forming a bay of sloping terrace which is covered with extensive archaeological remains. The main peak rises about 304·8 metres (one thousand feet) from the ground level. At the foot of the hill, there is a colossal image of Lokeswar holding a big lotus in the left hand. Scholars identify this image with Kharasapana Avolokitesvar. Two separate inscriptions in characters of the 8th century A. D. are found incised on it, one the well-known Buddhist formula, "Ye dharmahetu....", etc. and the other reads, "This is the pious gift of the monk Subhagupta".

There is a rock-cut well at the base of the terrace towards the southern extremity of Udayagiri hill. It is 7·00104 metres (23 ft.) square, cut 8·5344 (28 ft.) deep from the top of the rock to the water edge, surrounded by a stone terrace 28·7782 metres (94·5 ft.) long and 11·8618 (38 ft. 11 inches) broad. There is an inscription on it indicating that the well was excavated by a chief named Vajranga. Paleographically, the inscription can be dated to 10th-11th century A. D.

Not far from the well, a natural terrace rises upward the peak and is full of broken sculptures and ruins of ancient structures. A door frame and the two images, a twelve-armed seated Prajnaparamita and a graceful figure of Goddess Ganga were removed to the Patna Museum in Bihar. Besides, two other images, a standing Avolokitesvar and a seated Dhyani-Buddha were shifted to the Solapuama temple located near the Ravenshaw College, Cuttack.

In the southern part of the terrace, at a little height from the base, there is the temple of Mahakali. Near this temple the image of Vaisravana, which is at present lodged in the Indian Museum, Calcutta, was recovered from a brick mound. A little higher up there are two four-armed images of Jatamukuta Lokeswar and the one of these, identical to Hayagriba, contains an inscription in 25 lines fashioned in the 9th century A.D. A little to the south of this image a colossal Buddha sitting in *bhumisparsa mudra* is located. It is built in several pieces of stone. The western flank of the hill including the semi-circular terrace is covered with extensive remains of brick mounds. Many of the mounds have been destroyed, but a large mound called Dhana Khandi, after excavation, has brought to light an impressive brick stupa with Buddhist figures. There is a gallery of Buddhist figures carved out of the rock on an adjacent hill. The principal object among the other figures is the figure of Vajrapani. He is worshipped by the villagers as Solapuama or the mother of sixteen sons.

The potentiality of the site is attested not only by a host of beautiful Buddhist statues found on the surface but also by a number of impressive mounds which after excavations may yield many more interesting facts to construct the history of Orissa. During 1985 to 1989, a mound has been exposed by the excavation branch of the Archaeological Survey of India, Bhubaneshwar, under the guidance of Dr. B. K. Sinha. The excavation has revealed an immaculately planned monasterial complex, comprising a stupa, a monastery and a large enclosure consisting of votive stupas possibly a Chaitya, and other domestic structures. Viewed from the river side of Birupa, a tributary of Brahmani, the monasterial complex with the lush green forest on the slopes of the hill forming a backdrop to the entire composition might have created in the past a grand spectacle symbolising the undisputed majesty of the 'Dhamma'.

The stupa, situated on the south-eastern corner of the complex is made of brick and has a compound wall around it, the space between the compound wall and the stupa, measuring 2.5 metres on each side served as a *pradakshinapath*. The stupa made of bricks is roughly square in shape, each side measuring 10 metres. The stupa has four courses of roughly dressed sandstones and three courses of bricks in the foundations. The drum of the stupa had a wide horizontal band of mouldings and several bands obtained by insets and offsets of bricks. On all four sides, facing cardinal directions, above the mouldings in the middle, are four pillared inset niches, each enshrined with a seated stone image of Dhyani Buddha, about 1.5 metres high. On the east is Askhobhya, on the south Ratnasembhava, on the west is Amitabha and on the north is Amoghasiddhi. Each image is inscribed in the Brahmi characters of 10th century A. D. in Sanskrit, reading: "Ye dharma hetu prabhav hetu teshama Tathagatohya avadata teshma Cyo hirodho avam vadi maha shramanah". The stupa has a total height of 4.8 metres and its entrance was on the northern side by a ramp over the compound wall. No Harmika or Chattravali was found over the stupa.

The monastery is located in the western part of the complex and made of finely dressed moulded bricks. It had cells, approached by verandahs, on all sides of a big courtyard which paved with chlorite slabs. The main entrance to the monastery is from the eastern side whereas an ancillary entrance was located in the south-eastern corner of the monastery. Exactly opposite the entrance and located in the western wing is the main shrine, having a big stone image of Buddha in *dhyana mudra* carved out of five stone blocks. The shrine chamber has beautifully carved stone door jambs depicting floral designs, scrolls, *yakshas* and Kinnaras. The lintel is carved with the images of Gandharva with a small image of Buddha on the Lalatabimba. At the base of the jambs are shown *dyarapalas* and images. Nine images of Buddha and other deities of Buddhist pantheon were found in a row in the verandah outside the sanctum while eight more such sculptures were found packed in the sanctum. On a good number of images Buddhist creed was engraved in letters which are datable to the 8th century A. D.

The monastery was square in shape, measuring 35 metres on the side while the central courtyard was 12'40 metres square and the shrine chamber measured 3'15×2'75 metres. Around the courtyard were situated 18 cells, 5 each in the northern and southern wings and 4 each in eastern and western wings. The cell doors were closed with brick masonry in a later period. On the doors of the cells in the western wing were

lintels made of moulded bricks showing floral designs. An average cell measured 3.25×2.90 metres. There was a big stone drain, closed with corbelled sides, in the north-eastern corner to drain out rain water from the courtyard. The courtyard is monolithic with stone pillared porches on all sides, two pillars were found intact and bases of many more were recovered.

The entrance to the monastery was through a single chamber which stood on a platform having a projection on the eastern side. The platform had a filling of morrum and edging of dressed stone slabs bounded by iron dowels. A low ramp formed the passage from the enclosure to the projection in the platform. Placed slightly behind the line of the projection, in the platform, was the exuberantly carved gate of the monastery. The huge stone forming the base of the right flank was found *in situ* while that of the left flank, broken into pieces, was found slightly displaced. Large number of dressed stones and architectural fragments showing floral scrolls and large portion of a door jamb showing scrolls and large portion of floral designs akin to those on the door jamb of the sanctum were found in the area establishing beyond doubt the existence of carved gateway of the monastery.

From the cells within the monastery were found 126 sub-baked clay sealings depicting a *dharmachakra* with a deer in either side and bearing inscription "Shri Madhavpur Mahavihara Arya Bhikshu Sangha".

In front of the monastery was an enclosure bound by massive walls in brick masonry. Much of the evidence has been destroyed due to brick robbing but traces of walls on the northern and eastern sides exist. Evidence shows that there were four phases and each phase had a separate enclosure wall.

Traces of the wall of phase I are available on the northern side up to a length of 21 metres. Thereafter it turns south and is available up to a length of 8 metres. The wall was made of handmade bricks and had 15 courses. In the core of the wall brickbats were used.

In phase II period the area enclosed by the wall of the 1st phase was doubled. It was made of moulded bricks but at places handmade bricks were used in the bottom portion. This wall runs down the slope, as a result its bottom course is 2.14 metres lower than that of the 1st phase. The wall is available up to 20.32 metres in the northern side. On the eastern side the wall is available up to a length of 46 metres, a gateway and a postern gate are placed in the wall on this side. The wall at places shows 26 courses and 3 offsets on this side.

The wall of phase III was built at a higher level and 2.30 metres west of the wall of phase II.

The phase IV wall is at a much higher level, built on a filling of about 4 metres, about one metre west of the phase III wall, its traces being available up to 40 metres on the eastern side.

The gateway to the complex is contemporary with the wall of phase II. It is a brick structure with steps in the centre leading to the passage to the monastery. The two flanking curtains on either side were decorated with mouldings and recesses. At the start of steps was a threshold of stone slabs. In a later phase, however, the gateway was converted into a ramp leading to a brick paved area just in front of the gate of the monastery.

A good number of structures were found inside the enclosure. These consisted of small brick stupas, a structure with an ambulatory, eight bases of pillars possibly remnants of a pillared hall and a block consisting of one bathroom and six Chulhas.

In the centre of the enclosure was a rammed passage, connecting the entrance of the enclosure with the gate of the monastery and these structures were located on either side of the passage. Besides, stone images of Aparajita, Jambhala, Avolokitesvar, etc., one gold pendant, clay plaques, arrow-heads and a spearhead were also found.

APPENDIX I

**BARABATI FORT, CUTTACK IN THE LIGHT
OF RECENT EXCAVATIONS**

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Site and its Environment

Barabati Fort is situated on the right bank of river Mahanadi, in the western part of Cuttack city. The fort, roughly square in plan, covering an area of over 102 acres, is surrounded on all sides by a stone lined moat having a width of 10 metres on its northern and western sides and 20 metres on the eastern and southern sides. The fort wall, with the exception of the gate, on the eastern side, is missing. The entire area of the fort was declared protected vide a notification in the year 1915.

However, in spite of the notification, in 1940, the State P. W. D. constructed staff quarters and workshop in the northern part of the fort, while the entire southern part of the fort has been occupied by Satyabrata Stadium and Jawaharlal Nehru In-door Stadium.

In the centre of the fort existed a high mound, to the west of which is a tank. The area covering the high mound and some flat area around it measures about 15 acres. Part of the high mound on its northern side is encroached by kitchen gardens belonging to the inhabitants residing in Government quarters. Towards the east of the high mounds stands a mosque known as Fateh Khan's Mosque while to the west, across the tank, is the mazar of Hazrat Ali Bukhari.

The high mound inside the Barabati Fort presented a strange or rather curious appearance. From the surrounding plane a steep rise of about 7 metres leads to an area which has a flat appearance on top, barring the ravines created by downrushing rain waters. In the south-western corner of this flat area, there was again a steep rise from three sides i. e., east, west and south of about 10 metres, while in the northern side existed a gentle slope, suggestive of ramp leading to the highest point wherein set a benchmark recording 40.6 metres above M. S. L.

Excavation and Results

Excavations were started from 12th January and continued till 31st May, 1990 when these were suspended owing to the approach of the monsoon season. After the rains were over, excavations were resumed from 15th November, 1990 and again continued till the end of May 1991. The aim of the excavations was:

- (1) to establish a cultural sequence at the site
- (2) to conduct an area excavation at the mound in order to expose the remains of various periods.

Excavations revealed structures of three periods with each period showing evidence of different phases. The periods can be described as:

- (1) Early mediaeval period circa 13th-14th century A.D.
- (2) Mediaeval period circa 15th-16th century A.D.
- (3) Late Mediaeval period circa 17th century onwards.

Period I —Early Mediaeval Period

Remains of this period have been found, in the form of structural remains, in the north-eastern part of the mound. Trenches taken in this part and excavated up to a depth of about 7·8 metres brought to light some pottery embedded in a sandy deposit. Shreds of wheel made red ware consisting of rims of Jars datable to around 13th century A. D. , on the basis of comparison with pottery found at other sites, were recovered. Laid in the same layer were found the remains of what looked like a temple. These remains were found in a small area measuring 4·25 metres east-west, on both these sides, further on the temple was lying below the laterite pillars of subsequent period.

Over the sandy deposit was found a six course laterite foundation over which six courses of whitish sandstone formed three mouldings of the temple base. On the inner side, laterite courses formed the floor associated with the temple. It appears that at a later date the temple flooring was raised and repaired. Sometime later a beautiful 12 cm. thick lime flooring measuring 1·80 cm. has survived, the rest has been destroyed by the foundation trenches of subsequent period. The temple, above the foundations, was available up to a height of about 1 metre and no attempt seems to have been made to rebuilt it. The remains were covered with debris which included,

architectural fragments used in the temples and a good number of fragments of mouldings akin to those found in the temple, the material being similar. Since the structures of the succeeding period are sitting over the remains of the early mediaeval period, it was not possible to expose the temple further without destroying them as no space was available. However, a small portion of a laterite wall, found in the lower levels behind the citadel wall and running parallel to it, indicated the possibility of the former being associated with the temple and thereby datable to circa 13th century A. D.

Period II—Mediaeval period

More than 2,000 square metres of area has been excavated and most of the excavated area contains remains of this period. As mentioned earlier, the remains are sitting directly over the temple. It appears that a fairly long gap i.e., more than one hundred years existed between the destruction of the temple of the earlier period and the construction of the structures of this period. This period is represented by three structures namely (a) the pillared hall or the Durbar hall, (b) the southern courtyard and (c) the citadel wall.

The most magnificent and impressive looking structure of this period is the Durbar hall or the pillared hall. The hall has a width of 20 metres north-south and is available to a length of 30 metres east-west. Its total length could not be ascertained as its western extremities fall below a structure of later period and hence could not be excavated. Till now, 321 pillars built of laterite blocks have been found and these have varying heights, the tallest being 7 metres above from the bottom course. These pillars, on plan, form a central hall having two rows of eight pillars, with seven openings placed in between each row in northern and southern wings and two rows of four pillars (only eastern side is available) with three openings placed in each row on the northern and southern sides. The central hall thus formed measures 20×8 metres with approximately 20 openings. Around the central pillared hall, on all sides were corridors, possibly collonades on eastern, western and southern sides and a plastered wall on the fourth i.e., northern side. A pillar excavated up to the bottom course showed 35 courses and stood 6 metres above the working level, thus giving an idea of the height of the corridor. In the northern corridor traces of laterite flooring were found, the floor being completely damaged. The collonade on the southern side showed ten pillars, while in the one on the eastern side six pillars could be found. Some of the pillars showed two phases of

construction, i.e., this was seen due to different orientation of the base and top of one pillar and two markedly different orientation of the base and top of one pillar and two markedly different types of masonry in three other pillars. The observations point towards the possibility of repairs at a later date when possibly the height of the structure was raised or pillars of an earlier period were raised in the second phase. The entire hall including the corridors was found filled with sand and Malba up to a height of about 5 metres. Though some pillars have been badly robbed, the robber trenches were seen running down from the top most layer, the plan of the hall has survived. From the filling in the hall, tiles with remains of plaster, plain tiles, areca-nut shaped beads, chinese porcelain datable to around 16th century and chunks of plain lime plaster as well as plaster showing polychrome designs were recovered. Some of these plaster chunks showed three layers superimposed on one another, which may mean that the palace was plastered at least three times. To the south of the hall, butting against the 3rd and 6th pillars from the west were found two huge walls, only the top of one was fully exposed and found to be about 3 metres wide, which with another wall formed a courtyard about 6 metres square. The southern and eastern walls were found to have 20 courses of laterite blocks over the foundations. More details of the courtyard could not be ascertained as it is lying below the structure of later period.

The Citadel Wall

Excavations at the base of the mound on the southern and eastern sides revealed the existence of a wall, built of laterite blocks. The wall shows at least four building bases and has been traced up to a total length of 50 metres on the southern side, running east-west and up to 20 metres running north-south on the eastern side. The wall, in a small portion on the southern side, shows a width of about 8 metres in the earlier phase whereas the width in the later phase is 4.25 metres. At the base of the wall on the other side was found 1 metre wide strip of stone flooring having lime plaster over it; this may well have served as a foot to the citadel wall. An earlier phase of the wall was seen running just parallel and about 50 cm. behind the wall, and it seems that the later wall has been built over the earlier wall. The turning of the wall on the inner side in the south-eastern corner has been found but outer side of the corner could not be excavated as it is lying below the P.W.D. staff quarters on that side. From the deposits just outside the citadel wall, seven iron

arrow-heads and one iron cannon ball was recovered. Some architectural fragments and pieces of stone sculptures were recovered from the deposit overlying the citadel wall. In the citadel wall of the later phase architectural fragments of the temple have been used. Work on the citadel wall could not be taken up on the eastern side as it was running further into the area which is under the occupation of P.W.D. quarters.

Period III-Late Medieval Period

It was observed that the pillared hall and other structures of period II were filled with sand and malba up to the existing top of the structures, i.e., about 5 metres. Sand and malba fillings created a huge mound with a flat top and slopping sides. In the south-western corner of this mound, sometimes in the late medieval period, a square structure was built of dressed khondolite stones recovered from the temple of the earlier period. This is quite evident from the dowel marks on these dressed khondolite stones which suggest a date when dry masonry, in which stones were bounded by iron dowels, was the order of the day and mortar has not yet come into use.

This square structure, built up dressed khondolite stones, was available to a height of over 3 metres with one side measuring 20 metres. The structure had two phases, in the first phase, it was a simple square structure 18 metres on the side in which offsets were used to decorate the exterior. In the second phase, an addition of about 2 metres was made on all the four sides and ramp was added on the northern side. The later addition had tapering inwards on the exterior as against the offsets of the earlier phase. The structure of second phase was available to a height of 5 metres on the eastern side and at places lime pointing was observed. The total thickness of the structure was 4.10 metres of each side and the central area had a filling of greenish compact earth. The inner side was exposed on all the four sides along with a portion of the filling in the centre. The structure in the second phase was approached by a gentle ramp from the northern side. The ramp had walls of dressed stones in between which earth was filled. The ramp was inter-locked with the second phase of the structure and was available to a length of 25 metres north-south, the walls of the ramp measured 1 metre in width and the central area, consisting the filling, had a width of 7.6 metres.

The ramp and the structure of the second phase were both pointed in lime mortar all around. Associated in the north-eastern corner with the structure, was found a lime flooring having a width of about 5 metres and was available to a distance of 20 metres along the eastern side of the ramp.

In the construction of the structure and the ramp architectural fragment and sculptural panels, extracted from the destroyed temple in the area, were used along with dressed khondolite stone blocks. In the filling cleared from over this structure, two mutilated heads of female deities and other small and big architectural fragments numbering about one hundred were found.

Excavations at the foundations of the structure, all around, revealed that the structure was built over an area which was carefully prepared by filling, up to about 5 metres, the earlier remains at the site, with sand and malba and thus preparing a fairly big flat area. Traces of dressed stone paving and lime flooring were found on all sides of the structure hinting at the possibility of the structure being a *samadhi* or a memorial of some sort, around which the paved area and the lime floorings were meant for congregations. From the deposit over the paved area on the eastern side, one silver coin of Mughal emperor Shah Jahan, minted at Surat, was recovered.

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Chowkidār	ଘେ଼କିଦାର	—	Watchman
Dālūa	ଡାଲୁଆ	—	Spring rice sown in November-December and harvested in March-April.
Dewān	ଦେଓ୍ଵାନ	—	Chief executive officer next to Ruler in ex-feudatory states.
Debōttar	ଦେବୋତ୍ତର	—	Land given free of rent for the worship of a deity.
Dōfasālī	ଦୋଫସଲି	—	Double-cropped land
Ganjā	ଗଂଜା	—	An intoxicating Indian hemp (<i>Cannabis sativa</i>).
Garbhagruha	ଗର୍ଭଗୃହ	—	Sanctum sanctorum
Garhjāt	ଗଡ଼ଜାତ	—	States governed by Indian chiefs; native states.
Ghāṭa	ଘାଟ	—	Ferry
Gōchar	ଗୋଚର	—	Pasture
Hāṭ	ହାଟ	—	Rural market
Īnāmdār	ଇନାମଦାର	—	Holder of rent-free land of village
Jāgīr	ଜାଗିର	—	Land or village given on service tenure.
Karaṇī	କରଣି	—	A kind of abstruse script in Oriya writing.
Kharīf	ଖରିଫ୍	—	A season for staple cereal crop
Kuchhā	କଢା	—	Built with mud or earth
Mahādīpa	ମହାଦୀପ	—	Lamp carried to and put over the top of Siva temples on the night of Sivaratri.
Mahājan	ମହାଜନ	—	A money-lender

Mahūri	ମହୁରୀ	— Indigenous clarionet
Māmool	ମାମୁଲ	— A customary grant paid by tribals to their chiefs.
Māṇa	ମାଣ	— A unit of land measurement, also a measure of grains.
Maṭha	ମଠ	— Hindu monastery
Mrudanga	ମୃଦଂଗ	— A tabor made of clay
Na-anka	ନାଆଙ୍କ	— A great famine that befell Orissa in 1866. It is so named for it occurred in the ninth regnal year of the then Raja of Puri.
Nij-jōte	ନିଜୋତ	— The private land of the proprietor or proprietary-tenure.
Nōlā	ନୋଲିଆ	— A class of Telugu fisherman
Pāik	ପାଇକ	— A landed militia of Orissa
Pakhāl	ପଖାଳ	— Boiled rice soaked in cold water
Pālā	ପାଲା	— A form of ballad singing associated with the worship of Satyanarayan by a group consisting of five to seven persons with the accompaniment of Mrudanga, cymbals, etc.
Pālāi	ପାଳିଆ	— The singer who follows the principal singer of Pala in chorus.
Pān	ପାନ	— Betel leaf
Peshcuśh	ପେସ୍କୁସ୍	— Land revenue
Pīḍha	ପିଢ଼	— Downward curving pediment projecting member constituting the pyramidal roof of a Jagamohan
Pīṭha	ପିଠ	— A very important holy centre

Pūchī	ପୁଚି	— A kind of play amongst Oriya girls with <i>frisking</i> movement.
Pūrāṇa	ପୁରାଣ	— Holy text book of Hindus
Rabī	ରବି	— A crop season (autumn-spring)
Raiyat	ରୟତ	— A tenant holding land for cultivation
Rekhā	ରେଖା	— Order of temple characterised by a curvilinear spire which presents the appearance of a continuous line.
Sārad	ଶାରଦ	— Rice reaped in winter season (November-January).
Śarbarākār	ଶରବରାକାର	— A village headman, appointed for collecting land revenue for a village or group of villages in a Government estate. In many cases the Sarbarakars were proprietary tenure holders.
Tōlā	ତୋଳା	— Weighing
Ṭōl	ଟୋଲ୍	— A school for teaching Sanskrit language.
Upanayan	ଉପନୟନ	— Sacred thread ceremony
Yajna	ଯଜ୍ଞ	— Oblations of ghee and other articles of offering to deities through fire.
Zamīndār	ଜମିଦାର	— A landlord

INDEX

[Abbreviations used : (A) for animal, (B) for bird,
(H) for hill, (Rep.) for reptile, (T) for tree]

A

- Aali (Aul), 27, 111, 126, 539, 546,
551, 960
- Abadhut, Biswanatha Das Baba,
832
- Abhiram Paramahansa, 835
- Abhirampur, 347
- Abul Fazl, 376, 378, 379
- Acharya, Harihar, 108
- Acharya Harihar Regional Centre
for Cancer Research and Treat-
ment Society, 879
- Adangagarh, 1010
- Adaspur, 308, 395, 419, 1010
- Adhaigundi, 347
- Adhikari, Paramananda, 852
- Adyasakti Sahitya Sansada, 807
- Afgan, 100
- Agriculture, 719
- Agricultural Census, 604
- Aitpur, 285
- Akhuapada, 33, 239, 412, 415
- Alanahat, 351
- Aluminium, 337
- Amarda, 407, 408
- Anandapur, 408
- Anangabhimadeva, 380, 1025
- Ancillary Industries, 352
- Andarpur, 1030
- Animal Husbandry and Veterinary
Services, 715
- Ansupa, 15, 384, 436, 1011, 1071
- Anugul, 105, 112
- Arjun (T), 34, 35
- Arya Samaj, 156
- Asan (T), 34, 35
- Asankhali Copper Plate, 409
- Asha, 988
- Asokajhar, 436
- Athagarh, 3, 17, 20, 27, 34, 45,
110, 118, 327, 340, 382, 394,
422, 438, 440, 534, 566, 568,
570, 600, 771, 930, 962
- Atharbanki, 435
- Aurangazeb, 374
- Australia, 336
- Ayurvedic Hospitals, 885

B

- Badabag, 342
- Badamba, 27, 45, 110, 115, 116,
120, 126, 347, 394, 438, 570,
769, 962
- Badasinga, 348
- Bahalda, 407

- Bahugram, 108, 271, 417
 Baidyeshwar, 348, 544, 600
 Bairi, 108
 Balichandrapur, 415
 Balijhari, 394
 Balikuda (P.S.), 380, 390, 600, 967
 Balitutha, 351
 Bamboo (T), 35, 312, 349, 381
 Bamnipal, 440
 Bandhan (T), 33, 35, 312
 Bandhanima, 348, 394
 Banki, 5, 20, 27, 105, 136, 304, 308, 327, 328, 343, 382, 413, 418, 437, 534, 544, 600, 930, 962, 999, 1012
 Banner Scheme, 426
 Baptist Missionaries, 106, 160
 Bar Associations, 673, 674
 Barabati Fort, 1026, 1028, 1034, 1077
 Barabati Stadium, 436, 800
 Barachana, 285, 959
 Baral, Abani Kumar, 854
 Barang, 22, 340, 349, 394, 935, 1014
 Bari, 110, 348
 Bari Derabis, 960
 Basta, 407, 408
 Basundhara, 998
 Bayalish Mouza, 10, 271
 Bhasa Samiti, 807
 Bharat Heavy Electricals Ltd., 337
 Bhattarika (Goddess), 122, 436, 1070
 Bhattimundu, 348
 Bhaumakaras, 82
 Bhitara Kanika, 50, 51, 436, 1036
 Bhuban, 330, 417
 Binjharpur, 126, 285, 373, 420, 960
 Birabarpur, 347
 Birds, 48
 Biribati, 410
 Biridi, 395
 Bishnupur, 539, 546, 550
 Board of Secondary Education, 784
 Boat, 431
 Bolagarh, 326
 Bonai, 408
 Borikina, 395
 Bramho Samaj, 157
 Bridges, 432
 Buddhism, 762
 Buddhist, 7, 82, 84, 147, 157, 1061, 1065, 1073

C

 Campbell, George (Sir), 767
 Canal : 609
 Delta Stage I, 244
 Delta Stage II, 244
 Dudhee, 247
 Gobari, 243
 High Level, 244
 Jajpur, 247
 Kendraparha, 243

- Machhagan, 242
 Pattamundaj, 243
 Puri Main, 245
 Taladanda, 242, 381, 412, 416
 Cane, 349
 CARE, 994
 Carpet Weaving, 349
 Cashew (T), 37
 Caste :
 Brahmin, 165
 Ganda, 168
 Kachara, 169
 Kamar, 169
 Kansgari, 169
 Karan, 169
 Keuta, 169
 Khandayat, 164
 Kumbhara, 169
 Nolia, 169
 Mali, 169
 Paik, 169
 Tanti, 168
 Teli, 168
 Casuarina (T), 37
 Chahata Ghata, 422
 Chaini, Ratnakar, 859
 Chamelion (Rep.), 49
 Champeswar, 394, 1016
 Chandaka, 35, 40, 51
 Chandama,
 Chandbali, 381, 413, 417
 Chandikhoh, 416, 424, 437, 1017
 Chandol, 351
 Charge Chrome Plant, 330
 Charibatia, 136
 Charitable Endowment, 949
 Charnockite, 17, 23
 Chasi Mulia Pathagar, 809
 Chhatia, 1018
 Chaudwar, 325, 340, 416, 440,
 535, 600, 659, 930, 935, 962,
 1019
 Chedra, 539, 548
 Chhotray, Gopal Chandra, 841
 Child Welfare, 886
 Chilika Lake, 101, 102
 Chilling Plant, 308
 China Clay, 336
 Chodaganga, 91, 92, 92
 Cholera, 869, 892
 Choudhury, Gopabandhu, 108
 Choudhury, Manamohan, 841
 Chowkidari system, 658
 Christians, 147, 160, 217
 Chrome Ore, 330, 435
 Chromite, 22
 Chromite Ore, 328, 337
 Church, 162, 163
 Civil Courts, 672
 City Hospital, 880
 Classified Village Road, 414, 420
 Clay, 22
 Climate, 53
 Coal, 435
 Cocoonut (T), 37
 Coins, 373, 374, 375
 Coir Board, 351
 Coir Industrial Co-operative
 Society, 351

- Coir Industry, 350
 Cold Storage, 271
 College of Accountancy and Management Studies, 793
 Colonial Rule, 102
 Commercial Taxes, 616
 Co-operative Societies, 276, 304, 308, 346
 Cottage Industries, 345
 Cowries, 373, 376, 379, 381
 Crime, 637, 638, 639
 Criminal Courts, 670
 Crocodile (Rep.), 49, 51
 Crops, 259, 263, 265, 275
 CRRI, 269, 795
 Cuttack, 1, 3, 21, 30, 55, 103, 106, 110, 126, 128, 135, 136, 137, 321, 325, 340, 348, 350, 383, 406, 416, 424, 427, 430, 437, 438, 440, 441, 442, 523, 531, 600, 1021
 Cuttack Development Authority, 601, 602, 604, 660, 704, 897, 898, 1021
 Cuttack Zilla Mahila Bikash Samity, 1000
 Cyclone, 291, 292, 293, 294, 295
- D**
- Daitari, 7, 18, 21, 328, 330, 331, 429
 Dalai Ghai, 131, 284
 Dalijora, 27, 34, 48, 119, 422
 Dalziel Settlement, 541, 548, 555, 556, 560, 564, 565, 568, 599, 608
 Dance:
 Baunsa Nacha, 198
 Gauda Nacha, 198
 Ghanta Patua Nacha, 198
 Ghoda Nacha, 199
 Jhamu Nacha, 199
 Kandhei Nacha, 199
 Kela Keluni Nacha, 199
 Odissi, 200
 Paika Nacha, 200
 Dangadi, 4
 Dangamal, 50, 1035
 DANIDA, 90, 699
 Damparha, 27, 30, 45, 394, 539, 544, 551
 Danpur, 440, 475
 Darpan, 27, 104, 126, 539, 546, 548, 553
 Das, Achyutananda, 821
 Das, Bichitrananda, 823
 Das, Birakishore, 831
 Das, Brajasundar, 807
 Das, Chandramani, 843
 Das, Chittaranjan, 844
 Das, Dasarathi, 856
 Das, Dibakar, 822
 Das, Dwaraka, 822
 Das, Gopal, 827
 Das, Gopal Ballava, 825
 Das, Govinda, 848
 Das, Hadi, 823
 Das, Hemanta Kumar, 856
 Das, Jasobanta, 821
 Das, Jatindra Kumar, 849

Das, Jayanta Kumar, 860
 Das, Kamalakanta, 837
 Das, Kanduri Charan, 849
 Das, Kishori Charan, 846
 Das, Manoranjan, 844
 Das, Nabakishore, 338
 Das, Narayan Ch. (Kabiraj), 817
 Dasarathpur, 419
 Dash, Abhinna Chandra, 853
 Delhi, 441
 Density, 132
 Derabis, 468
 Desh Katha, 989
 Dev, Narasimha I, 409
 Dev, Narasimha II, 409
 Dev, Purusottam, 817
 Devi, Harapriya, 840
 Devi, Labangalata, 845
 Devi, Malati, 108
 Devi, Manamohini, 837
 Devi, Rama, 106, 323, 832
 Devi, Sarala, 834
 Dhabaleswar, 436, 1036
 Dhanmandal, 335, 440, 935
 Dharmashala, 285, 407, 437, 959
 Dhauli, 410
 Dhaura (T), 35, 312
 Dhenkanal, 416
 Dhokra Casting, 348
 Diarrhoea, 870
 Directorate of Printing, Stationery
 & Publication, 724
 Disabled Persons, 140
 Dispensaries, 871

Displaced Persons, 140
 District Board, 730
 District Industries Centre, 338
 Dolerite, 330
 Dolerite Dyke, 20
 Drainage, 904, 946
 Drama, 813
 DRDA, 508
 Dress, 193
 Duburi, 475
 Duburia, 325
 Drug Control, 903

E

East India Company, 437
 Eastern Metal & Ferro-Alloys
 Limited, 336
 Eastern Times, 989
 Elections, 738, 957, 963, 971, 974,
 981, 984
 Elephants (A), 48, 53
 Embankments, 256, 257, 421
 Employees' Credit Co-operative
 Societies, 369
 Employment Exchange, 518
 Endowment, 727
 Energy, 703
 Erancha, 394
 Erasama (Ersama), 351, 600,
 699, 961
 ERRP, 508, 944, 945
 Estuaries, 14
 Excise, 618, 621, 936
 Express Highway, 414

F**Fairs and Festivals:**

Ananta Vrata, 204
 Ashokastami, 204
 Bada Osha, 205
 Bali Jatra, 205, 1034
 Bata Osha, 205
 Barunishana, 206
 Bhagabat Mela, 206
 Bhatruditiya, 206
 Biswakarma Puja, 206
 Chandan Jatra, 207
 Chitau Amabasya, 207
 Dasahara, 207
 Dola Jatra, 208
 Ganesh Puja, 208
 Janmastami, 209
 Jhulan, 209
 Kali Puja, 209
 Kartika Purnima, 210
 Khudurkuni Osha, 211
 Kumar Purnima, 211
 Magha Purnima, 212
 Makar Sankranti, 212
 Mana Basa, 212
 Pana Sankranti, 213
 Raja, 213
 Ratha Jatra, 214
 Ram Navami, 214
 Saraswati Puja, 214
 Savitri Vrata, 215
 Shamba Dasami, 216
 Sivaratri, 215
 Sudasa Vrata, 216

Sunia, 216

Tribeni Jatra, 216

Trinath Mela, 217

False Point, 381, 411, 430, 437, 1034

Family Welfare, 887

Famine, 277, 412

Farm, 268, 269

Fauna, 47

Felspar, 336

Ferro Chrome Plant, 336

Ferro-alloys, 330, 337

Ferro-manganese, 337

Ferro-molybdenum, 337

Ferro-vanadium, 337

Ferry, 431

Fertilizers, 266, 267

Filaria, 897

Fire Clay, 328, 336

Fire Service, 651

Fish, 52, 299, 300

Flood, 280-289, 317

Flora, 23

Food, 196, 901

Food and Civil Supplies, 725

Forest, 26, 28, 30, 34, 36, 39, 311, 312, 713

G

Gadamadhupur, 348, 349

Gahiramatha, 49, 1039

Gambilo, 347

Ganatantra, 991

Gandhiji, 107, 108, 109

Ganga, 29, 95, 501

Ganjam, 412

Ganraba, 348
 Garadpur, 619
 General Insurance Corporation
 of India, 371
 Geology, 6
 Ghasipur, 271
 Ghasiput, 349
 Ghose, Aswini Kumar, 829
 Ghosh, Kartika Kumar, 833
 Giringa (T), 35, 312
 Gokarnika Sahitya Samaj, 806
 Gond, 573
 Gopalpur, 136
 Gopalpur (Badamba), 347
 Gopinathpur, 120, 1040
 Govindpur, 962
 Gram Panchayats, 753-762
 Gramophone Record Library, 809
 Granite, 17, 19, 20, 330
 Gratuity, 934
 Gurudijhatia, 600
 Gutisal (H), 7

H

Hamilton, Alexander, 375
 Handloom Weavers Co-operative
 Societies, 342
 Haridaspur, 17, 23, 336, 995
 Hariharpur, 380
 Haripur, 418
 Harishpur, 44, 103, 104, 111, 539,
 546, 550.
 Harshavardhan, 81
 Hill System, 7
 Hindus, 147, 148, 186, 188

Hirakud Dam, 239, 244, 257, 290,
 317
 Hiuen Tsang, 82, 157, 316, 408,
 410
 Home Guard, 648
 Homoeopathic Hospital, 886
 Horn Craft, 346, 381
 Horn Works, 1034
 Horticulture, 271, 720
 Hospitals, 871, 881, 882, 883
 Hotel, 436
 Houses, 138, 139, 190
 Housing Scheme, 939
 Hukitola, 10, 1042
 Humidity, 55
 Hunter, William (Sir), 764

I

IDCOL, 337, 1051
 Ilenite Sand, 337
 IMFA Ltd., 329
 Imports and Exports, 379
 Income-tax, 621
 Indian Charge-Chrome Ltd., 935
 Indian Red Cross Society, 1001
 Indira Awas Yojana, 508, 516, 947
 Indupur, 419, 420
 Information and Public Rela-
 tions, 726
 Insurance, 934
 Intelligence Staff, 467
 IRDP, 508
 Iron-ore, 18, 21, 328, 435
 Irrigation, 238, 248, 250, 252, 254,
 609, 611, 701, 706
 Islam, 159
 Italy, 336
 ITDA, 944

J

Jagannath Road Fund, 411, 413,
440, 445
Jagannathpur, 342, 349
Jagatpur, 241, 271, 340, 417, 440,
536, 929, 935
Jagatsinghapur, 3, 54, 126, 136,
237, 271, 304, 340, 343, 382,
384, 390, 419, 440, 533, 600,
600, 704, 930, 961
Jail, 659, 664
Jains, 147
Jain temple, 1029
Jajpur, 2, 13, 106, 126, 136, 304,
327, 340, 348, 380, 383, 408,
416, 419, 436, 437, 534, 601,
897, 930, 959, 1042
Jajpur Road, 135, 136, 325, 425,
536, 601, 930, 935, 1051
Jakhapura, 429
Jambu, 1064
James Settlement, 550, 551
Janasakti, 990
Janata, 989
Japan, 336
Jaugada, 410
Jawahar Rojgar Yojana, 508
Jawaharlal Nehru Indoor Stadium,
436, 801
Jena, Murari Mohan, 854
Jenapur, 23, 244
Jhankada, 436, 1052
Jharpokharia, 415
Jobra, 241, 324, 1025
Jokadia, 246, 247
Justice, 667, 669
Jute, 274

K

Kakatpur, 198
Kalkala, 300, 301, 539, 548
Kalapathar, 324, 342, 349
Kalavikash Kendra, 795
Kaliapani, 22, 312, 330
Kalinga, 88, 89, 110, 115, 990
Kalinga Bharati, 803
Kamarda, 329
Kandarpur, 416, 418
Kangada (T), 33, 35, 312
Kanika, 23, 30, 41, 103, 111, 127,
539, 546, 547
Kanpur, 347, 348
Kantapada, 349, 395
Kapilash Road, 428
Kapilendradeva, 90, 98
Kar, Birupaksha, 836
Kar, Biswanatha, 825
Kar, Gokul Chandra, 838
Kar, Karunakar, 830
Kar, Krushna Chandra, 836
Kar, Pranabandhu, 839
Kar, Rajat Kumar, 655
Kar, Ratnakar, 834
Kar, Sunanda, 848
Kasi (T), 33, 35, 312
Kasturba Gandhi National Trust,
943
Kayangola, 419

Kendraparha, 2, 3, 116, 126, 136,
304, 308, 340, 343, 349, 383,
412, 417, 425, 440, 535, 600,
699, 704, 897, 960, 1053

Kendujhar, 13, 115, 116, 408

Kenduleaf, 30

Kendupatna, 388, 417

Khadgaray, Kamalalochan, 818,
822

Khan, Aliverdi, 101

Khapuria, 310, 929, 935

Khiching, 407, 438

Khondalite 17, 20

Khondmals, 105

Khorda, 326

Khuntuni, 336, 416

Kisannagar, 4

Kisanpur, 1055

Kochila (T), 34

Konarka Ceramics Private Limited,
396

Konarka Jute Limited, 335

Korea, 336

Korei, 959

Kongada, 81, 83

Kosala, 81, 82, 85

Kuanr, Durga Charan, 847

Kujang, 27, 42, 103, 104, 105,
108, 111, 120, 301

Kumar Bhai, 996

Kurukshetra, 991

Kuruma (T), 35, 312

Kushan Coins, 410

L

Labour Disputes, 930

Labour Welfare, 929, 935

Lala, Jagamohan, 824

Lalitagiri, 7, 1056

Language, 144

Laterites, 20, 21, 330, 348, 436

Leprosy, 899

Library, 809

Life Insurance Corporation of
India, 371

Lift Irrigation, 70

Lions Club, 997

Liquor Tragedy, 940

Local Board, 730

Local Self-Government, 728

M

Machhagan, 243, 413

MADA, 944, 945

Maddox Settlement, 541

Madhab, 419, 436

Madhupur, 27, 48, 109, 539, 542,
546, 553

Madhu Smruti Sansad, 807

Madhusudan Law College, 793

Madhusudan Matrumangal and
Sishu Kalyan Samiti, 884

Mahabinayak, 7, 10

Mahadevi, Bhagyabati Pata (Rani),
108

Mahagiri (H), 18, 20

Mahakalparha, 302

Mahanga, 395, 600, 961

Mahapatra, Jayanta, 849

Mahapatra, Manorama, 854

- Mahima Dharma**, 152
Mahtab, Harekrushna (Dr.), 157, 117, 118
Major District Road, 417, 418
Maktaba, 781
Malaria, 894
Maldives, 379, 381
Manapur, 347
Mandal Estate, 554
Mangalpur, 330, 419
Manganese, 337
Mangaraj family, 550
Mango (T), 33
Manguli Chhak, 416
Maniabandha, 341, 343, 347
Manpur, 416
Maratha, 101, 102, 111
Marichpur, 44, 104, 550
Marriage, 949
Marshaghai, 127, 440, 1057
Marshal, John, 376, 379
Matrubhasa, 991
Matrubhumi, 991
Mauritius, 381
Mayurbhanj, 408, 549
Mela, 384
MFAL, 508
Midnapur, 408, 412
Migration, 142
Million Wells Scheme (MWS), 508, 516
Mining Organisation, 723
Mishra, Bairagi Charan, 828
Mishra, Deepak, 858
Mishra, Jayakrishna, 435, 401, 838
Mishra, Kamapal, 826
Mishra, Kanhu Charan, 845
Mishra, Kavichandra Dibakar Acharya, 817
Mishra, Godabarish (Pandit), 338
Mishra, Prabodh Kumar, 858
Mishra, Prasanna Kumar, 858
Mishra, Sachidananda, 860
MMLP, 946
Mohanty, Artaballava, 828
Mohanty, Balakrishna, 832
Mohanty, Debendra, 855
Mohanty, Ghanashyam, 837
Mohanty, Golak Chandra, 841
Mohanty, Gopinath, 840
Mohanty, Guruprasad, 846
Mohanty, Jatindra Mohan, 852
Mohanty, Kamala Lochan, 844
Mohanty, Kanhu Charana, 836
Mohanty, Prafulla, 855
Mohanty, Surendra, 843
Mohapatra, Chakradhar, 837
Mohapatra, Kaliprasad, 839
Mohapatra, Khageswar, 853
Mohapatra, Krishna Das Badajena, 818
Mohapatra, Kulamani, 847
Mohapatra, Prasana Kumar, 856
Mohapatra, Sitakanta, 856
Mohua, 312, 936
Monkey (A), 48
Mooney, H. P. (Dr.), 34

- Mukherjee, Sarat Chandra, 833
 Mukundadeva, 99, 373
 Mukutanagar, 347
 Munduli, 10, 245
 Municipality:
 Chaudwar, 737
 Cuttack, 731
 Jajpur, 734
 Kendraparha, 773
 Music, 201
 Muslim, 159, 188, 217
- N
- Na-anka, 115
 Na'anka Durbhikhya, 540
 Naba Bharat, 987
 NABARD, 310
 Nabin Biswa Sahitya Sangathan, 808
 Nagabali, 840
 NALCO, 321
 Nanda, Ramakrishna, 836
 Nandodbhava, 85
 Naraj, 10, 11, 22, 239, 241, 244, 289, 418, 428, 436, 1057
 Narasinghadeva, 94, 95
 Narasinghapur, 17, 27, 41, 51, 110, 115, 116, 123, 128, 343, 348, 425, 438, 573, 770
 Natha Dharma, 154
 National Highways, 414, 415, 416, 497.
 National Insurance Company Ltd., 372
 National Music Association, 797
 Naugan, 395
 Nemala, 395
 Netaji Subhas Seva Sadan Trust Board, 885
 New India Assurance Company Ltd., 373
 New Orissa, 989
 News of the World, 991
 Newspapers and Periodicals, 285
 Niali, 128, 394, 419, 816, 1059
 Nickel, 22
 Nilagiri, 410
 Nirgundi, 428
 Nischintakoili, 395, 417
 Notified Area Council:
 Athagarh, 737
 Jagattinghapur, 737
 Jajpur Road, 737
 Paradeep, 737
 Pattamundai, 737
 NREP, 508
 Nuapatna, 136, 335, 341, 343, 935
 Nursing Homes, 887

O

Ochre, 22
 Olatapur, 790
 Olavar, 466, 863
 O'Malley, 146, 149
 OMFED, 308
 OPOLFED, 310
 Oranda, 448
 OREDA, 197
 Oriental Insurance Company Ltd., 371
 Orissa Gabesana Parishad, 806
 Orissa Lalita Kala Akademi, 724
 Orissa Mining Corporation Ltd., 329
 Orissa Olympic Association, 799
 Orissa Rajya Talaguda Samabaya Sangha, 938
 Orissa Sahitya Akademi, 724
 Orissa Sangeet Akademi, 724
 Orissa School of Engineering, 789
 Orissa State Electricity Board, 327, 703
 Orissa State Road Transport Corporation, 425
 Orissa Textile Mills Ltd., 935
 Orissa Times, 991
 Orissa Trunk Road, 412
 Ornaments, 194
 Ostapal, 329
 Other District Roads, 414, 420

P

Padhiary Pathagar, 1032
 Pala, 203
 Palas (T), 34
 Panchayat Industries, 344
 Panchayat Samities, 747
 Panchikut, 44
 Pandua Estate, 555
 Pani, Baishnaba, 827
 Panikoili, 415, 694, 695
 Papier Mache, 348
 Paradeep, 15, 21, 131, 136, 303, 384, 429, 434, 440, 536, 600, 935, 1061
 Paradeep Phosphates Town, 136
 Paradeep Port, 330
 Park, 1035
 Parija, Pranakrushna, 829
 Patkura, 960
 Pati, Achutananda, 848
 Pati, Ratnakar, 829
 Patnaik, Bhikari Charan, 827
 Patnaik, Debi Prasad, 851
 Patnaik, Kalicharan, 831
 Patnaik, Raja Niladri Bebarta, 119
 Patnaik, Rajkishore, 842
 Pradhan, Golakehandra, 832
 Pradhan, Pitambar, 850
 Praharaj, Gopal Chandra, 826

Patia, 539, 546, 557

Patpur, 18, 19, 20

Pattamundai, 126, 136, 349, 382,
384, 417, 960

Pension, 934, 949

Phasi (T), 33, 312

Phulnakhara, 419

Piasala (T), 33, 312

Pigeon Service, 440, 647

Police, 639, 643, 644, 645, 649,
658

Ports, 434

Post Office Savings Bank, 369

Prachi Samiti, 803

Pragatibadi, 990

Praharaj, Batakrushna, 829

Prajamandal Movement, 116, 117,
118

Prajatantra, 988

Prajatantra Prachar Samiti, 804

Pratapnagari, 98

Prataparudradeva, 98, 1066

Prison Welfare, 662

Prohibition, 935

Provident Fund, 934

Puri, 350, 865

Q

Quartz, 336

Quartzite, 18

R

Ragadi, 342

Raghunathpur, 343, 348, 349,
393, 416

Rahama, 349, 416

Raibania, 416

Rainfall, 53

Rajkanika, 417, 699

Rajnagar, 30, 123, 419, 960

Ranganis, 342

Ranihat, 325, 383, 809

Rasulpur, 343

Rath, Govinda, 824

Rath, Radhanath (Padmashri), 831

Ratnagiri, 1065

Rattan Estate, 555

Ravenshaw, T. E., 116

Ray, Gourishankar, 824

Ray, Hrudananda, 850

Ray, Nagendra Kumar, 831

Ray, Pratibha, 859

Ray, Ramananda, 821

Ray, Ramasankar, 825

Ray, Reba, 827

Ray, Sadhu Charan, 825

- RBL, 501, 945
 Recreation, 217
 Regional Transport Authorities,
 424
 Regulated Market, 388, 389
 Religion, 147
 Remuna, 408
 Rengali, 244, 249, 257, 318
 Reptiles, 49
 River:
 Alaka, 550
 Baitarani, 413, 415
 Biluakhai, 11
 Birupa, 8, 11, 12, 241, 248, 415,
 428
 Brahmani, 7, 9, 12, 15, 21, 237,
 239, 257, 299
 Burha, 9, 13
 Chitrotpala, 11, 247, 470
 Devi, 9, 11, 14, 466, 550
 Dhamra, 9, 12, 13
 Genguti, 9, 12, 13, 248, 469
 Gobari, 468, 1054
 Hansua, 15, 466
 Kani, 462
 Kathjodi, 11, 102, 107, 239, 299,
 428
 Kharasrota, 462, 463
 Kharsuan, 9, 12, 13, 246
 Kimiria, 9, 12, 13
 Kuakhai, 9, 11, 245, 428, 1014
 Mahanadi, 7, 9, 10, 14, 15, 17, 21,
 237, 239, 241, 242, 259, 290,
 299, 406, 408, 422, 427, 428,
 431, 549, 570, 573
 Nuna, 11
 Paika, 11
 Prachi, 1060
 Sapua, 467
 River System, 7, 11
 RLEGP, 508
 Roads & Buildings, 694
 Rotary Club, 997
 Rumania, 336
 Rural Water Supply and Sanita-
 tion, 708
- S**
- Saha, Feroz (Sultan), 409, 416
 Sahu, Mohapatra Nilamani, 847
 Sahu, Narasingha Charan, 846
 Sahu, Sahadeva, 859
 Sahu, Sukadeva, 846
 SAIL, 321
 Sailodbhava, 81, 82
 Saivism, 151
 Saktism, 151
 Saktivarman, 81
 Sal (T), 35, 312
 Salepur, 108, 110, 126, 304, 382,
 440, 600, 961
 Samaj, 987

- Samal, Dasaratha, 855
 Samal, Kulamani, 849
 Samal, Pranakrushna, 838
 Sambalpur, 349, 408
 Samanta Singhar, Abhimanyu, 822
 Samanta Singhar, Prana Krushna, 105, 106
 Samantaray, Govinda (Kavibhusan), 818
 Sandstone, 19, 20
 Sanitation, 891, 892
 Sanjay Smruti Siksha Sanskrutika Parishad, 808
 Sankhameri, 347
 Sanskrit Tols, 780
 Sarai, 437
 Saraks, 342
 Sarala (Goddess), 1052, 1053
 Sarangi, Udaynath, 835
 Sarala Sahitya Sansad, 806
 Sardar Vallab Bhai Patel Institute of Paediatrics, 878
 Sasanga, 1070
 Shastri, Dolagovinda, 844
 Satabhaya, 1071
 Sathipur, 419
 Satpathy, Nityananda, 875
 Satpathy, Prativa, 860
 Satyabhamapur, 993
 Scheduled Castes, 170, 605, 777, 941, 944, 945, 947, 948
 Adi Andhra, 171
 Baghuti, 171
 Bauri, 171
 Bhata, 172
 Chamar, 172
 Dewar, 172
 Dhoba, 173
 Dom, 173
 Ghuuria, 173
 Gokha, 173
 Hadi, 174
 Kandara, 174
 Kela, 174
 Mahuria, 175
 Mehtar, 175
 Pantanti, 175
 Pana, 175
 Patra tanti, 175
 Sabakhia, 176
 Siyal, 176
 Tanla, 176
 Tiar, 176
 Scheduled Tribes, 176, 605, 777, 941, 944, 945, 947, 948
 Bhumij, 178
 Ho, 178
 Juang, 178
 Kandha, 179
 Kandha Gauda, 179

- Koli, Malhar, 179
 Lodha, 180
 Matya, 180
 Munda, 181
 Sahara, 183
 Santal, 182
 Shabar, 184
 Seeds, 265
 Sendha family, 549
 Servants Society of India, 991
 Seva Samity, 995
 Sex ratio, 141
 SFDA, 508
 SFPP, 517
 Shah Jahan, 374
 Shah, Hosang, 40
 Sham-Suddin (Shaha), 409
 Sharma, Nishamani Padhi, 849
 Shree Jagannath Weavers'
 Co-operative Spinning Mills
 Ltd., 335
 Siali (T), 33, 312
 Siarimundi (H), 7
 SIDA, 37
 Sikhs, 147
 Silver filigree works, 345, 381
 Simhanath (God), 1040, 1041,
 1070
 Singh, Dharma, 123
 Singh, Jadunath, 823
 Singh, Rabindranath, 851
 Singhpur, 456, 490, 862
 Siris (T), 28, 35, 312
 Sisoo (T), 33, 35, 312
 Slum, 908
 Small Scale Industries, 338
 Smallpox, 869, 894
 Soapstone, 23
 Sobhaniya Shikshashram, 996
 Soil, 258, 259
 Soil Conservation, 237, 721
 Somavamsi, 85, 501
 Sompur, 416
 Sonapur, 413
 Sri Aurovindo Srikhetra, 996
 Sri Caitanya, 99, 151
 Srichandan, Brajabihari, 823
 Srichandan, Padmanath, 282
 Sri Lanka, 381
 Sriram Chandra Bhanj Medical
 College, 792
 Sriram Chandra Bhanj Medical
 College Hospital, 872
 Stamps, 620
 State Highways, 414, 416
 State Transport Authority, 424
 Statistical Organisation, 725
 Stone Carvings, 348

Subdivisions, 614
 Sukuapada, 348
 Sukinda, 2, 18, 20, 22, 40, 104,
 126, 328, 417, 539, 546, 548,
 659
 Sulabha Sauchalaya, 191, 1035
 Sundargarh, 408
 Suryavamsi, 96
 Suvarnapur, 1071
 Swain, Ramachandra, 835
 Swarajya, 989

T

Tabaquat-i-Nasiri, 409
 Tahasil, 613, 614
 Talcher, 428
 Tanla, 573
 Tangi, 600
 Tangi-Chaudwar, 327, 394
 Tarpur, 460
 Telengapentha, 349
 Temperature, 54
 Textile Industries, 340
 Tigiria, 17, 47, 110, 115, 123, 128,
 343, 349, 382, 395, 416, 437, 438,
 440, 600, 699, 771
 Tikaraparha, 10
 Tirtol, 308, 720, 961
 TISCO Ltd., 329

Tomka (H), 18, 328, 330
 Topography, 6
 Tourism, 723
 Town Planning, 694, 741
 Toynbee, 637
 Tripathy, Jamewar, 853
 Tripathy, Kunja Bihari, 836
 Tripathy, Upendra, 833
 TRYSEM, 517
 Tuberculosis, 870, 898
 Tulasi Kshetra 1054
 Tulasipur, 342
 Tunga, Nityananda, 124
 Turtle (Rep.), 49, 51

U

Udayagiri, 7, 98, 436, 762, 1072
 Unani Hospital, 886
 UNICEF, 321
 Union Boards, 731
 United India Insurance Company
 Ltd., 372
 Universe, 804
 Upadhyaya, Narahari, 850
 Urdu, 1031
 Utkal, 81, 87, 107
 Utkal Bharati Smruti Sansada, 808
 Utkal Dipika, 106, 986
 Utkalamani Anchalika Club, 808

Utkal Sahitya, 106

Utkal Sahitya Samaj, 802

Utkal Sangeet Samaj, 796

Utkal Tannery, 321

V

Vaishnavism, 151

Vanadium, 337

Vedavyasa, 12

Verma, Gyanindra, 842

Veterinary, 304

Vidyadhar, Govinda, 99

Vigilance, 648

Viraja (Goddess), 1049, 1050, 1070

Viraja Kshetra, 436, 1043, 1046

Vizagapattam, 428

W

Wakfs, 727

WALMI, 270

Water Supply, 904, 906, 907, 908

Weather, 55

Weavers, 342

Wild Life, 30, 39, 40, 51

Wind, 55

Wireless, 442

Wood Carvings, 347

World Bank, 269, 271, 301

World War I, 381

X

X-Ray, 880

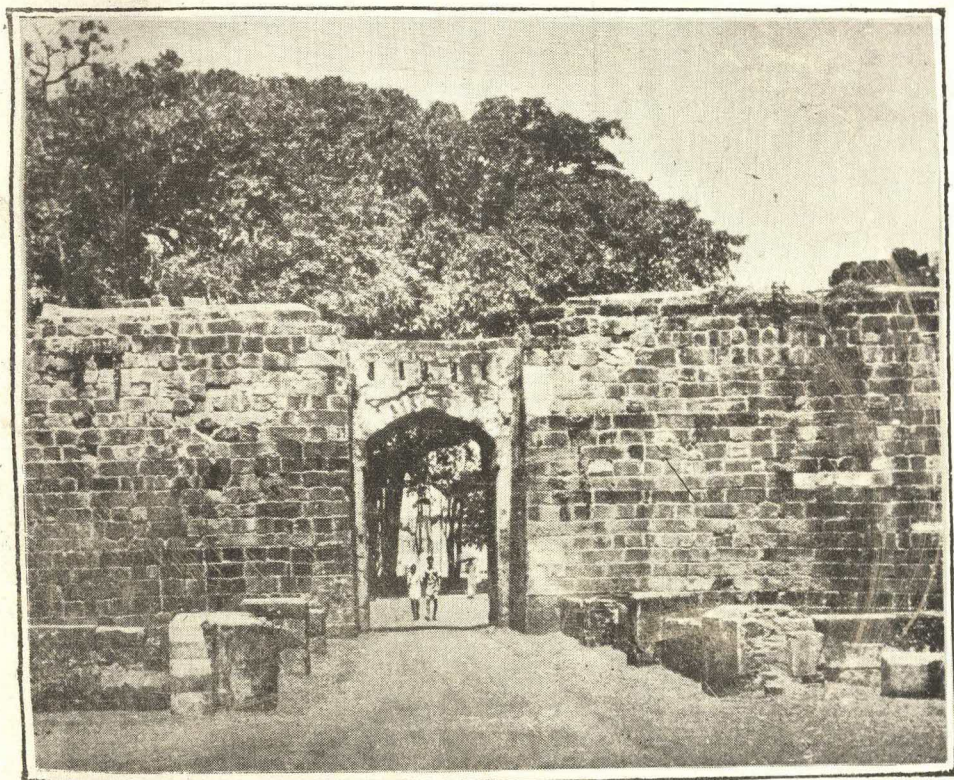
Y

Yatra, 815

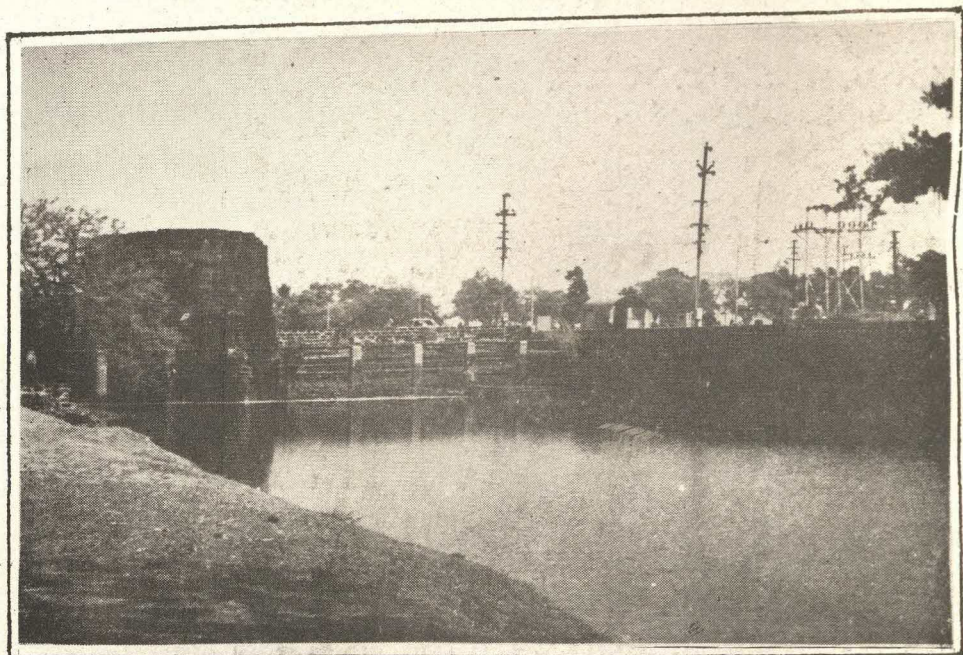
YMCA, 993

Z

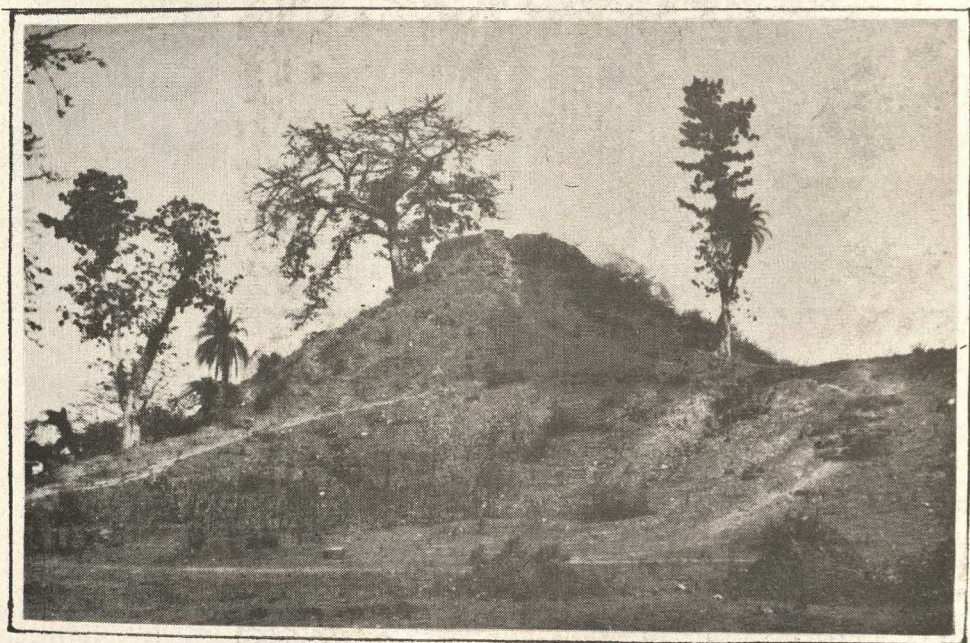
Zilla Parishad, 524, 743



Gateway of Barabati Fort, Cuttack



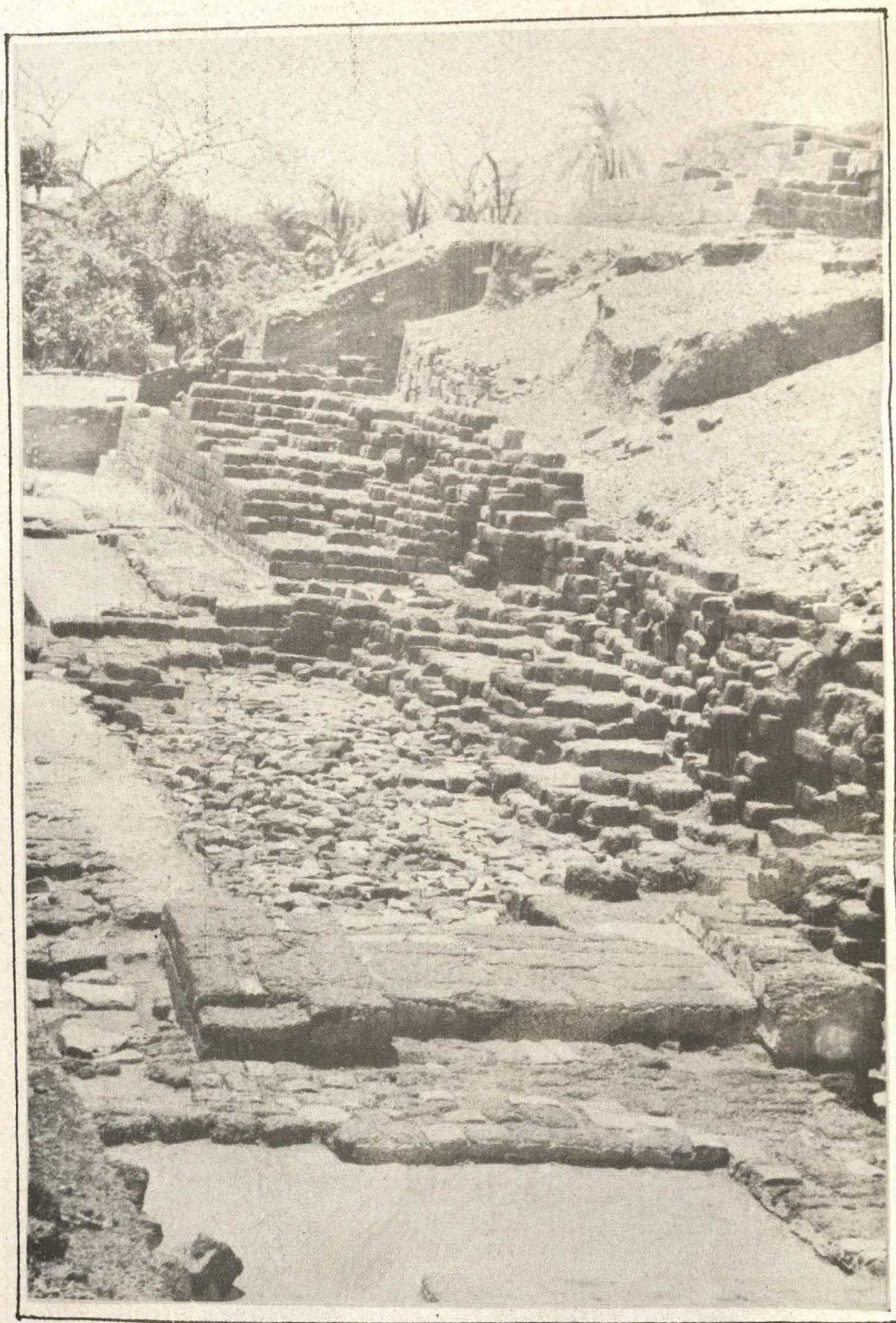
Moat of Barabati Fort, Cuttack



Ruins of Barabati Fort, Cuttack

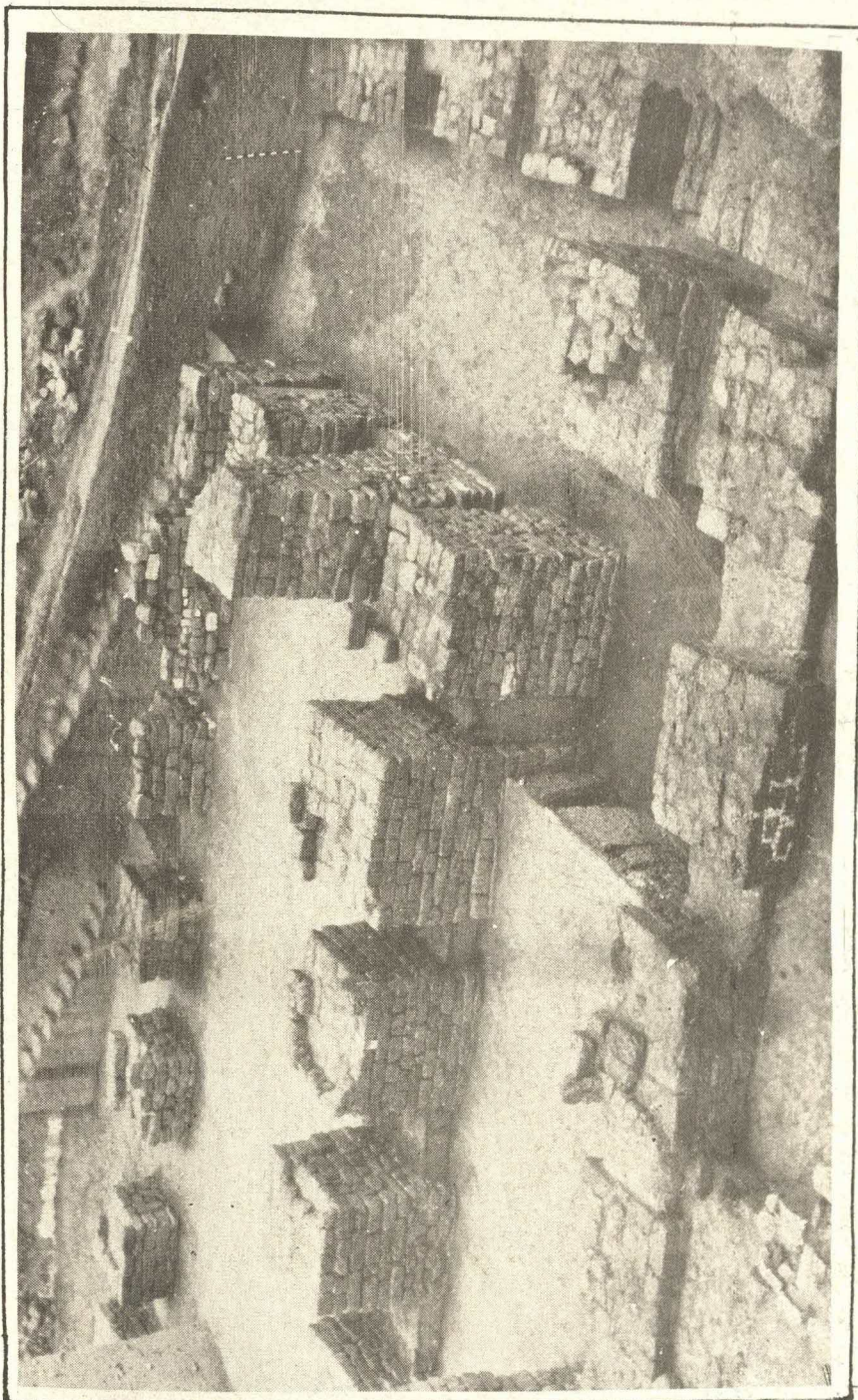


Chauri bearer from Barabati Fort



Citadel Wall, steps of the ramp in the foreground, Barabati Fort

Courtesy-Archaeological Survey of India, Excavation Branch,



Heavy foundation columns of the palace, Barabati Fort, Cuttack.

Courtesy-Archaeological Survey of India, Excavation Branch,
Bhubaneswar.



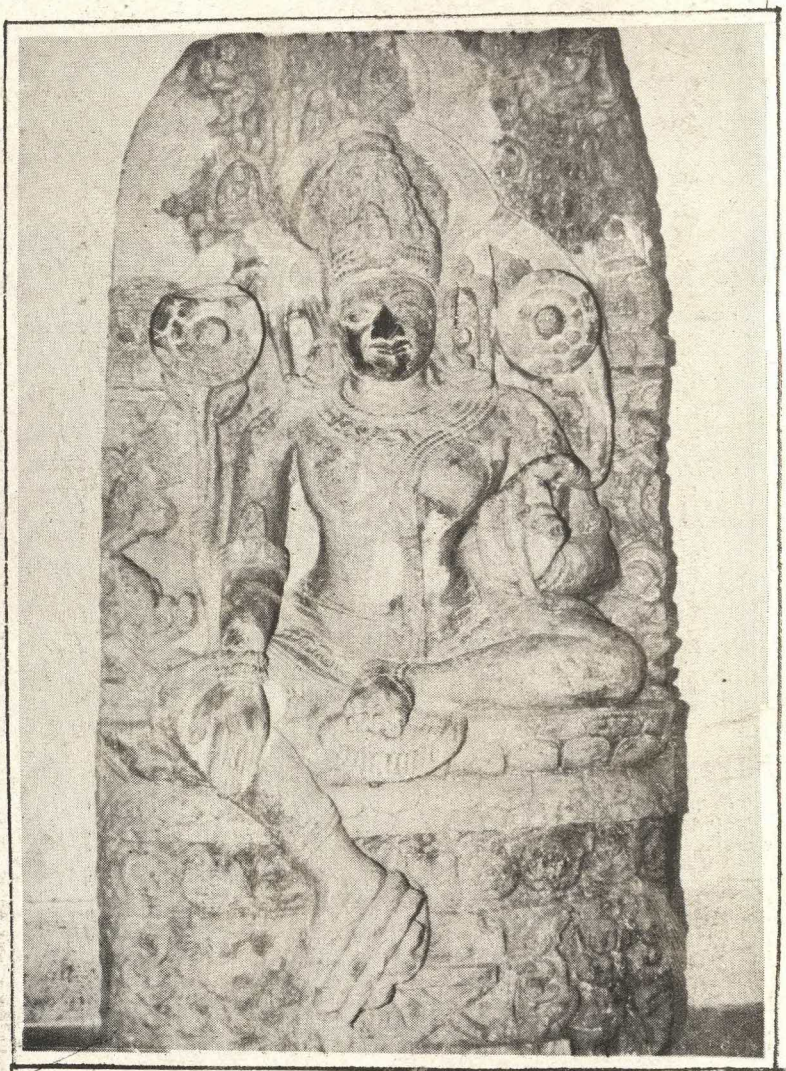
Silver coin of Shah Jahan minted at Surat, found at Barabati Fort.

Courtesy-Archeological Survey of India, Excavation Branch
Bhubaneswar.



Copper plate grant of Anangabhim Dev III Nagari, Cuttack.

Courtesy-Orissa State Museum



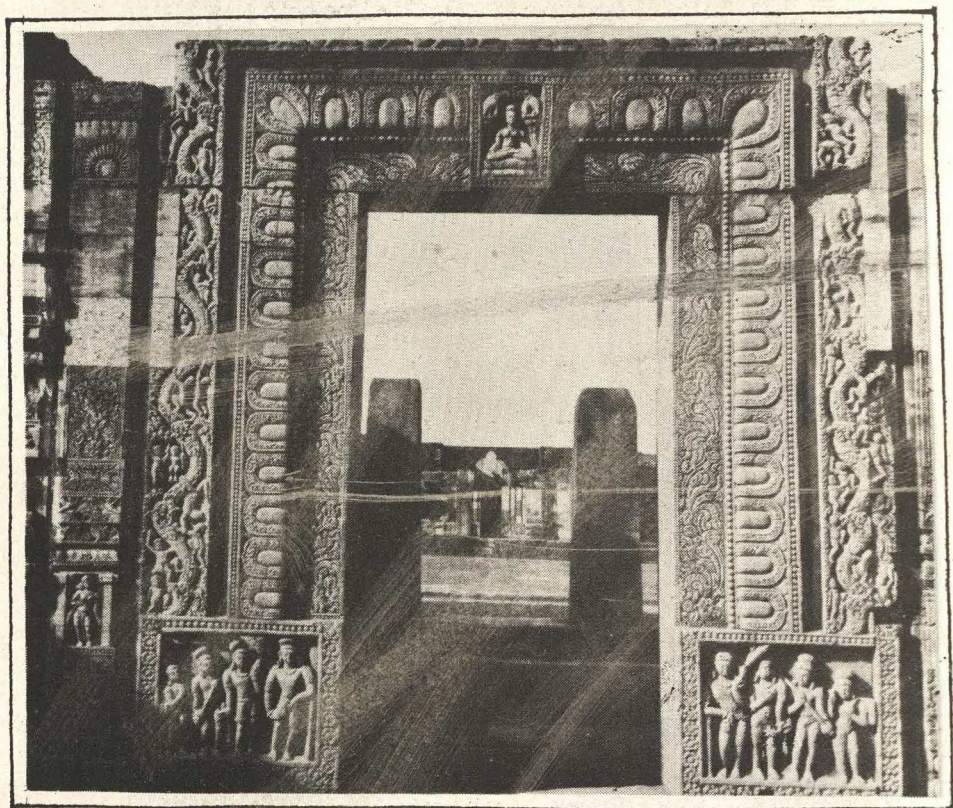
Padmapani Avolokiteswar, Vajragiri, Cuttack.

Courtesy-Orissa State Museum



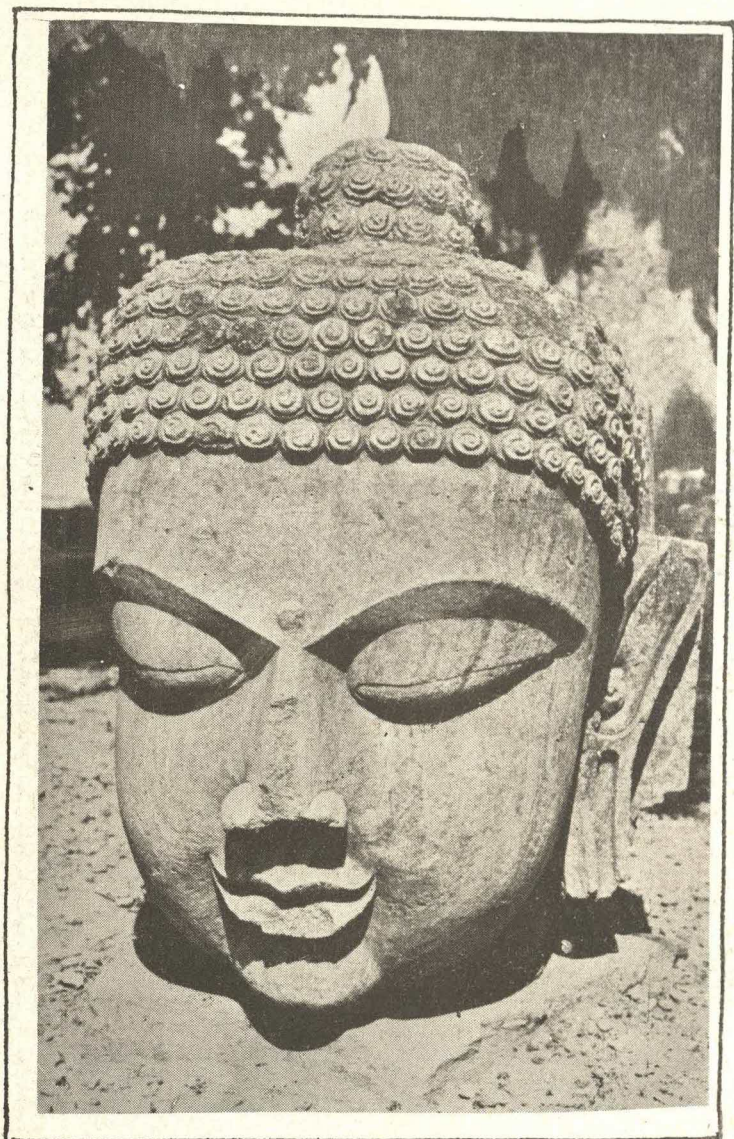
Vajrapani Avolokiteswar

Courtesy-Orissa State Museum



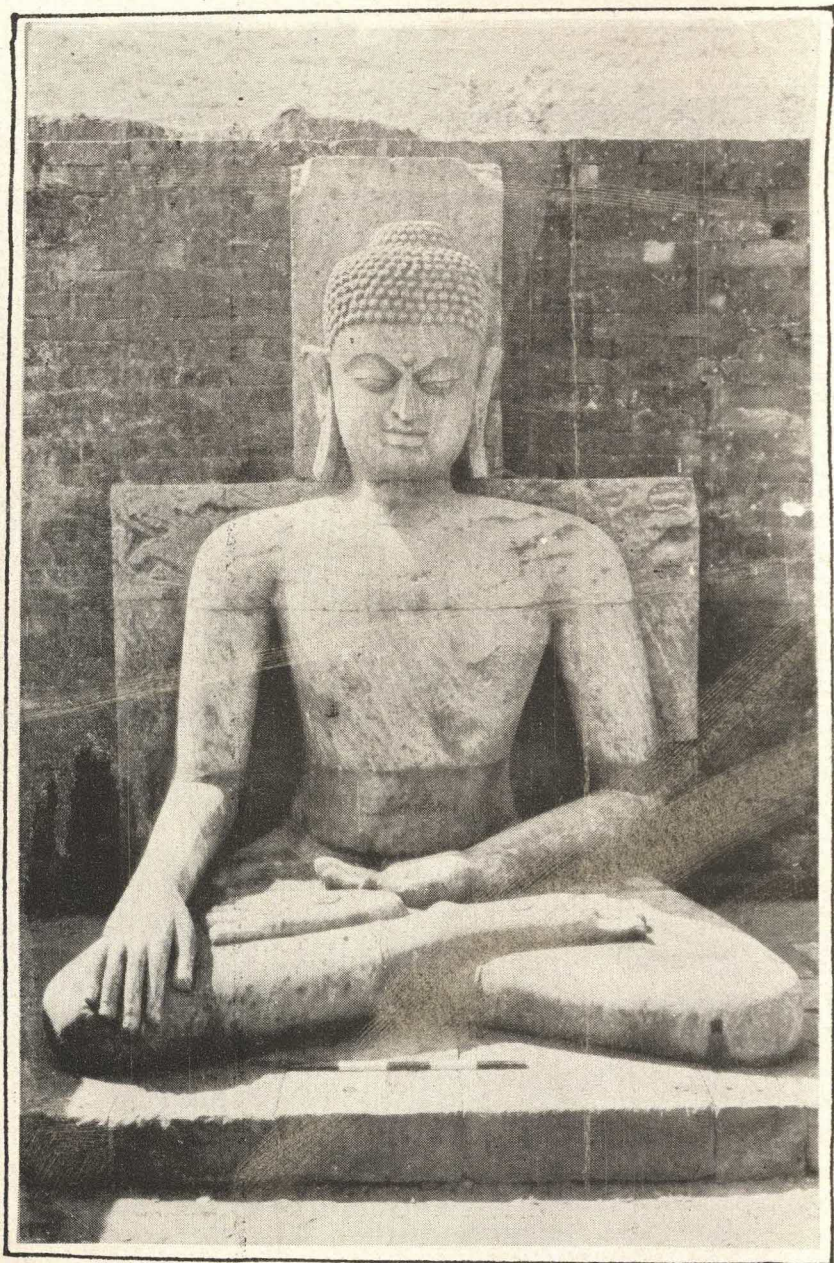
Gateway of Monastery, Ratnagiri

Courtesy-Arcaeological Survey of India, Bhubaneshwar.



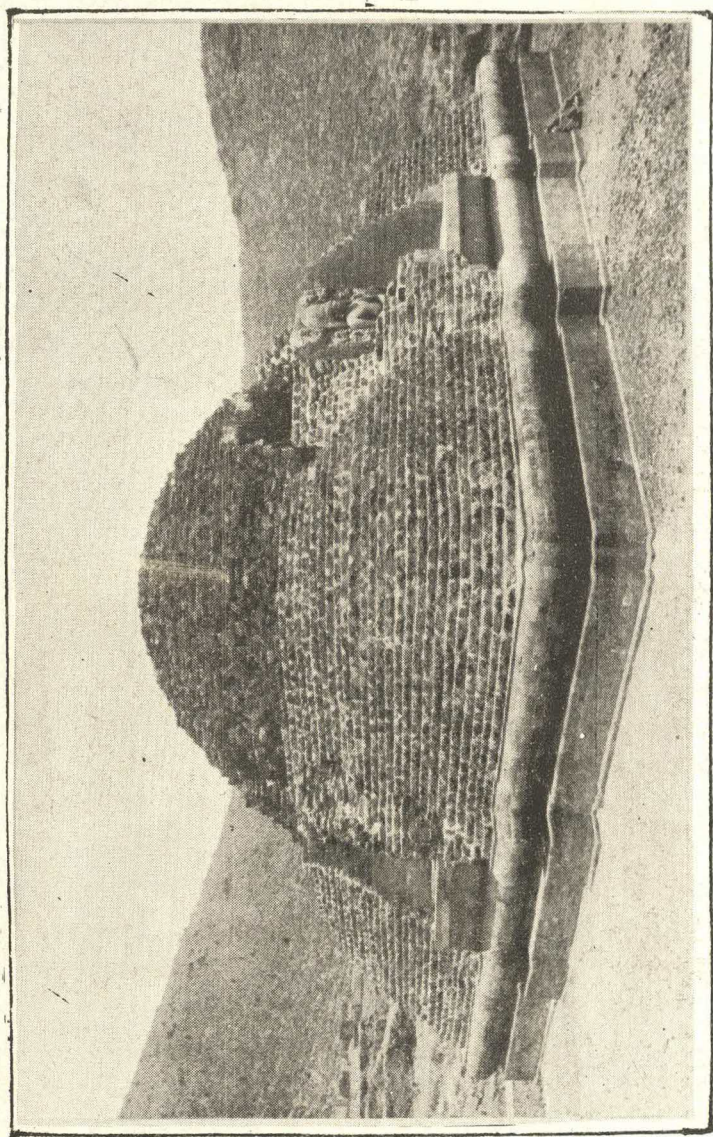
Buddha head, Ratnagiri

Courtesy-Archaeological Survey of India, Bhubaneswar.



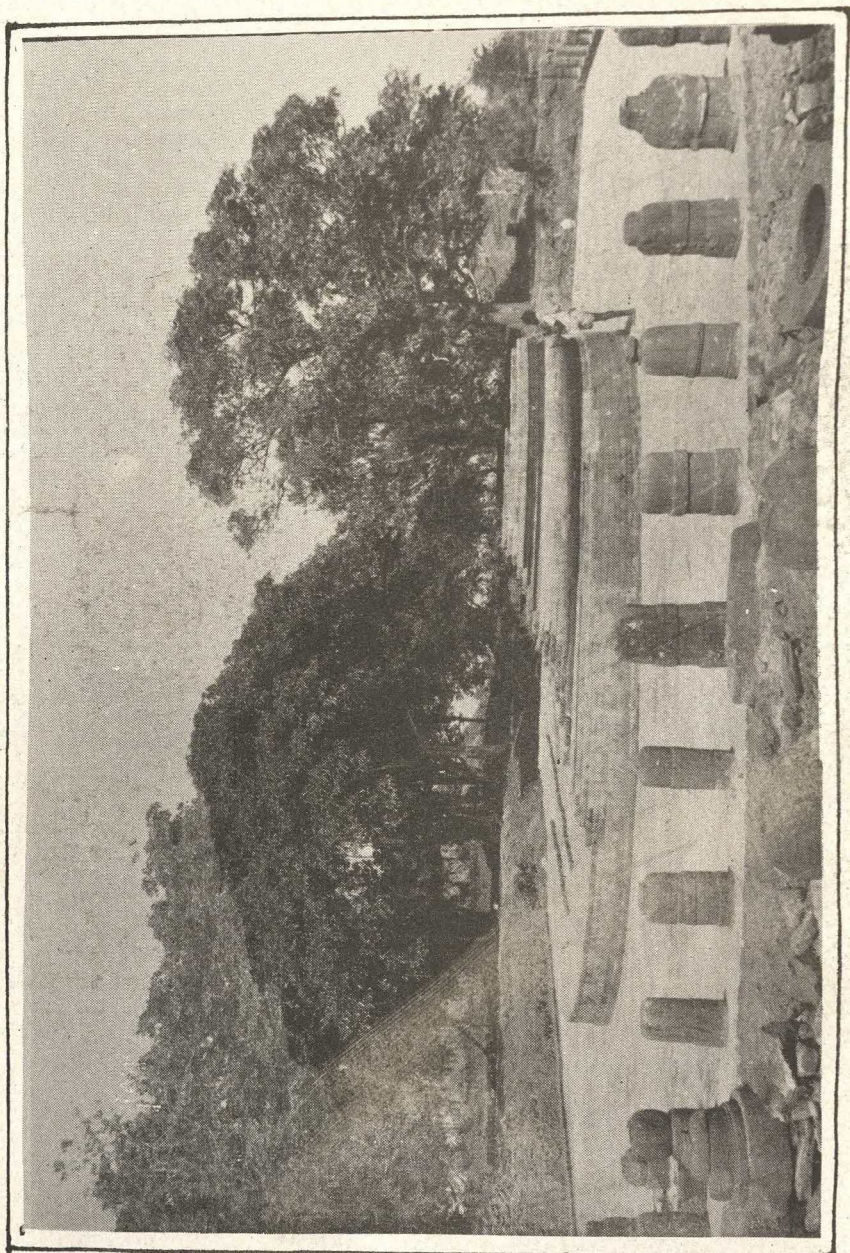
Close-up view of Buddha, Udayagiri

Courtesy-Archaeological Survey of India ,Bhubaneshwar.



General view of Stupa, Udayagiri

Courtesy-Archaeological Survey of India, Bhubaneswar.



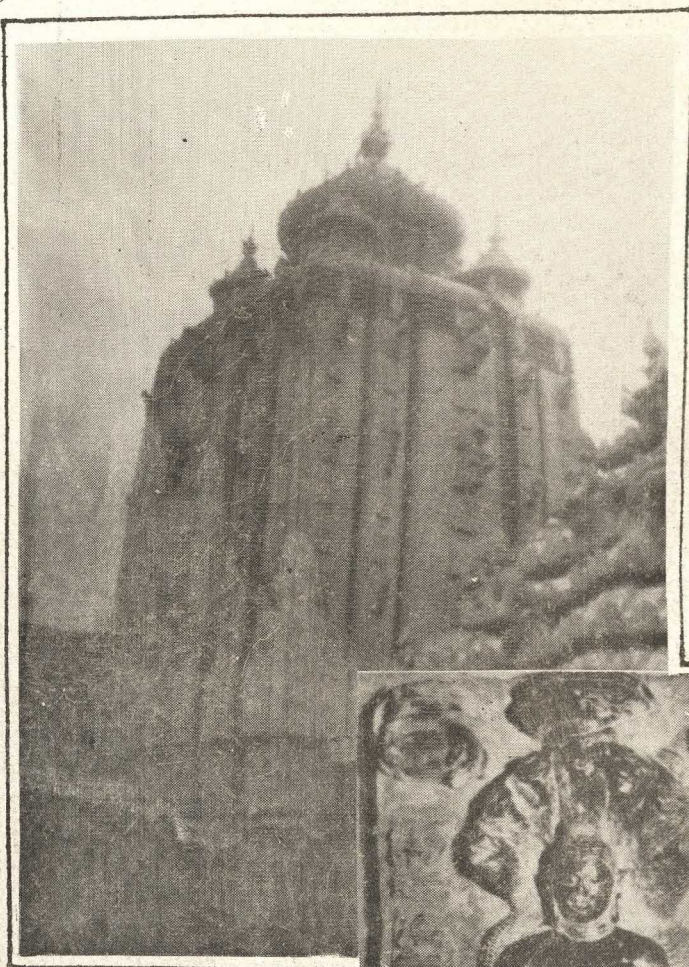
Apsidal Chhattriya, Lalitagiri

Courtesy-Archaeological Survey of India ,Bhubaneswar.



Casket found at Lalitagiri

Courtesy-Archaeological Survey of India, Bhubaneswar.



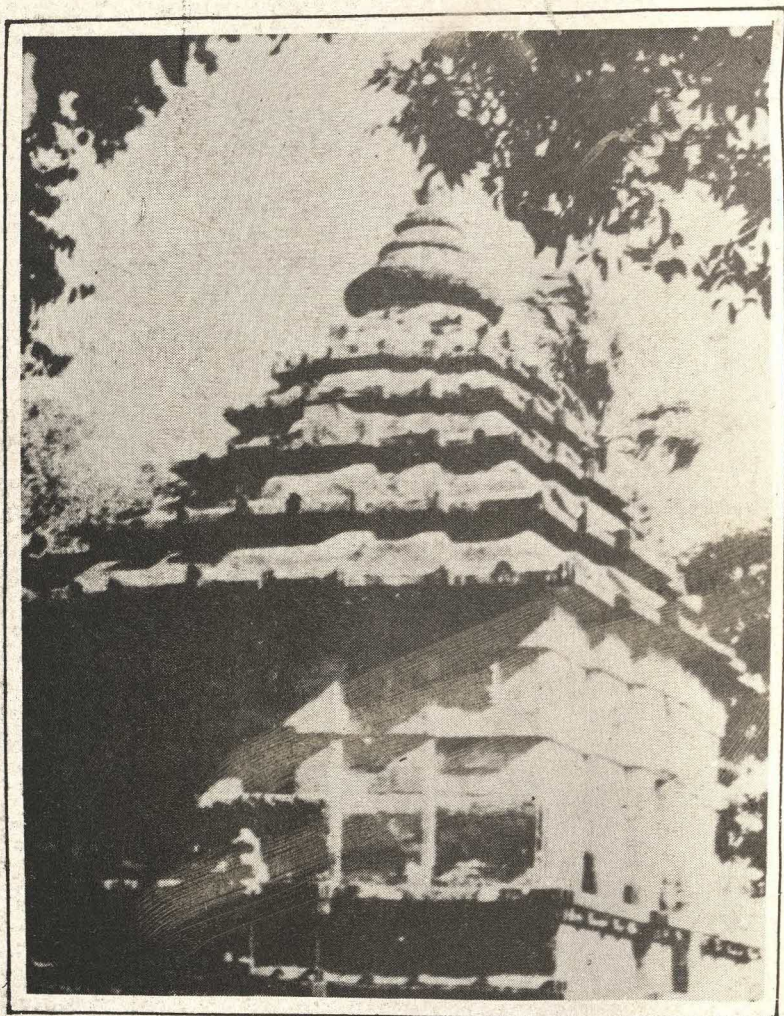
Parsvanath Jain temple, Cuttack



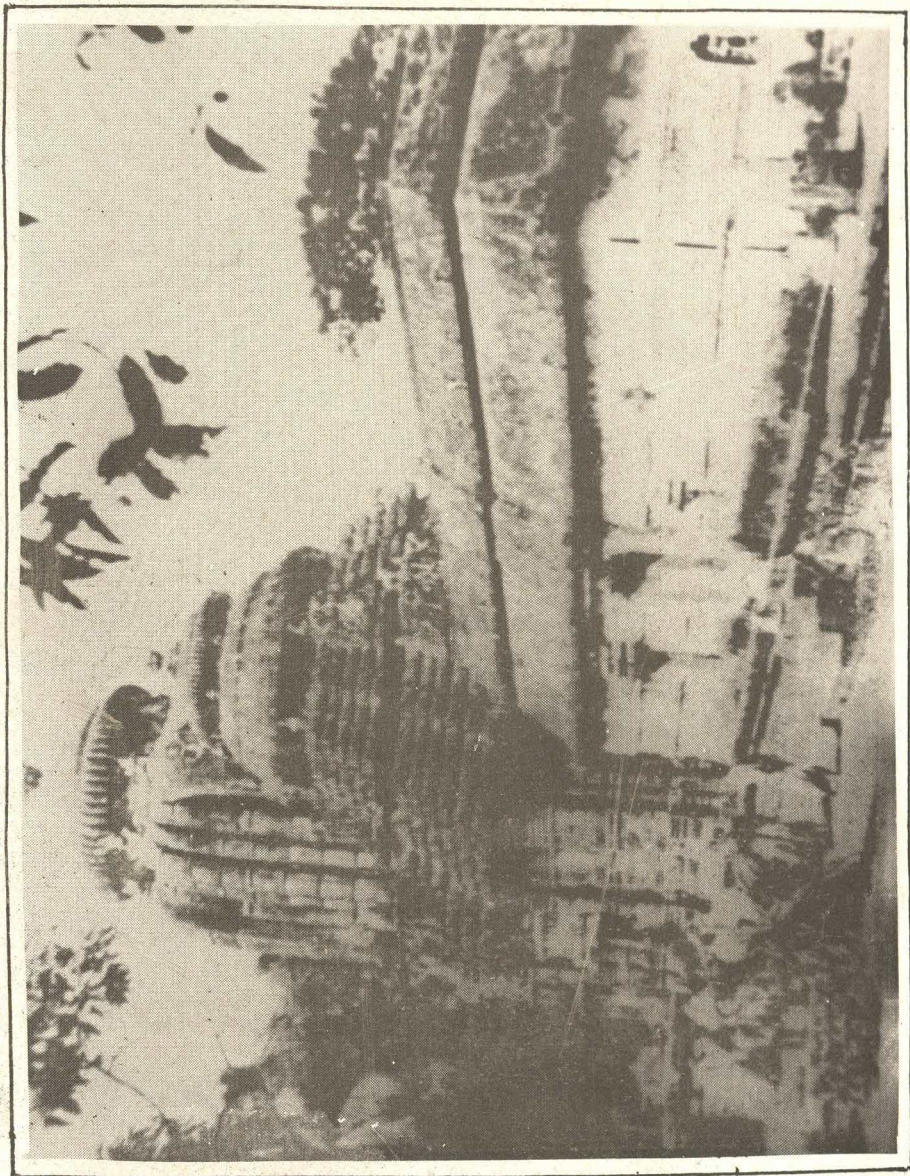
Dhabaleswar temple,
Dhabaleswar



Siddheswar temple,
Jajpur



Varaha-Nrusimha temple, Adampur



Madhavananda temple, Madhava (Niali)



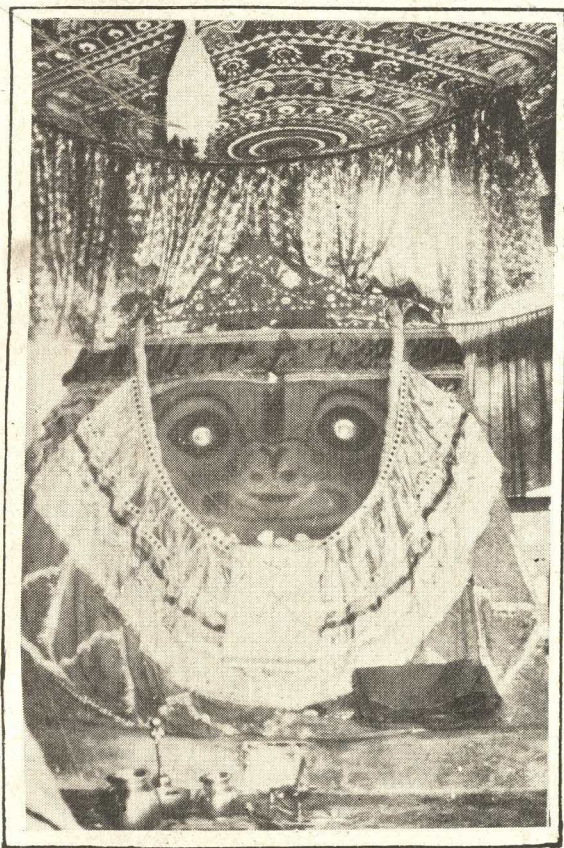
Viraja temple, Jajpur



Goddess Cuttack Chandi, Cuttack



Goddess Sarala, Jhnakada



Mahapurusa Achyutananda, Nemal

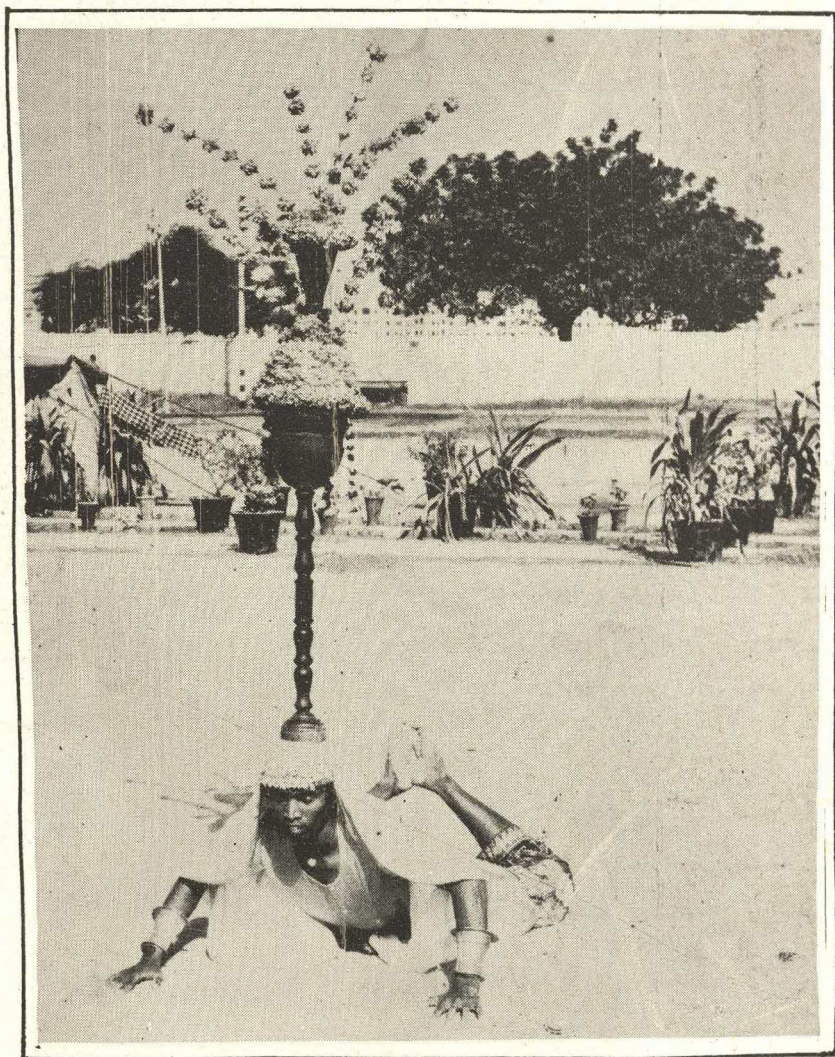


Ghoda Nacha

Courtesy-Orissa Sangeet Natak, Akademi, Bhubaneswar



Laudikhela



Ghantapatua Nacha

Courtesy-Orissa Sangeet Natak Akademi, Bhubaneshwar



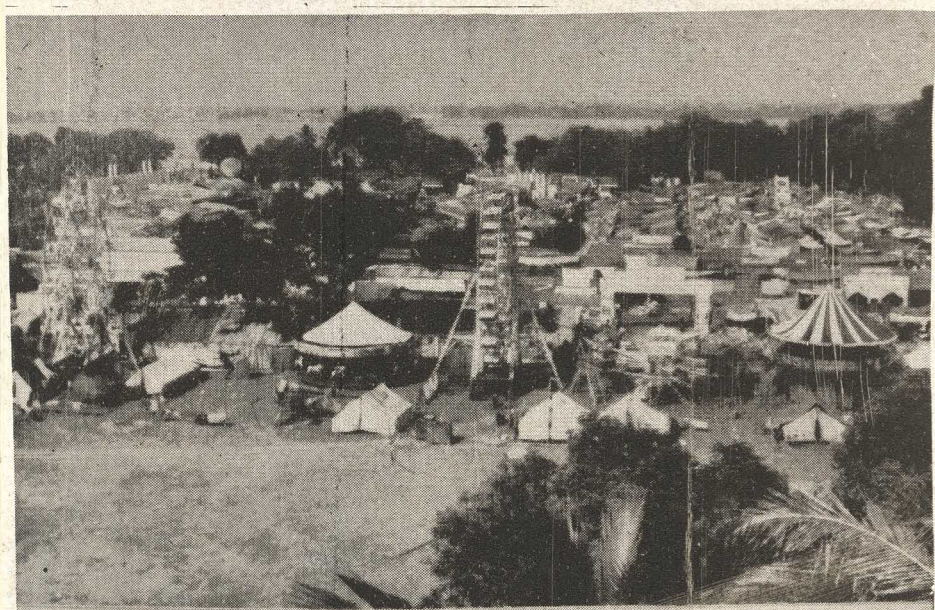
Pala



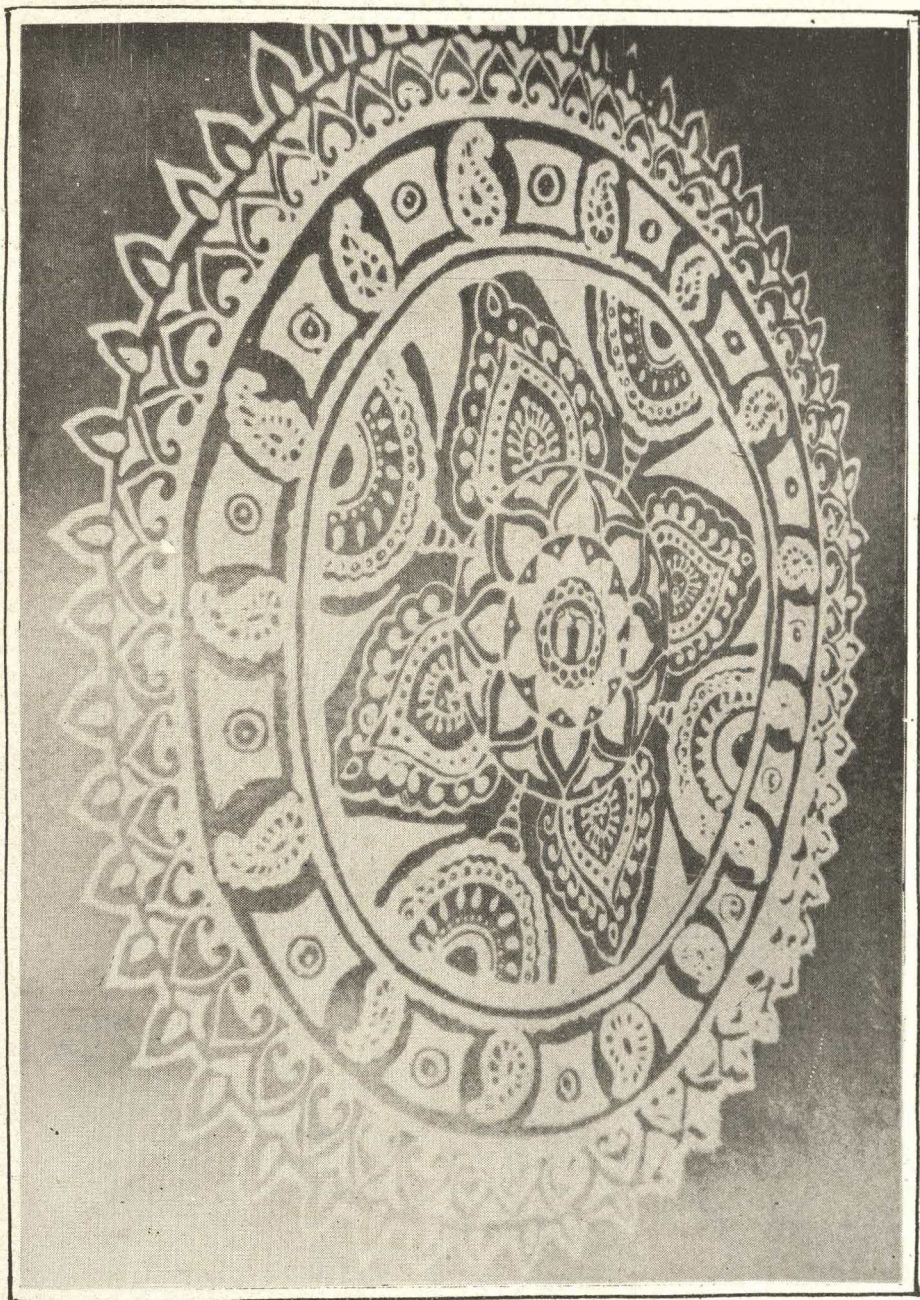
Chandi Medha of Goddess
Durga, Choudhury Bazar,
Cuttack



Clay image of Lord Mahadev, Cuttack

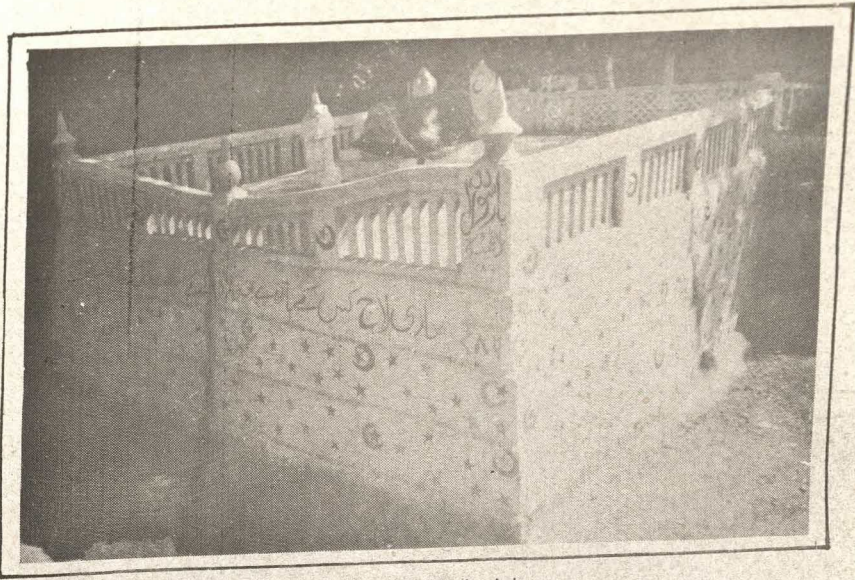


A view of Bali Jatra, Cuttack



A view of Chita

Courtesy-Orissa Lalit Kala Akademi



Major of Baba Bokhari Saheb, Jaipur

Courtesy-Commissioner of Wakfs, Orissa, Cuttack



Qudam-i-Rasool, Cuttack



Baptist Church, Mission Road, Cuttack



Paddle Thresher

Courtesy-CRRI, Cuttack

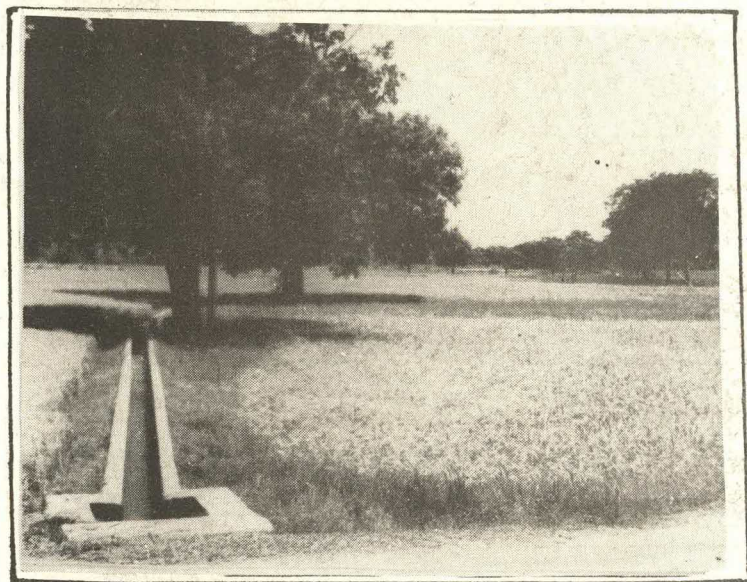


Finger Weeder

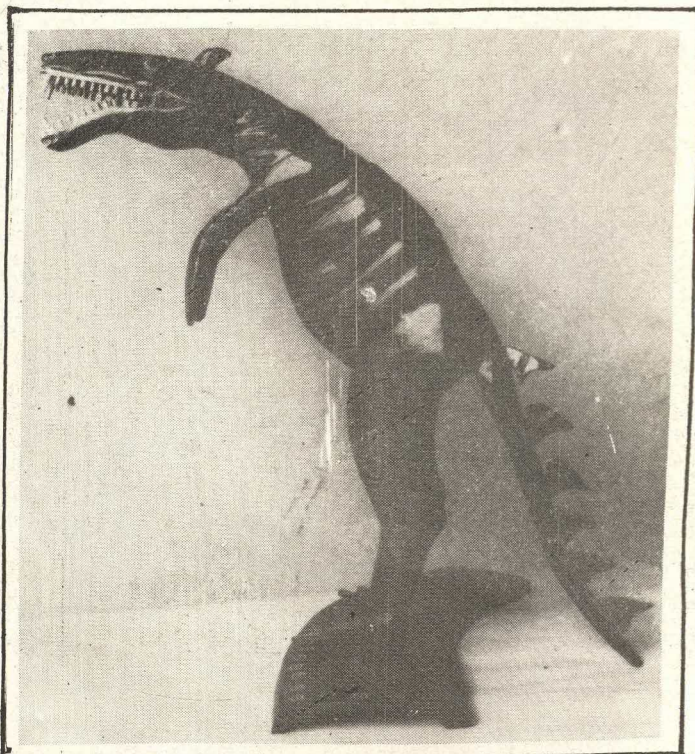
Courtesy-CRRI, Cuttack



Betel leaf cultivation (Pana Baraja)



Water management system, Bayalish Mouza

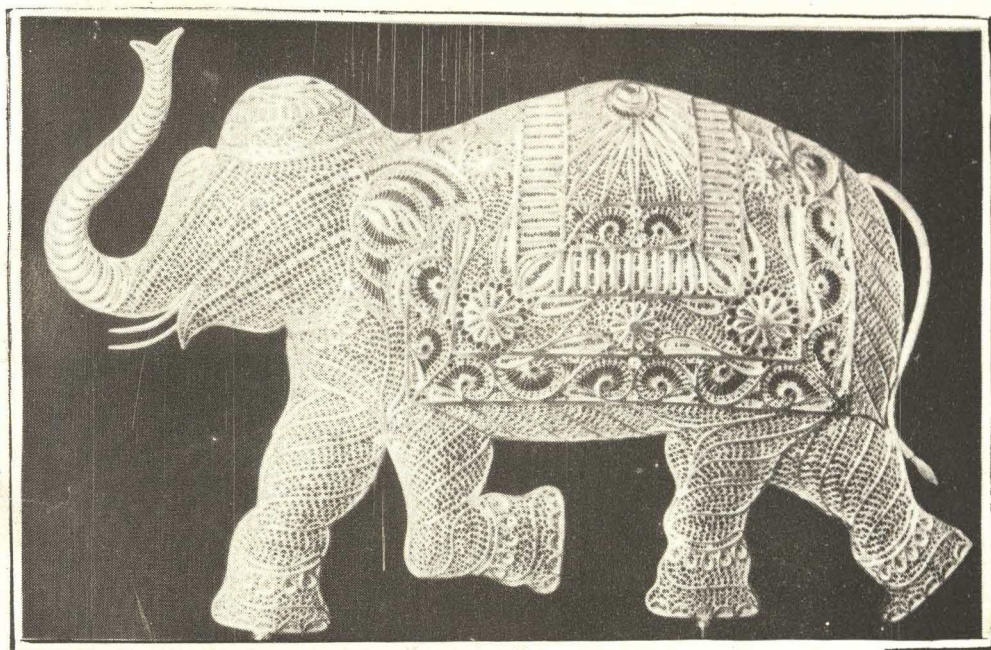


Horn Works of Cuttack

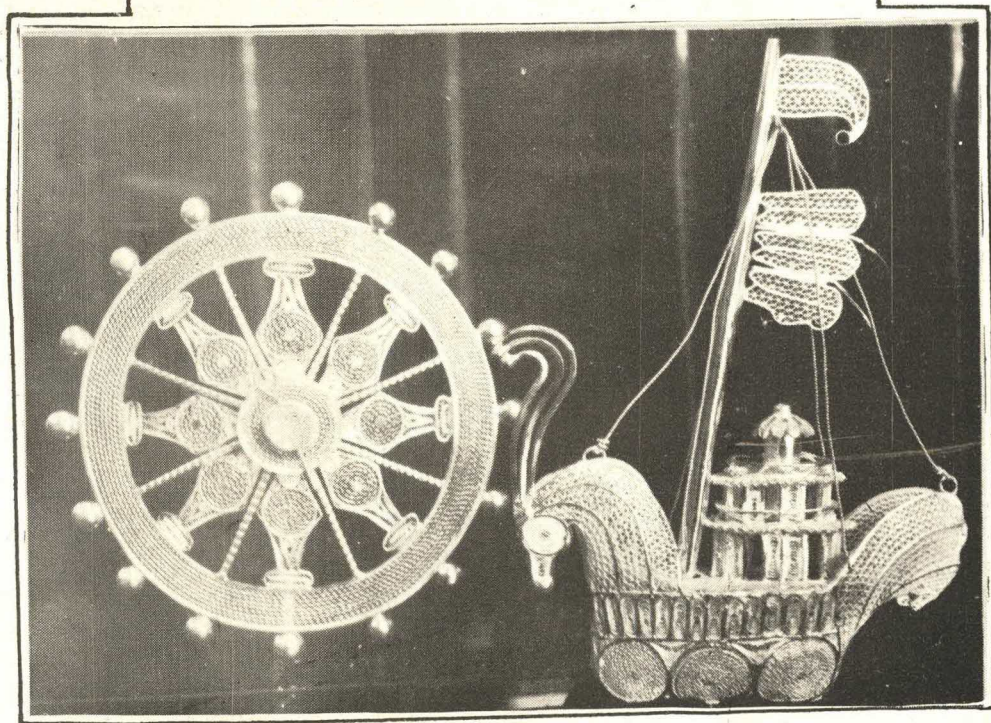
Courtesy-
Sanatana Maharana



Courtesy-Banamali Behera

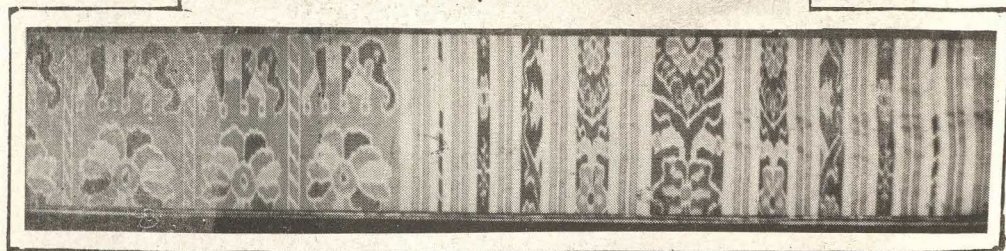


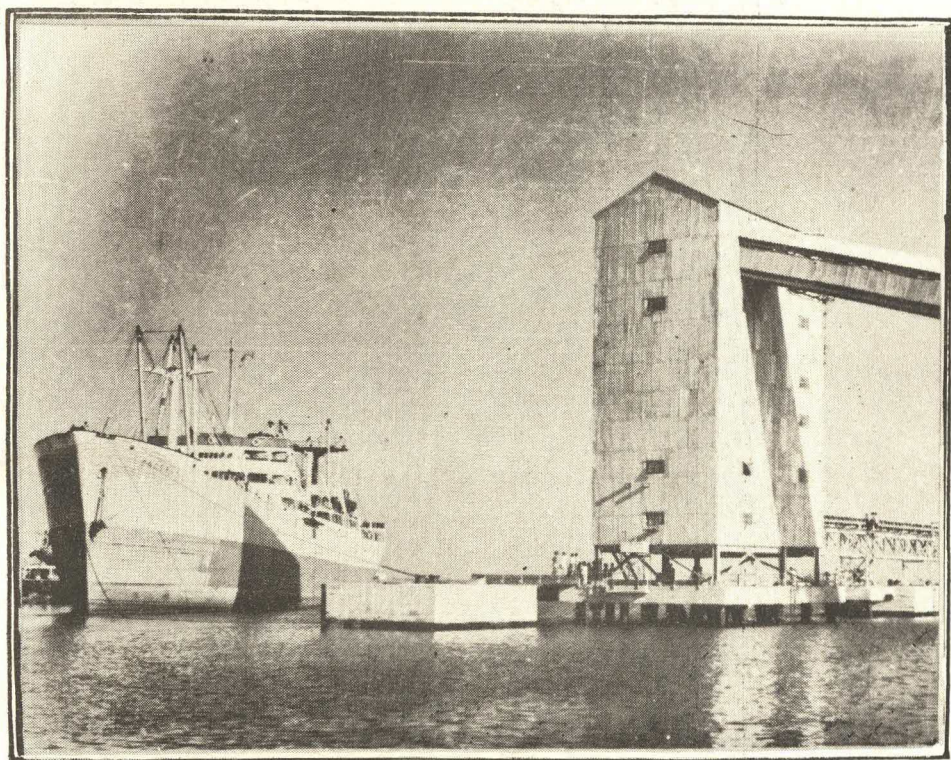
Silver Filigree Works of Cuttack





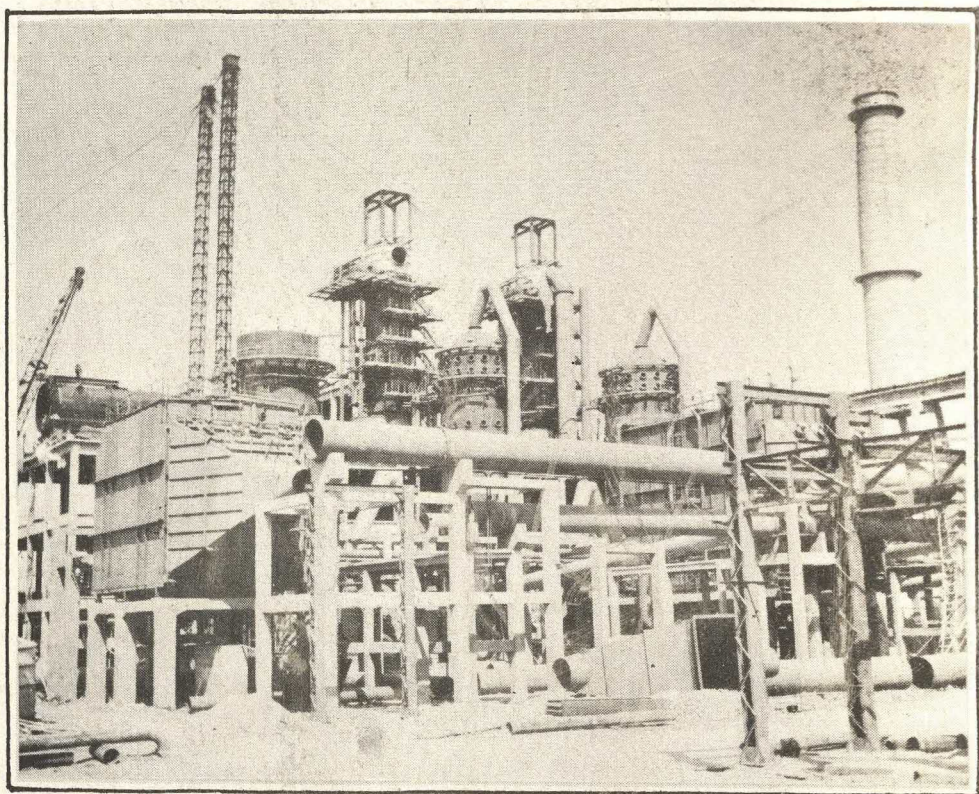
Maniabandha Sari, Maniabandha



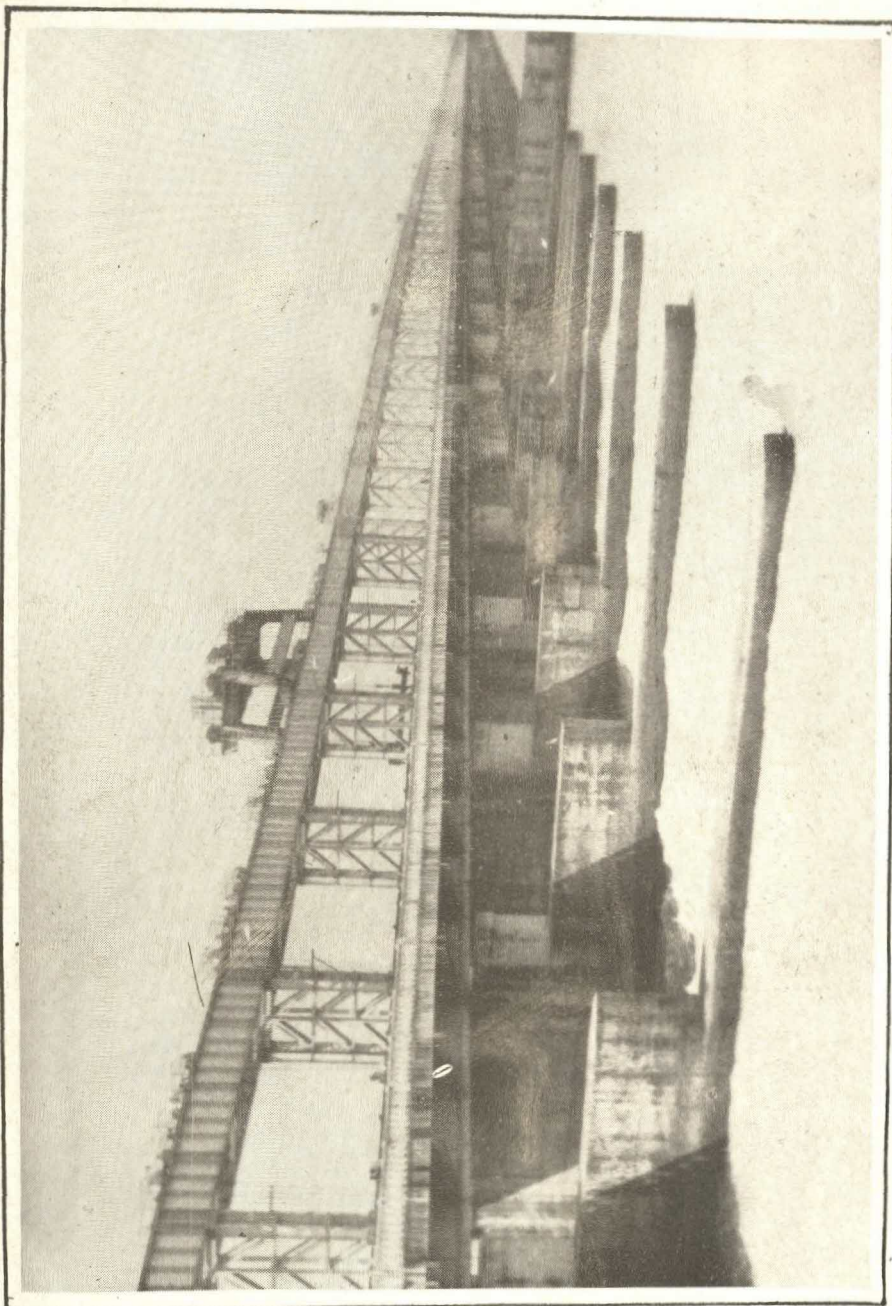


Shipyard at Paradeep

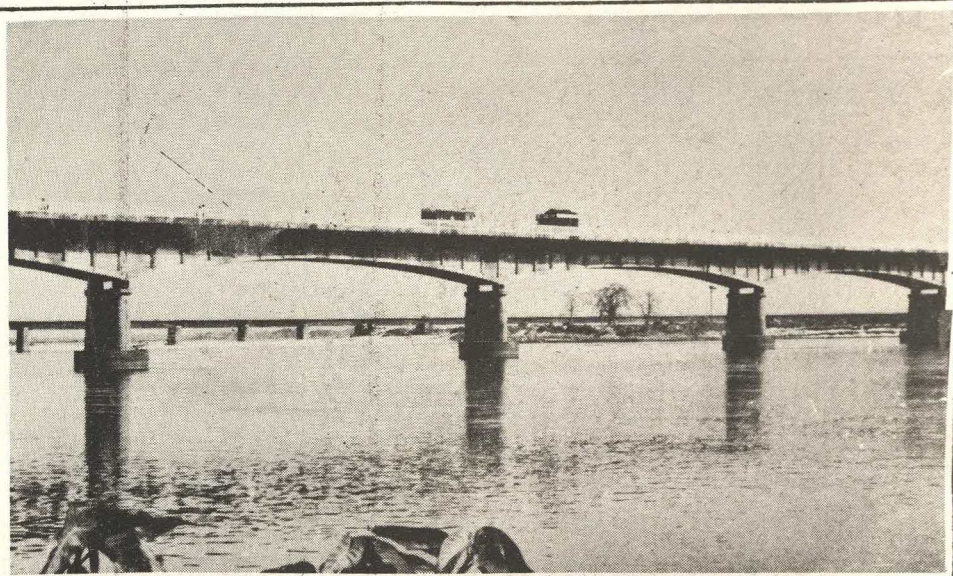
Courtesy-I & P. R., Department, Orissa



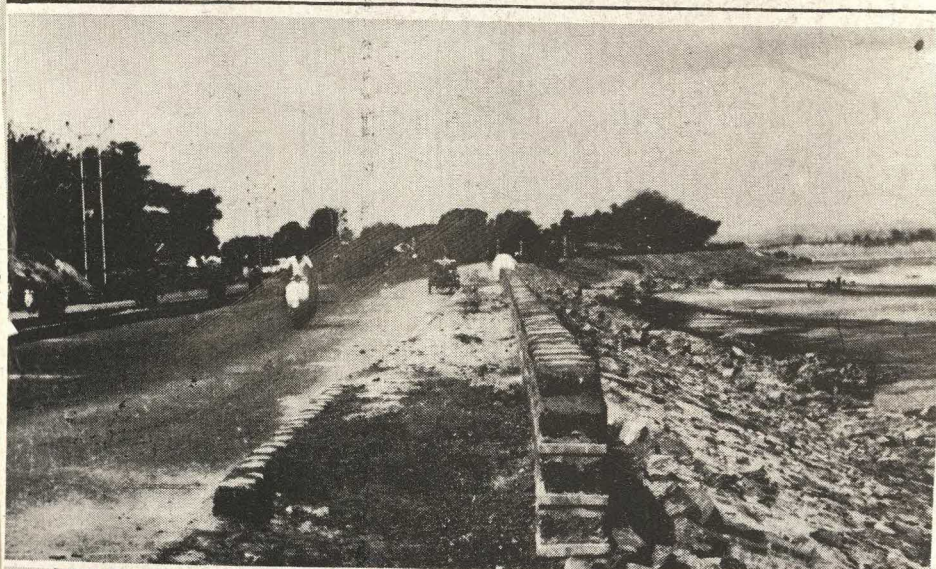
Ferrochrome Plant, Jajpur Road



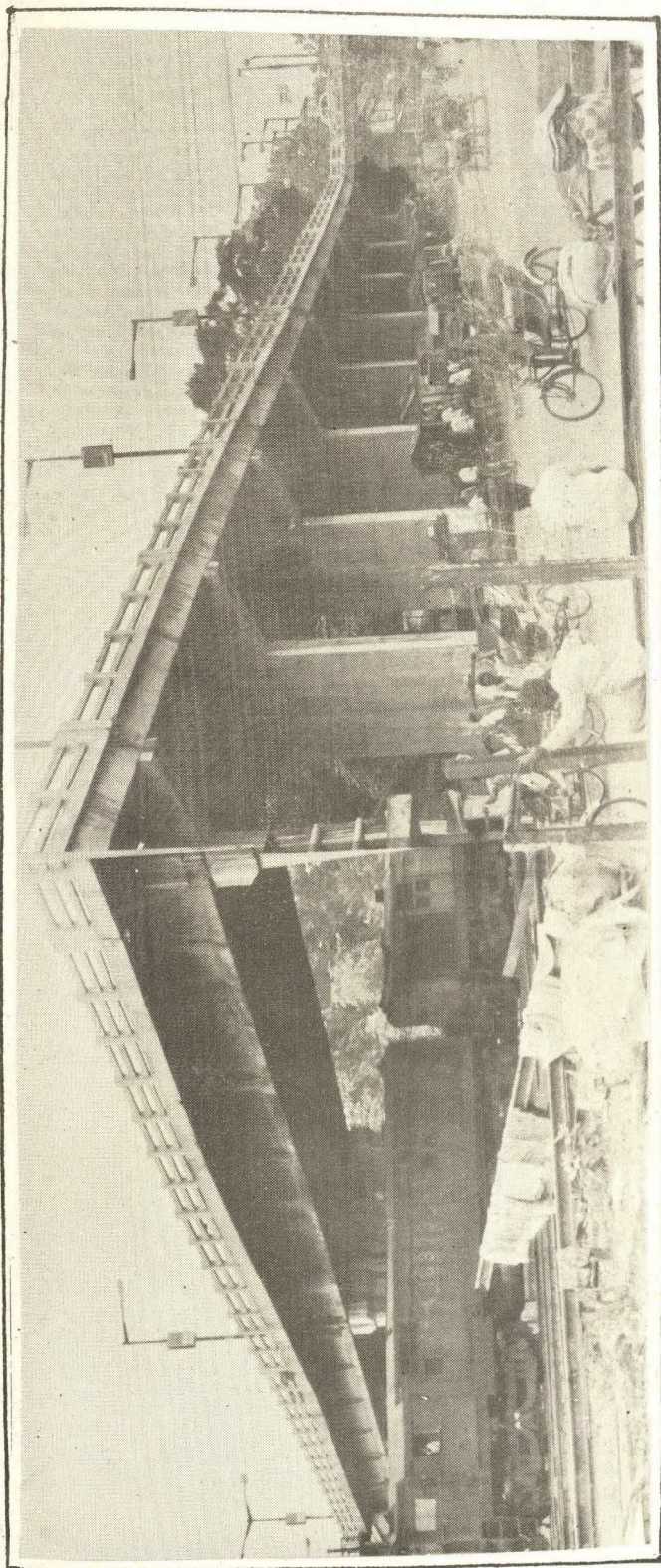
Bridge over Mahanadi Barrage, Jobra, Cuttack



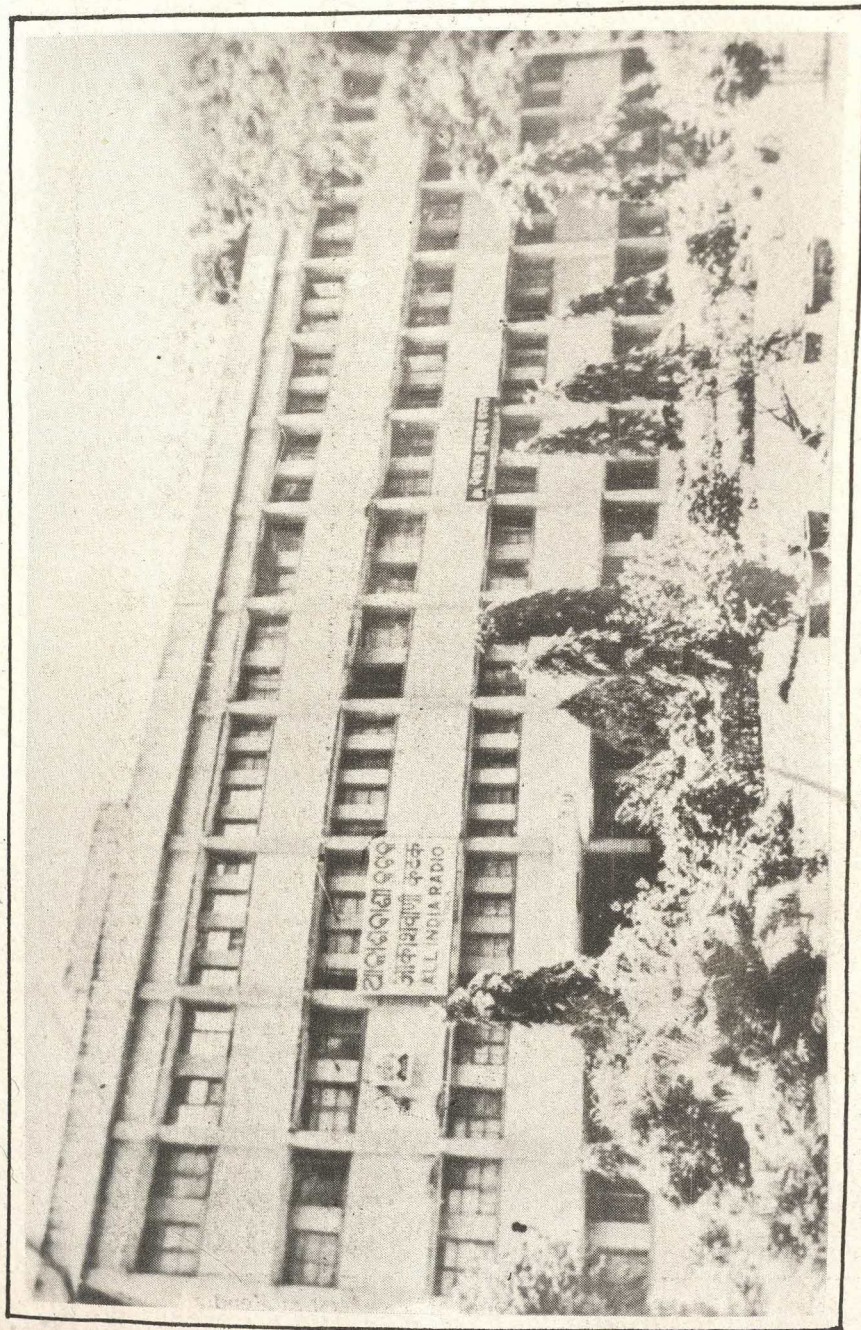
Road Bridge (foreground) and Railway Bridge (background)
over Mahanadi, Cuttack



A view of Ring-road, Cuttack



Flyover, Cuttack



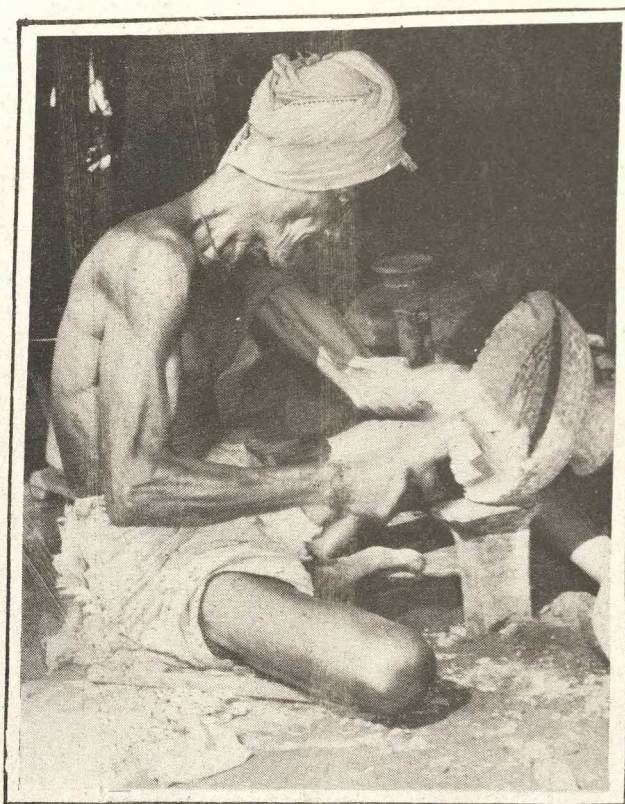
All India Radio, Cuttack

Courtesy-I & P. R. Department, Orissa



Antenna and the Transmission tower of Doordarshan Kendra, Cuttack

Courtesy-Doordarshan Kendra, Cuttack



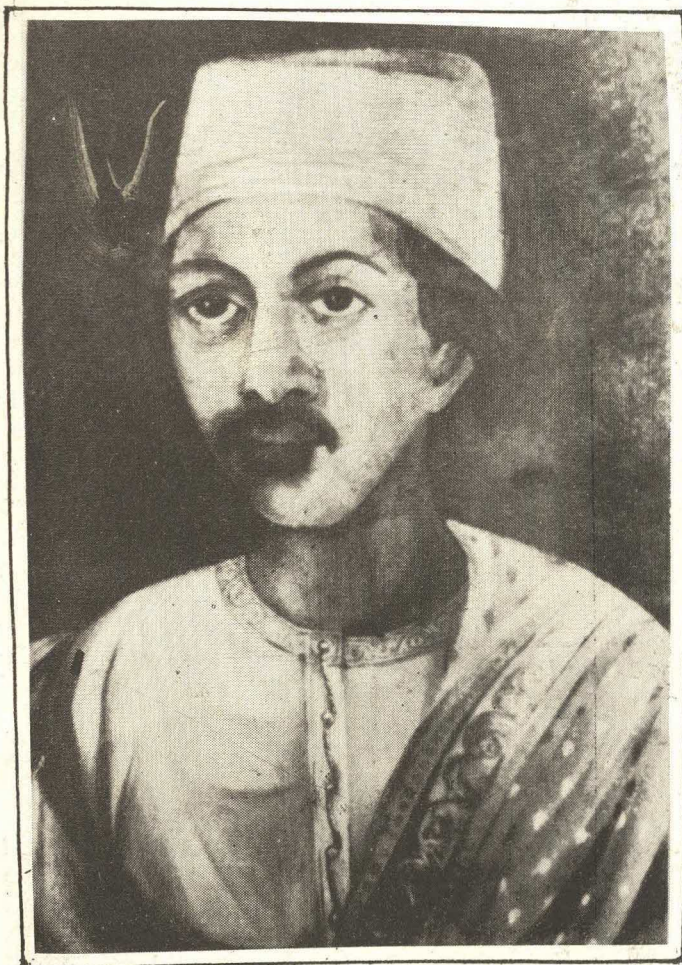
Brass and Bell-metal Work

Courtesy-DRDA, Cuttack

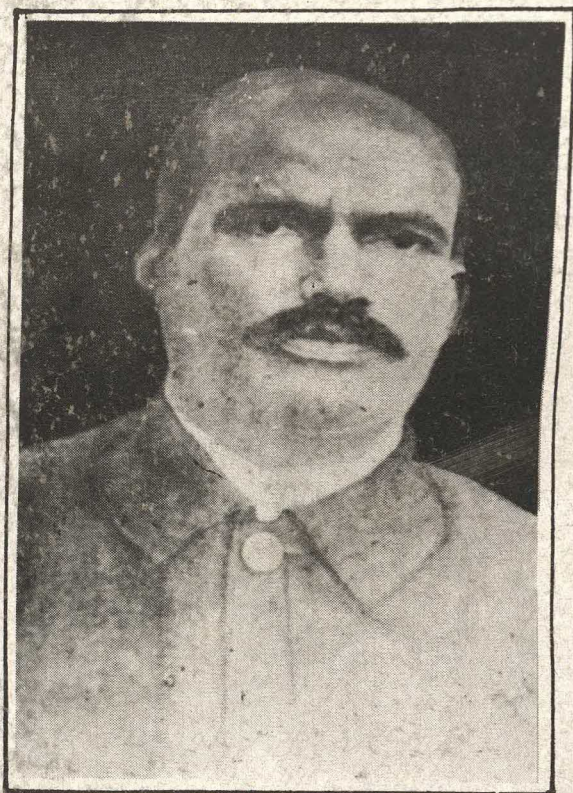


A woman cooking with the help of bio-gas

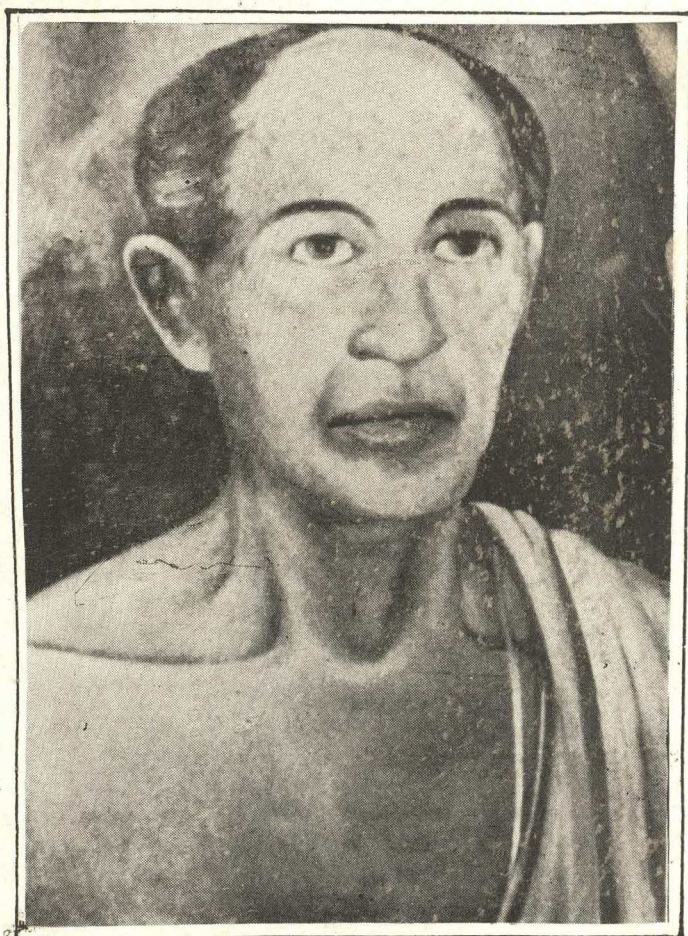
Courtesy-DRDA, Cuttack



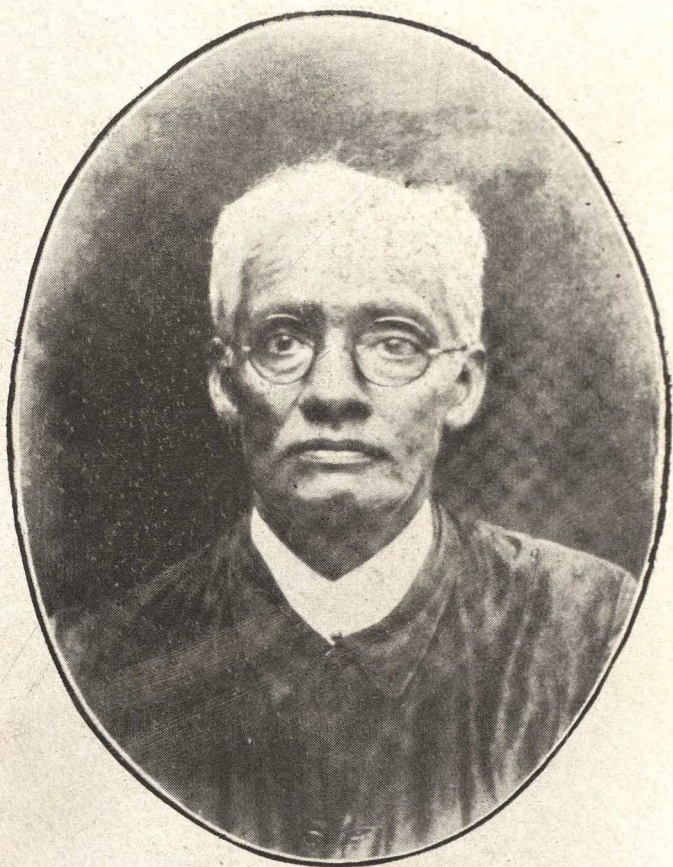
Abhimanyu Samanta Singhara



Palli Kabi Nanda Kishore Bal



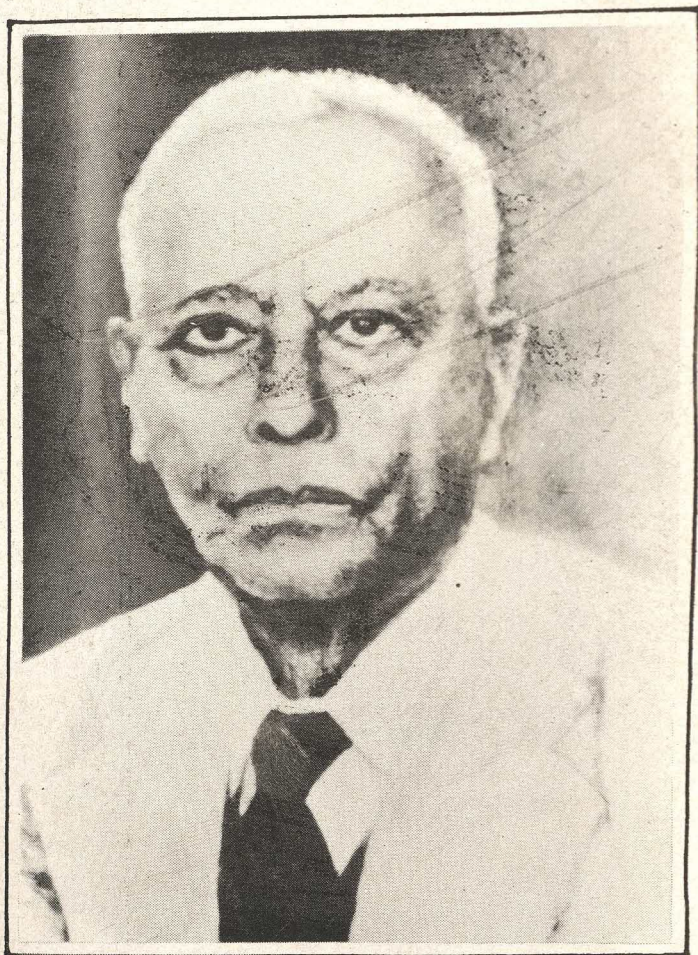
Ganakabi Baishnab Pani



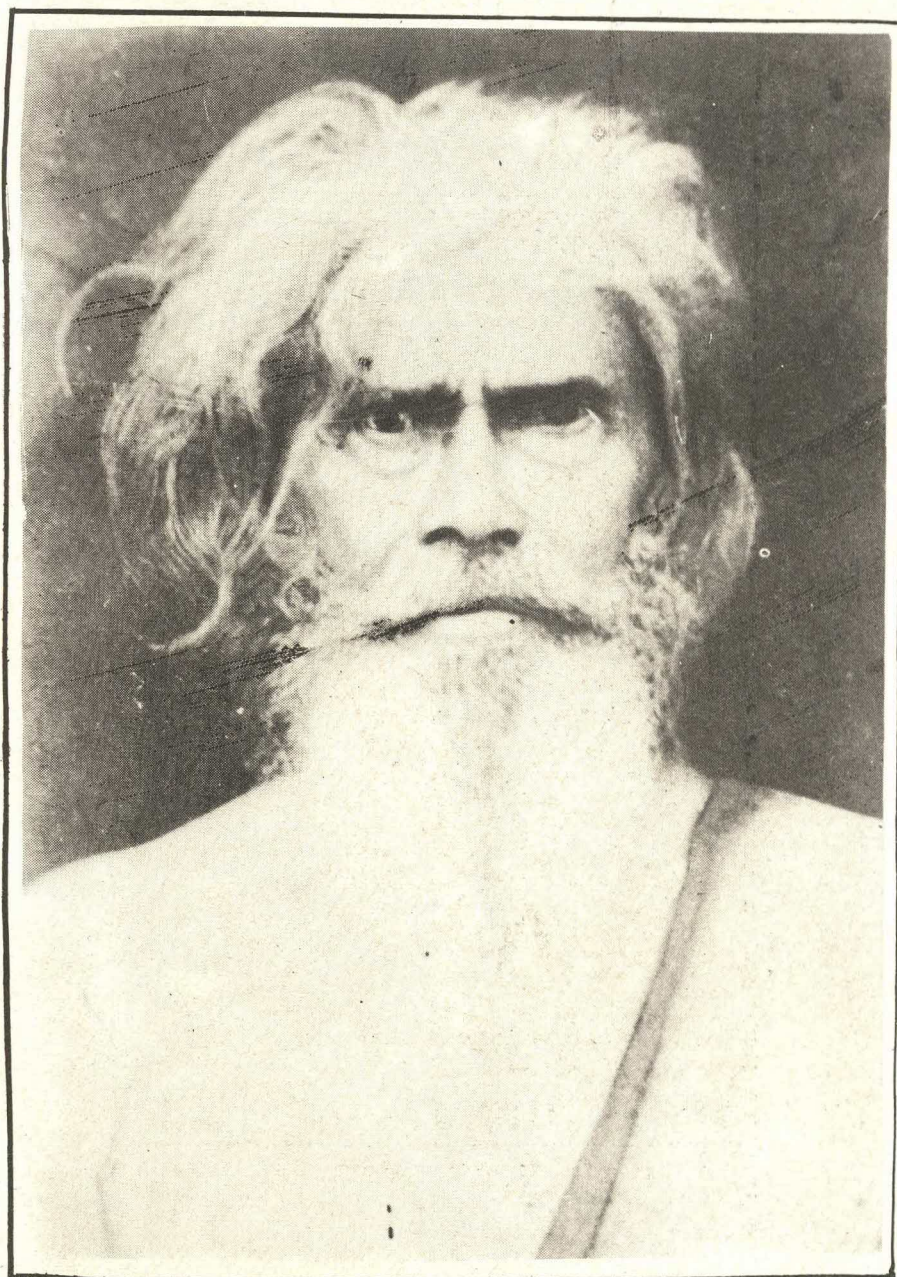
Gopal Chandra Praharaj



Netaji Subhas Chandra Bose



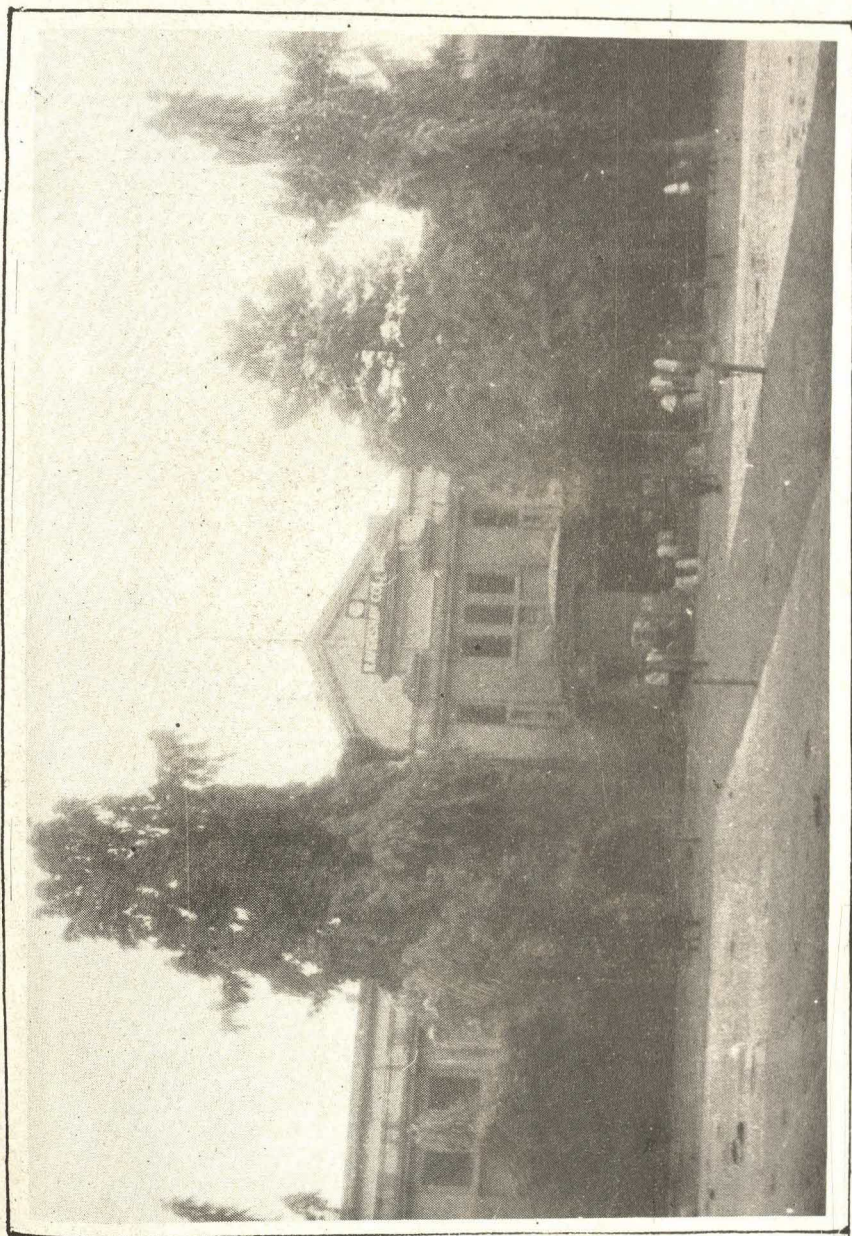
Dr. Pranakrushna Parija



Abadhuta Biswanath Das Baba

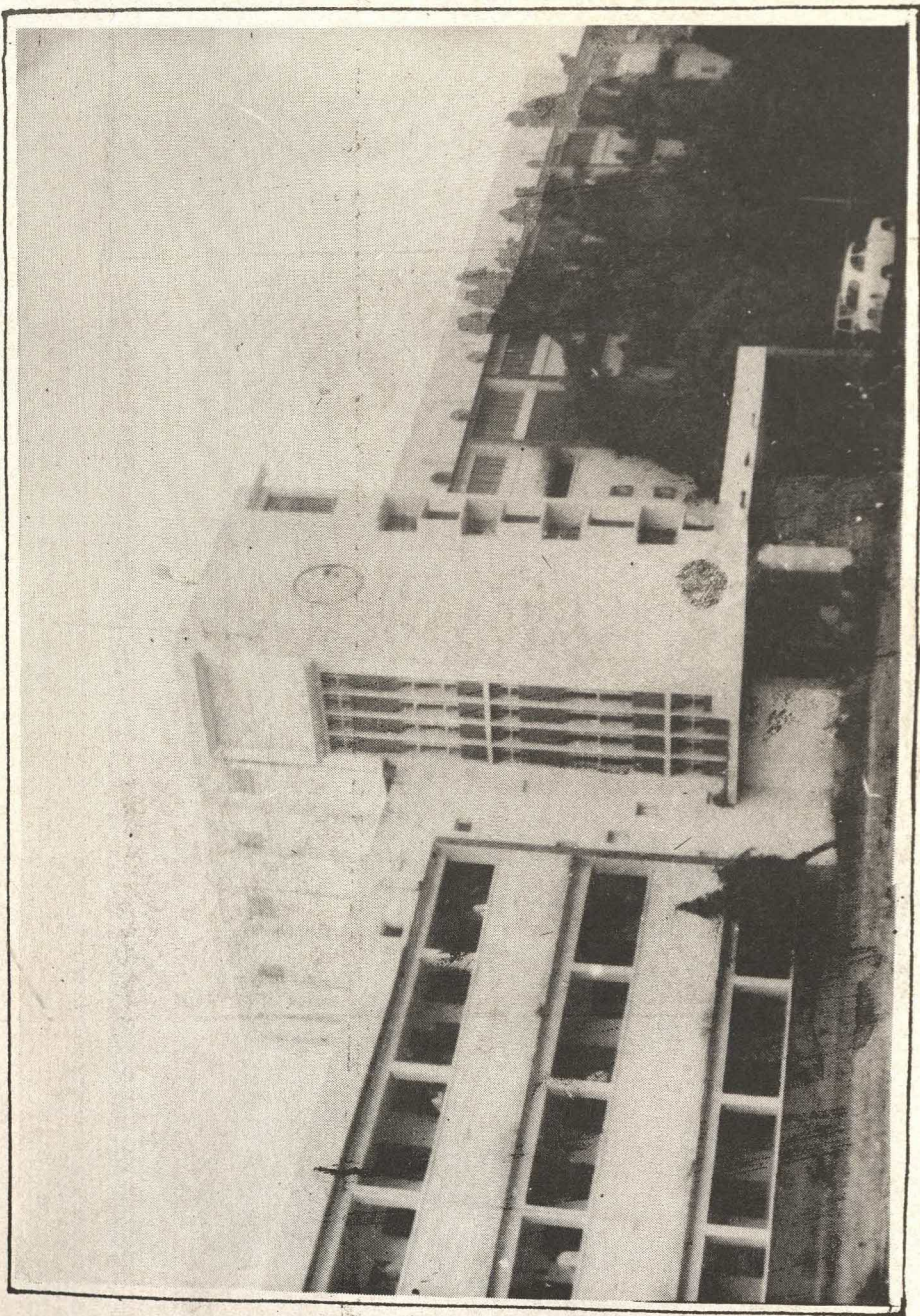


Rama Devi



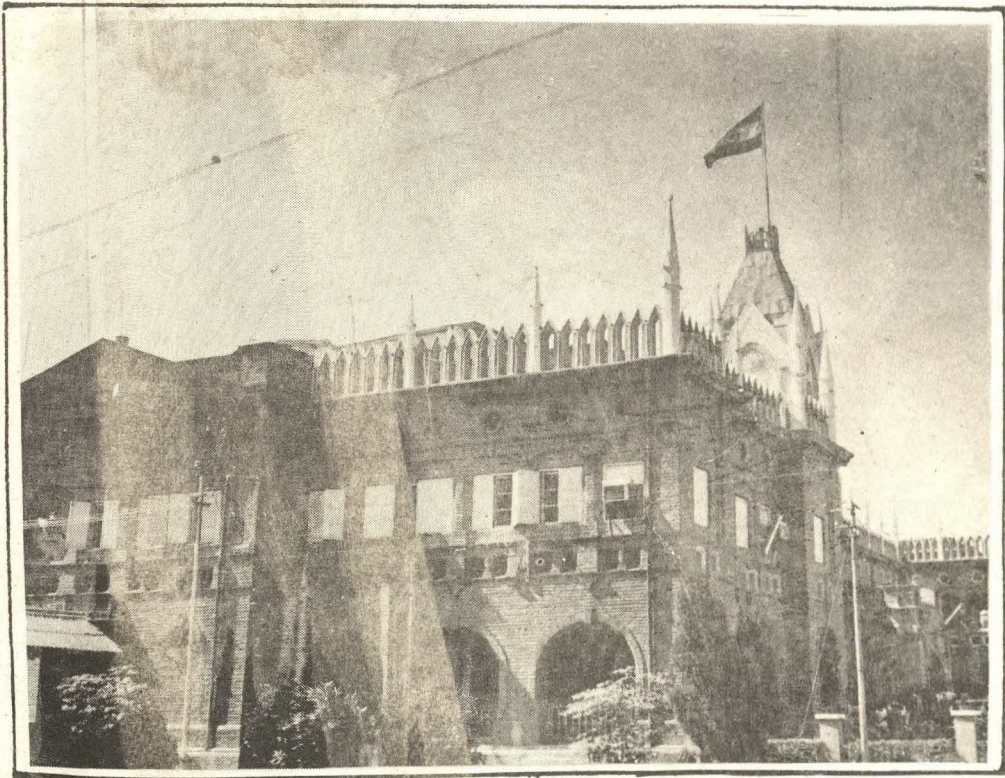
Ravenshaw College, Cuttack

Courtesy-I & P. R. Department, Orissa

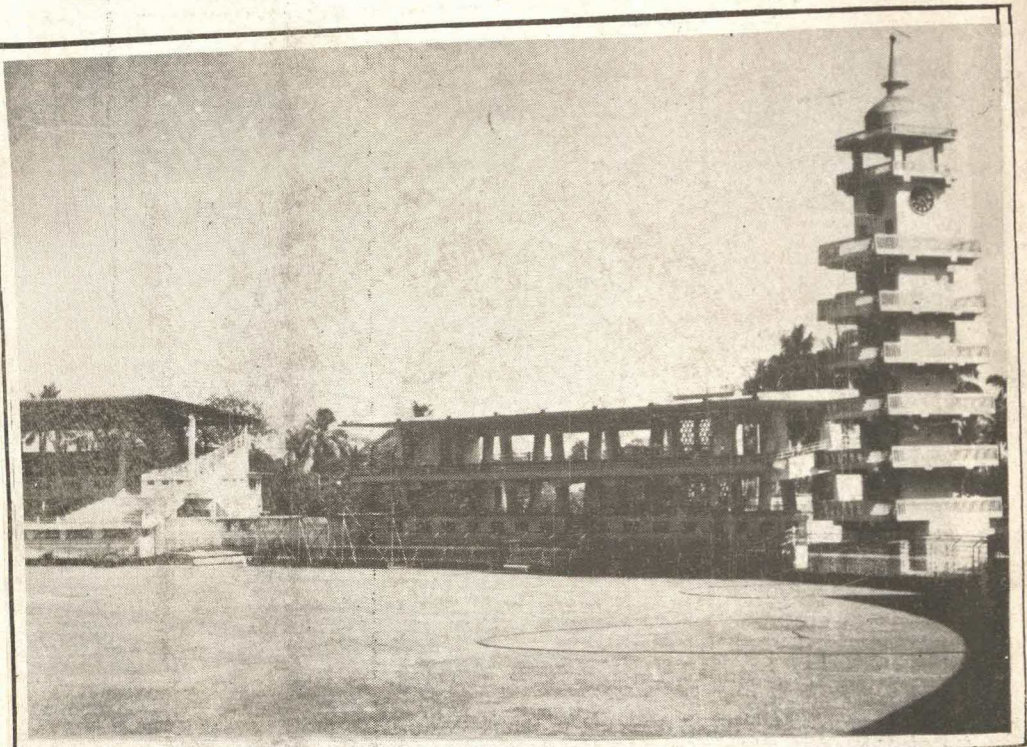


S.C.B. Medical College, Cuttack

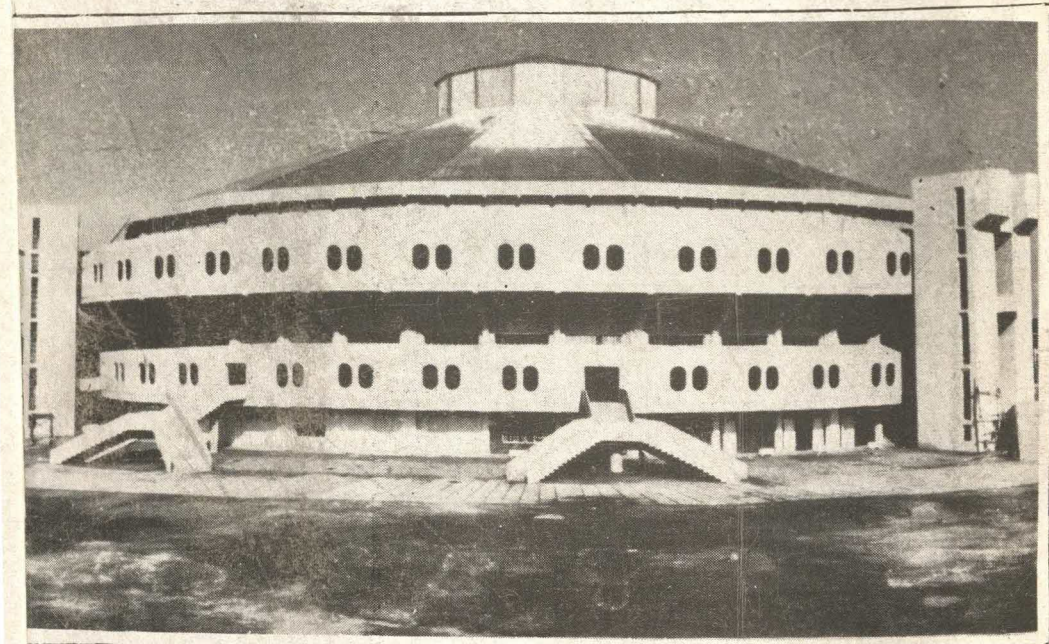
Courtesy: J & P. R. Department, Orissa



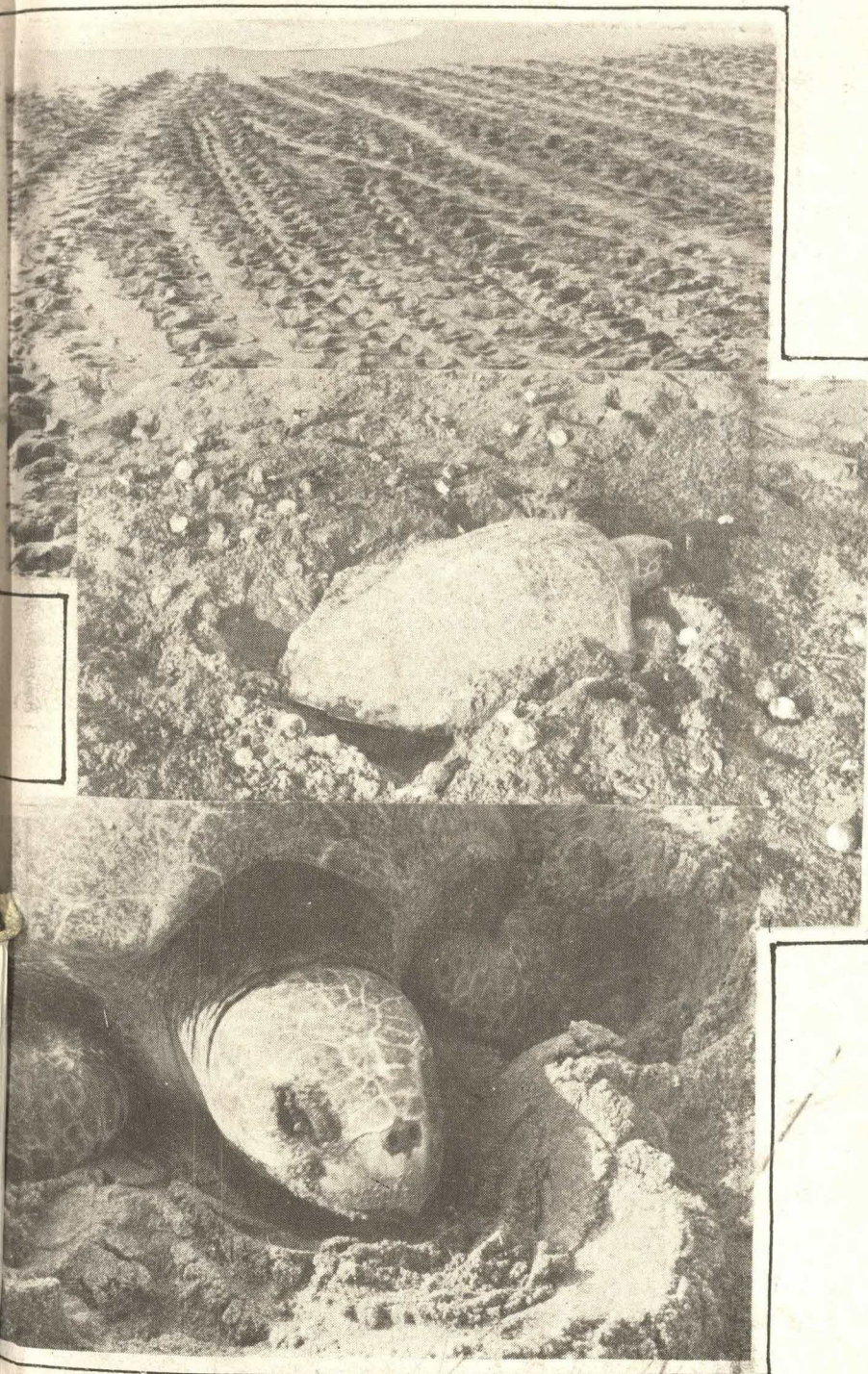
Orissa High Court, Cuttack



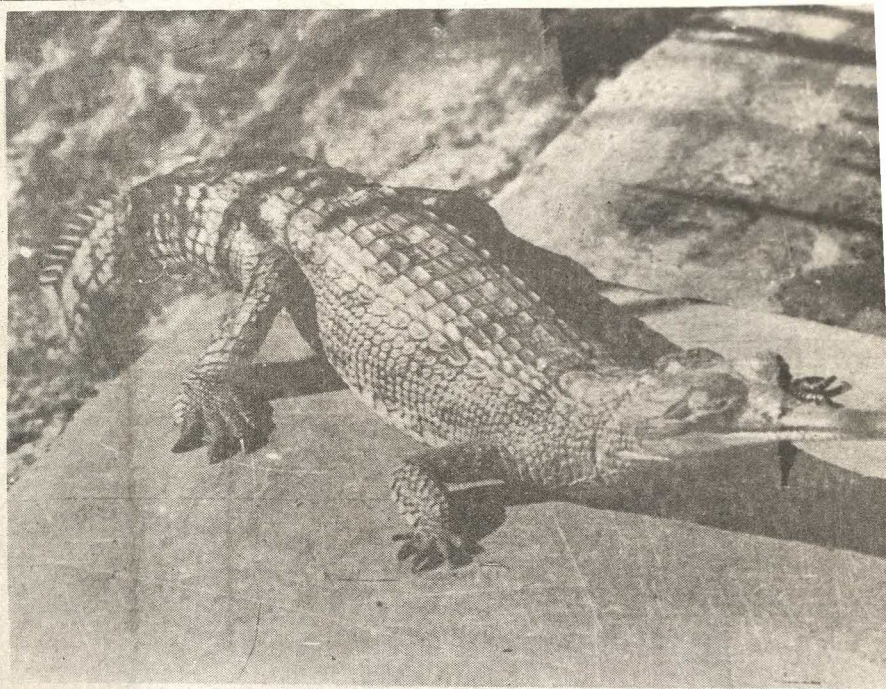
Barabati Stadium, Cuttack



Jawaharlal Nehru Indoor Stadium, Cuttack



Sea-turtles at Gahiramatha



Crocodile of Bhitara Kanika



A herd of deer in Dangamal forest

29524



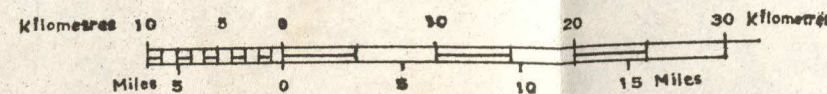
A view of Bhitara Kanika

CUTTACK DISTRICT

(SHOWING EMBANKMENTS)

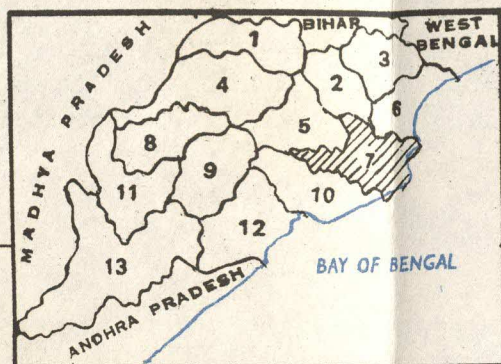
Scale 1:500,000

1 Centimetre = 5 Kilometres



1 Inch = 7.891 Miles

INDEX TO DISTRICTS



- | | |
|--------------|--------------|
| 1 SUNDARGARH | 7 CUTTACK |
| 2 KENDUJHAR | 8 BALANGIR |
| 3 MAYURBHANJ | 9 PHULABANI |
| 4 SAMBALPUR | 10 PURI |
| 5 DHENKANAL | 11 KALAHANDI |
| 6 BALESHWAR | 12 GANJAM |
| 13 KORAPUT | |

REFERENCE

- Boundary District
- Road: National Highway
- „ State Highway
- „ Major District
- „ Others
- Railway: broad gauge
- Stream, Canal
- Capital embankment
- O.A.
- Saline
- T.R.

