

CHAPTER XIX

PLACES OF INTEREST

ASTARANG literally means colourful sun-set. It is a village ASTARANG in Kakatpur police station, situated in $86^{\circ}16'E$ and $19^{\circ}30'30"N$ in the eastern corner of the district close to the place where river Devi joins the sea. A metalled road from Nimapara to this village passes through Kakatpur which is only 10 km. away. It is an important centre of salt production. Salt is produced in the usual process of evaporating, and thereby concentrating and crystallising the brine in the hot sun in successive stages of earth pans. The shrine of Pir Mukadam Jahania Jahangast, a Muslim saint, is located near Astarang on the sea beach. According to tradition, in the 16th century the Muslim saint with his disciples came to India from Baghdad and after staying for some-time in Bengal he came to Orissa. He visited many places in Orissa and finally settled down near Astarang. Both Hindus and Muslims offer worship at the shrine.

In the heart of the village, a beautifully carved image of Marichi, the Buddhist goddess of dawn, has been installed on an old brick mound under a pipal tree (*Ficus religiosa*). The local people, ignorant of its Buddhistic origin, worship it as the village deity. It is an important fishing centre. Fish and salt are exported from here on a large scale to different places inside and outside the State.

There is a High English school, Middle English school, one Inspection Bungalow and the Block Development Office at Astarang. The population of the place in 1971 was 1,865.

Atri is a small village in Begunia police station situated in ATRI $20^{\circ}15'N$ and $85^{\circ}30'E$. It is by road about 13 km. from Khurda and 2 km. from Baghamari which is motorable throughout the year. Amidst paddy fields a hot spring bubbles up from the ground and a strong odour of sulphur pervades the locality. The temperature of the spring water is about $55^{\circ}C$. The soil at the spring and for a considerable distance round it, is composed of alluvium, of marl and laterite. The water of the hot spring is collected in a reservoir which is provided with outlets to prevent stagnation. The circumference of the reservoir is 10 feet and the depth is 15 feet. The water is clear and stones lying at the bottom of the reservoir are visible when the sun's rays fall on the water.

It has been calculated that per hour 375 cubic feet of water is flowing out of the reservoir. The temple of Hatakeswara (Siva) is situated near-by where Sivaratri and Makar Sankranti festivals are held and are attended by a large number of people. The Makar Sankranti festival lasts for about a fortnight. On the Sankranti day nearly twenty thousand people congregate at the *mela*. The festival is managed by a local committee. There is a belief that the spring has the miraculous power of removing the curse of barrenness from women. People throw into the reservoir coconuts, betel nuts, and other fruits and flowers as offering. Barren women come to the reservoir before dawn, at about 3.00 a. m., and search in the reservoir bed for fruits, nuts, etc. Whatever thing their hands could catch they eat with the belief that they would be blessed with child within a year. The population of the village in 1971 was 870.

BALIPATNA

Balipatna is a village in the police station of the same name and is 21 km. from Bhubaneswar by road. The place is connected by Uttara-Balakati-Nimapara road which is a branch road of the State Highway No. 8. The place is famous for being the birth place of poet Ananta popularly known as Sisu Ananta, one of the Pancha Sakha poets of the 16th century A. D. There is a High English school, Post Office, Irrigation Subdivisional Office, Community Development Block, police station and a branch office of the Puri Nimapara Central Co-operative Bank. The Primary Health Centre at Athantar is not far off from Balipatna.

At a little distance from Balipatna, there is a small village called Amanakud, a little away of which flows the Prachi river. An old image of twelve-armed Durga, called Barabhuji (ବରାଭୂଜୀ) is worshipped here.

BALUGAON

Balugaon, situated in 85° 13'E and 19°45'N, is a small town bordering the Chilka lake. It lies on the National Highway No. 5 and is served by a railway station of the South Eastern Railway. The town is gradually prospering because of its export trade in fish supplied by the Chilka lake. It is also a commercial centre with Banpur area as its hinterland. Ferry service is available from here to cross the Chilka and reach places like Garh Krushnaprasad in Parikud, Malud, etc. Close to the ferry route is Kalijai. It is situated on a small hill, half merged under the water. A temple was constructed on the top of the hill by the ex-Raja of Parikud, where goddess Kalijai is being worshipped. The goddess is highly revered by the local people, particularly by the fishing community, and big fairs on the occasion of the Makar Sankranti and the Raja Sankranti are held every year.

About 5 km. from Balugaon is Barakul from where the scenic beauty of the Chilka can be better enjoyed. At Barakul there is an Inspection Bungalow of the Public Works Department on the bank of the lake.

There is a hospital, a High English school, and a cinema house at Balugaon. Besides, there are a few government offices, hotels and restaurants. There is a Rest Shed under the control of the Revenue Department. The population of the town was 2,979 in 1971.

Banamalipur, a village in Balipatna police station, is situated on the bank of river Kushabhadra. It is an important trading centre in the area. A market sits here for two days a week, i.e., on Tuesday and Saturday, the main commodity for sale being *pan* or betel leaf. *Pan* is exported from here to different parts of Orissa as well as to some adjoining States. The village is not directly approachable by bus service as the river Kushabhadra is not bridged. Buses plying from Cuttack, Bhubaneswar, Puri and other places stop on the other side of the river.

BANAMALI-
PUR

At a distance of about one and a half kilometres from Banamalipur the Siva temples of Beleswar and Tribeniswar are situated in the village Bhapur. Every year on the Magha Amabasya day a big fair called 'Tribeni Mela' is held here. On this day in the early morning thousands of people take their holy dip in the river 'Prachi' to wash off sins.

The village Bhanagarh is situated on the river Kushabhadra at a distance of about 3 km. from Banamalipur. Here, on the wall of the temple of Madhukeswar Siva there is an inscription written in old Oriya script.

Banpur is a town situated in 85°10'E and 19° 47'N in the south-west of Khurda subdivision. It is 5 km. to the north-west of the Balugaon railway station with which it is connected by an all-weather road. Buses and rickshaws ply from Balugaon to this place. The town consists of the revenue *mauzas* of Banpur, Bhagabatipur, Bisapatna, Jagannathpur, Dasarathipur and Bodhapur. The town has derived its name from Banasura, a demon-king of legendry fame, who is said to have ruled over this place. A line of feudal lords, the ancestors of the Rajas of Parikud, were reigning from here till the 18th century when the Raja of Khurda drove them away to Parikud. The old fort of Banpur was destroyed under orders of the East India Company during its early years of occupation. The place is famous for the temple dedicated to goddess Bhagabati, the presiding deity of Banpur. It is one of the

BANPUR

famous Shakti *pithas* of Orissa. The temple stands on the edge of a deep pool within a high enclosure wall. The temple is managed by a committee appointed by the Commissioner of Endowments, Orissa. The Sebayats of the temple have been given landed property to perpetuate their service in the temple. There is a Siva temple at Banpur known as Daksheswar or Dakshya Prajapati temple situated at the entrance of the town. It is an old temple and contains fine specimens of Orissan architecture and sculpture. There is a Dharmasala, a government dispensary, Sub-Post Office, Tahsil Office, police station, Block Development Office, a college, two High English schools for boys and one High English school for girls at Banpur. The population of the town was 2,979 in 1971.

At a distance of about 14 km. to the west of Banpur the Salia Dam has been constructed amidst a picturesque site. The dam has been constructed at the catchment area connecting two hills on both the sides and serves as a minor irrigation project.

BARAL

Baral is a village in Puri subdivision situated in 85°51'E and 19°58'N on the State Highway No. 8, 29 km. north of Puri town. From this place a branch road leads to Khurda. The village contains a Siva temple (Balunkeswara) which is visited by pilgrims mostly from the district. It is believed that the sacred Siva Linga has the miraculous power of removing diseases and also barrenness of women. In 1971 the population of the village was 816.

BARAMUL

Baramul is situated in 84°52' 30"E and 20°30'N in the north-west corner of Daspalla Tahsil. This small village is well known for the magnificent and picturesque gorge in the course of the river Mahanadi. While cutting through the Eastern Ghats in search of the coastal plains the Mahanadi winds itself in a mountain pass that almost extends from Sitalpani in Baudh-Khondmals district up to Baramul. The mighty river "suddenly narrows down from its wide course and enters the gorge, sweeping along through the pass which in parts is not more than a quarter of a mile wide: on either side hills tower up precipitously from the river bed, clad with dense forest to their peaks, with rugged scarps standing out in bold relief; the channel scoured out by the volume of water tearing through the gorge is of great depth and is a magnificent sight in the rains: in the cold and hot seasons the depth of the channel provides a long expanse of water gleaming blue and clear in the sun, stretching out before the eyes like a lake surrounded by mountains: the contrast is enhanced at this time of the year when at either end of the gorge the Mahanadi has dwindled away to a few isolated currents running shallow between vast reaches of arid

sand.”* From Sunakhania till Baramul the river is known as Satakosia Ganda meaning deep water extending over seven kos or 22.4 kilometres. Baramul, rich with natural beauties, also provides great opportunities for game and as such, is an ideal place for outing. Behind Baramul there is the Manibhadra sanctuary.

There is regular bus service up to Gania. From Gania a fair-weather road leads up to Baramul, a distance of 24 kilometres. There is one Inspection Bungalow at Chhamundia, about 8 kilometres east of Baramul. The population of the place in 1971 was 300.

Barunai is a small hill (304.8 metres high) situated in 85°39'E and 20°9'30'' N, and is about one and a half kilometres to the south of Khurda town. It is a saddle-backed hill, rising into bare and often inaccessible precipices. A large portion of the hill is covered by reserve forest where teak grows luxuriantly.

BARUNAI
HILL

The Bhoi kings of Orissa made Khurda their capital during Muslim occupation. They lived in a fort that stood at the foot of the hill. The site was apparently selected because of its strategic position. It was protected on one side by the hill, which was easily defended and on the other side by dense, almost impenetrable jungle. In the time of Virakishore Deva (1736-1780) the fort was taken by the Maratha and in 1804, during the Khurda rebellion, it was carried by storm by the East India Company troops after a siege of three weeks. The fort is now in ruins, some traces of its walls and the ramparts still remaining. Some mounds mark the site of the Raja's palace. On the northern slope of the hill, at a height of about 45.72 metres (a hundred and fifty feet) above the plain, is the temple of Barunai, where a large fair is held for three or four days on the occasion of the Raja Sankranti festival in the month of June. Inside the small temple are placed two rude images of black stone, called goddesses Varunai and Karunai, sitting together. They are now worshipped as forms of goddess Durga, the Pujari being a Brahmin, but their origin might possibly be from the Vajrayana cult. A perennial spring flows down the hill by the side of the shrine. Thick mango groves on both the sides of the stone-steps leading up to the temple have added to the beauty of the place. The hill contains several caves of which the largest one is known as Pandavaguha, capable of accommodating one hundred persons. Rows of low rocky pallets line the floor, and it has obviously been the residence of Hindu ascetics. There are a few inscriptions of considerable age, e. g., that of Makaradhwaja Yogi, dated 900 of an unspecified era, another dated Samabt 780, and three others inscribed in old Kutila characters.

* Feudatory states of Orissa, pp. 158-159.

There is a Rest House near the temple of Barunai with an accommodation for seven persons. The population of the place in 1971 was 1,453.

BENUPARA

Benupara is a small village situated in Delang police station. The village has a Matha which is an important Vhaishnava shrine. The Mahantas come from villages round about and succession is by nomination of the existing Mahanta. If disputed, two pieces of paper containing the names of the two claimants are kept on the head of the deity and whichever drops first is selected. The Mahanta never leaves the Matha, but his devotees go round the neighbouring area spreading his religious cult. The Matha has 75 acres (30.35 hectares) of land the produce of which is used for feeding devotees. That, however, is not enough as hundreds are fed everyday and on the day of Aanla Nabami in November a big fair is held and many thousands are fed. Many devotees bring gift of food such as, rice, vegetables, milk products, etc.

The population of the village in 1971 was 458.

BHUBANESHWAR

Refer to Appendix-I of the chapter for a detailed account on Bhubaneshwar.

BISWANATH HILL

A line of low hills is intercepted by the Puri branch railway near Delang. The highest peak in this line of hills, (152.4 metres or 500ft. above the sea level) is known as Biswanath hill because of its presiding deity Biswanath (Siva). The hill rises near Jagadalpur village which is to the north of the Delang Railway Station and is crowned by the temple of Biswanath. On its summit an annual gathering of the nearby villagers takes place every year on Raja Sankranti in the month of June. The hill is supposed to be the same as the Bhorasaila, described by the Chinese pilgrim Hiuen Tsang, and in that case it was the seat of the activities of the Buddhist logician Dignaga who flourished in the 5th century A. D. The name of the village Delang is considered to be a prakrit variant of the name Dignaga.

At Jagadalpur there is an Inspection Bungalow.

CHANDANPUR

Chandanpur, a village on the bank of river Bhargavi, is situated in Puri Tahsil. It is 46 km. from Bhubaneshwar and 13 km. from Puri on the State Highway No. 8. The nearest railhead is Janakadeipur. It is an important trading centre for betel leaf which is exported to different parts of the State and outside. As the old bridge on river Bhargavi near Chandanpur, built in 1930, was too narrow for increased traffic a new bridge has recently been constructed near the old one.

Population of the village in 1971 was 2,549.

Chandapur is a village in Khurda subdivision. It is situated n CHANDAPUR
 85° 19'30"E. and 19°56' N. on the National Highway No. 5 at a
 distance of 35 km. from Khurda. From this place a branch road
 leads to Ranpur. The only importance of this place is the T. B.
 sanatorium called 'Basanta Manjari Swasthya Nivas'. The sana-
 torium is named after Basanta Manjari Debi, the late dowager queen
 of Ranpur ex-State who for some time served as a Deputy Minister
 in erstwhile Orissa Cabinet. Information on the sanatorium has
 been given in the Chapter XVI (Medical and Public Health Services).
 The village had a population of 407 in 1971.

The Chilka lake is a shallow inland sea situated in the extreme CHILKA
LAKE
 south of the district and extending into the district of Ganjam. It
 is separated from the Bay of Bengal by a group of islands formed
 by silt deposits and by a long strip of land, which for miles consists
 of nothing but a sandy ridge. Hemmed in between the mountains
 and the sea, the Chilka spreads itself out into a pear-shaped expanse
 of water, having its wider end towards the north-east and the conical
 end towards the south. The scenery of the Chilka is varied, and in
 parts exceedingly picturesque. In the south and west hill ranges
 bound its shores ; and in this part it is dotted with a number of small
 rocky islands rising from deep water. At the southern extremity of
 the lake in the district of Ganjam is Rambha, which is a favourite
 resort of the tourists. Here, the State Government have put up a
 Tourist Bungalow. Besides, at Barakul, about 6 km. away from
 Balugaon railway station, there is a good and comfortable Inspection
 Bungalow of the Public Works Department, overlooking the Chilka
 lake. (A detailed account of the lake is given in Appendix II of the
 chapter).

*Daspalla, situated in 84° 51'E. and 20° 20' N., is 40 km. by DASPALLA
 road from Nayagarh. Previous to the State's merger with Orissa
 in 1948, it was the seat of Government of Daspalla State. The local
 name of the town is Kunjabangarh. The road that leads to Baudh
 from Nayagarh passes through this town.

The important temple of the town is that of Lord Mahabir. The
 Lankapodi festival is observed here every year from Ramanavami
 which lasts for about a fortnight. On this occasion the
 paste-board image of *Ravana* and his chariot the *Puspaka Yana*
 are built and set fire to on the final day of the celebration. Fireworks
 are also displayed on this occasion. Thousands of people from the
 neighbouring area come to witness the festival.

At about 2.4 km. from the State Highway No. 1 and 8 km. from Daspalla is situated a hillock called Vimara Pahada. There is a legend that Vima (of Mahabharata fame) came once in search of Arjuna and Lord Sri Krishna and stayed on this hillock. A footprint on the top of the hill is believed to be that of Bhima. In the month of Kartika (October-November) people climb up the hill to offer their prayer and then come down to the village Puruna Dasapalla to visit Lord Balunkeswar (Siva), and Balabhadra.

At about 35 km. from Daspalla near the village Kalamba there is a small hot spring along with an intermittent spring. The place is surrounded by forests and hills. There is also a Siva temple near the place.

At Daspalla, there are hotels, a High English school, Hospital, Inspection Bungalow, Tahsil Office, and Community Development Block Office.

The population of the town in 1971 was 3,063.

DHAULI

Dhauli is a village situated in $85^{\circ} 51'E$ and $20^{\circ} 11'N$, on the south bank of river Daya. Close to the village are two short ranges of low hills running parallel to each other and only a few hundred feet apart. They are collectively known as Dhauli Hills. On the north face of the southern range, the rock, which is called Asvatthama, has been hewn and polished for a space of 4.572 metres (fifteen feet) long by 3.048 metres (ten feet) in height; and here the famous rock edicts of Asoka are inscribed. Several letters have been lost or damaged because of weather action since Lieutenant Markham Kittoe first brought the inscription to the notice of the Europeans in 1838. A shade in stone has been put up over the inscription in order that it may be preserved from further damage.

Immediately above the inscription is a terrace, on the right side of which is the forepart of an elephant 1.2192 metres (four feet) high, hewn out of the solid rock and carved with some skill. If of the same age as the inscription, and there is no reason to think that it is not, this is one of the oldest carvings in India. A small narrow groove runs round the three sides of the terrace, leaving a space of three feet immediately in front of the elephant, and two other grooves may be noticed on either side of the elephant on the floor and along the perpendicular face of the rock. These grooves were probably intended to support a wooden canopy. Originally, designed as an emblem of Gautam Buddha, the elephant has become an object of popular worship. At the time of Kittoe's visit (1838) it did not receive regular worship but once in a year the Brahmins of the temple in the vicinity came

to throw water on it and to besmear it with red lead in honour of Ganesha. The elephant has evidently given the hillock its name Asvatthama, meaning the famous elephant of the Mahabharata.

“The northern ridge culminates in a temple-crowned peak, and at its western extremity are a number of caves natural and artificial. To the east of this temple, and at a lower level, is a natural fissure full of bats ; and on a boulder at the top, near the entrance, is cut a small inscription in three lines” ¹. Lower down on the south slope of the hill is an artificially cut cave, close to which are several other caves begun but left unfinished, and a large fissure or hollow in the rock. Lower down, between the western extremities of the two ridges, is a small plainly built temple of laterite dedicated to Siva (Vairangeswara). The temple on the top of the northern ridge referred to above had collapsed, the broken walls standing only a few metres high overgrown with moss and shrubs. An account of the old temple, as given by L. S. S. O. Malley, is quoted below :

“The temple on the top of the northern ridge stands on a platform measuring a hundred and fifty by a hundred feet, with revetments of cut laterite blocks set without cement. It has no porch, and the mouldings are plain, but bold and massive. The sanctum is a square chamber, with a false roof inside. The facade has two openings one over the other, the lower giving admission into the sanctum, the upper into the chamber formed by the inner roof and the hollow roof of the tower. A cornice runs round the interior of the cell at a height of six feet above the floor. The whole of the north side of the temple has fallen down, but the other sides stand intact though evidently rather shaky. This temple has several peculiar features, which should give it more attention than it has hitherto received” ².

In 1972, this old Siva temple was reconstructed at a cost of Rs. 1,23,200 by the Rural Development Department, Government of Orissa. The ruins of the old temple were completely removed thereby destroying any chance of research indicated by O'Malley. It is known as Dhableswara (Siva) temple.

The present temple consists of a vimana and a Jagamohana. The inner walls of the sanctum and the Jagamohana are decorated with marble stones.

East of the hills is a large tank named Kausalyaganga. The tank is said to have been originally a *kos* (4.02 km.) long on each side.

1. Bengal District Gazetteer, Puri, by L. S. S. O' Malley (1908), revised by P. T. Mansfield, (1929), p. 279.

2. I *bid*, p. 279.

A great part of it is now silted up and under cultivation. The Fishery Department of the Government of Orissa have a pisciculture centre here.

The name of Kausalyaganga has been perpetuated in literature by poet Radhanath Ray in a hideous tragedy said to have been enacted by King Gangeswar who is said to have committed incest with his daughter. But historians find no basis for the story. The poet probably borrowed the story from a similar incident in Greek literature.

Inscriptions

The most important of the remains at Dhauli, however, are the edicts of Asoka. Discovered by Lieut. Kittoe, who took a careful copy of them, they were first deciphered by James Prinsep in 1838. Several readings, with slight variations here and there, have since been published; the most authentic being that of Dr. Hultzsch in *Corpus Inscriptionum Indicarum*, Vol. I, published by the Government of India.

The rock is hewn and polished on the northern side for a space of 15' long and 10' wide where the edicts of Asoka have been deeply cut.

But here we do not get the full set of 14 edicts of Asoka as in case of other rock edicts of the Emperor in different parts of India. In the Dhauli version, Edicts No. 11, 12 and 13 are lacking and two special edicts have been added to it. These special edicts are generally called **Separate Rock Edicts I and II**. The entire inscription has been arranged in three distinct columns.

The left hand column in twenty-six lines is **Separate Rock Edict I**, called the **Provincials' Edict** by Vincent Smith; the middle column in thirty-three lines contains **General Edicts I to VI**; the right hand column has two parts, the upper in nineteen lines containing **General Edicts VII to X and XIV**, and the lower, in eleven lines within a frame, **Separate Rock Edict II**, called the **Borderers' Edict** by Vincent Smith. The fourteen general edicts have been found in five other places in India and a fragment of Edict VIII at Sopara near Bombay.

A duplicate of these Dhauli rock edicts is found on the surface of a rock in Jaugada, on the bank of river Rushikulya, to the north-west of Ganjam town in the Ganjam district of Orissa. The English rendering of the two **Separate Rock Edicts**, found only in Orissa, is given in **Appendix III**.

The question naturally arises why Edicts XI, XII and XIII have been excluded from the Dhauli and Jaugada versions. An explanation is probably to be found in the statement in Edict XIV, that "This set of *dhamma* edicts has been written by command of the king Piyadasi, beloved of the gods, in a form some-

times condensed, sometimes of medium length, sometimes expanded, for everything is not suitable in every place, and my dominions are extensive". The Edict XIII refers to the conquest of Kalinga, the terrible massacre in that war, the King's remorse, his desire for true conquest - the conquest by means of *dhamma* and not by force of arms - and his arrangements for ensuring that end. Such an edict may not have been considered suitable for the conquered territory of Kalinga. As regards the other two edicts, Edict XI defines *dhamma*, and Edict XII declares the king's reverence for all sects, defines toleration, and speaks of the appointment of censors. Now the appointment of these censors had already been notified in Edict V, and the king's toleration in Edict VII, while *dhamma* had been defined in Edict III. It is possible, therefore, that the edicts were omitted partly for condensation and partly because they were not applicable to the conquered tract.

The inscriptions are written in the Prakrit language using Brahmi script. The time when all these edicts were issued or inscribed is not stated in clear terms. According to a Pillar Edict of Asoka he began issuing edicts twelve years after his coronation (269 B. C.). Rock Edict VIII refers to his eleventh regnal year in relation to a certain earlier event in his career. Rock Edicts III and IV were issued in the thirteenth year and Rock Edict V in the fourteenth year of Asoka's reign. All these rock edicts were incised here, all at one time, sometime after the fourteenth regnal year (256 B. C.). The special edicts, as revealed from their "position and script, were added later on; probably the two were incised by different scribes at different times.

The edicts were meant for the general public and for the king's officers, and therefore, must have been inscribed close to a big town on or near the public highway. The town was presumably Tosali, for the officers in charge of which the special edicts are addressed. Tosali must at least have been a large town and the capital of the region, for a Kumara or prince was in charge of it.

The Dhauli hillock continued to be a place of importance as is attested by the fact that in 699 A. D. Bhatta Loyomaka and physician Bhinata, the residents of Viraja (Jajpur) built a monastery here. An inscription in an artificial cave, not far from the Asokan inscription, records the erection of a monastery of which no trace can, however, be found at present. The presence of some old temples here, which still serve as the living shrines, show that the place was always regarded as of importance. These are declared as the protected monuments by the Government of India.

Peace Pagoda alias
Shanti Stupa

During the inauguration ceremony of the Shanti Stupa at Rajgir in Bihar a suggestion was made that a Peace Pagoda (Shanti Stupa) should be constructed on Dhauligiri where Emperor Asoka after the bloody Kalinga War renounced the cult of violence and took to the path of non-violence preached by Lord Buddha. So, Most Ven. Fujii Guruji, Founder-President of Japan Buddha Sangha, decided to take up the matter with the then Chief Minister of Orissa and visited Bhubaneswar on the 8th January, 1970. It was decided that the Shanti Stupa will be constructed under the guidance of Guruji Fujii with financial assistance from his followers and devotees both in Japan and India and that land for the same on Dhauli will be provided by the Government of Orissa and that provision of road, electricity and water should be made by the State Government. The Japanese volunteers headed by Guruji Fujii reached Dhauligiri on the 15th November, 1970. They lived in improvised bamboo sheds. A Board of Management known as the Kalinga Nippon-Buddha Sangha was constituted with Most Ven. Nicuidatsu Fujii as its patron.

Initially, there were fifteen Japanese Bhikshus and four Bhikshunis besides a few Japanese volunteers who organised the work of construction at Dhauli under the supervision of Guruji Fujii. Previously, the hill was a barren one with no human habitation. The Government of Orissa immediately sanctioned the lease of land for the purpose. The Kalinga Nippon Buddha Sangha also purchased private land of eleven acres for Rs. 30,000.00 which has been used for laying a garden and a lake by the side of which a university is proposed to be established. The university will provide study for Asian languages including Pali and Sanskrit and research in theology including Buddhist philosophy. A higher educational institution is proposed to be set up for imparting work-oriented education to students for which, besides local talent, services of Japanese professors and technologists would be made available.

The entire project has been conceived in three phases. The first phase has been completed which includes the construction of the Peace Pagoda and Saddharma Vihar (Buddhist temple) at an estimated cost of fifteen lakhs of rupees. The second phase has also been completed which consists of a garden, a lake and ancillary establishments costing about five lakhs of rupees. The third phase has not yet been started which includes the establishment of a university.

The ceremony of Bhumi Puja and laying of foundation stone was held on the 25th of January, 1971 at a function presided over by the then Governor of Orissa. Construction of the Saddharma Vihar commenced on the same day and was completed on the 6th August, 1971.

The construction work of Shanti Stupa (Peace Pagoda) was started on the 25th August 1971 under the leadership of Reverend. Shanti Shugei and a band of devoted Japanese Bhikshus and Bhikshunis. The design of the Stupa and other projects were prepared by the Japanese architects and engineers who came from Japan for the purpose.

As supply of water was the most difficult problem at the outset, the Japanese Bhikshus and Bhikhunis under great hardship had to cut through the hard and rocky ground to reach the under-ground water strata which fortunately provided perennial supply of water. Two such deep wells were sunk wherefrom the entire water supply for the construction could be provided. The construction work continued till the 25th February 1972 with the assistance of local labour, artisans and sculptors and the co-operation of the State Public Works Department and the State Electricity Board.

While the work was in progress supply of cement, iron rod and other materials became a serious problem. Due to non-availability of these materials, supply had to be arranged from Calcutta involving heavy and extra expenditure. Thus the original estimated expenditure exceeded to such an extent that Guruji had ultimately decided to suspend the work of construction for want of funds. At this critical juncture the Government of Orissa came to its rescue and assured financial assistance of Rs. 2 lakhs. The members of the Board of Management and the Buddhist disciples and devotees in India and Japan also came forward to make up the balance of the requirement. Guruji thereupon revised his decision and proceeded with the work.

This Kalinga Peace Pagoda is said to be the thirty-second in the series of Shanti Stupas constructed by Guruji Fujii in different countries.

The temple of Buddhanath, a Saiva shrine datable to the Ganga period, is situated in the village Garedipanchana in Balipatna police station. Its two-floor construction and other architectural and sculptural affinity with the Rajarani temple of Bhubaneswar (10th century A. D.) may take the temple back to even an earlier period. The upper portion of the temple is broken. The Siva Linga, situated in a circular stone ditch, remains

GAREDI-
PANCHANA

submerged in water throughout the year. Since the middle of the year 1976 the ditch has, somehow, gone dry and the stone Linga is clearly visible. Recently a stone slab was discovered from the debris with the words "Brihat Prasta Dhabena" inscribed on it. The word Brihat Prasta is the name of a village or region. It occurs in an old inscription found in the Epigraphia-Indica preserved in the Madras Museum which shows that Umavarman (360-395 B. C.) made a grant of Vrihat Prastha to a Brahmin. It is obviously older than the temple and is probably a part of a much longer inscription. The indications are that there was a shrine of Buddhist cult before the present dilapidated temple was built and Vrihat Prastha was either the name of this village or this village was included in a region known as Vrihat Prastha. The temple of Buddhanath is an old dilapidated monument with nicely carved images on the outer walls of the temple. As the name suggests, the place was perhaps once a seat of Tantric cult. At the entrance of the village, the Jagulei Thakurani in a little masonry structure under a tree is being worshipped. Shri Nilamani Senapati, the first Oriya to get into Indian Civil Service, was born at Garedipanchana.

Gop

Gop is an important village in Puri subdivision, situated in 86°1' E. and 19° 59' N. on the Nimapara-Konarak road. It is 9.6 km. from Nimapara and 12.8 km. from Konarak. The road from Balighai towards Madhava crosses the Nimapara-Konarak road at this place. The ancient temple of Gangeswari, a form of Durga, is situated in the village Bayalishibati at a distance of 2 km. from Gop. The place is connected by a kutchra road.

At Gop there is a hospital, post-office, Inspection Bulgalows, Block Development Office, High English school, and police station. The village had a population of 3,497 in 1971.

HIRAPUR

The village Hirapur, situated in Baliana police station, is about 10 km. to the east of the temple city of Bhubaneswar. It is not far from the south bank of river Bhargavi. The place is famous for the hypaethral temple of Sixty-four Yoginis which was discovered by Shri Kedarnath Mahapatra in 1953, who has assigned the date of the shrine to the 9th century A. D. It is a protected monument under the Ancient Mounument Preservation Act. Of such temples there are only four in India, and it is of great importance that the State of Orissa possesses two such temples entirely devoted to the sixty-four mysterious godlings called Yoginis. The other Yogini temple of Orissa is at Ranipur-Jharial in Balangir district. The temple at Hirapur is a circular enclosure with a narrow

doorway to the east. The height of the enclosure from the level of the ground around the outer surface of the monument varies by 2.43 metres (8 feet) to 2.74 metres (9 feet). The diameter of the circular space inside is nearly 7.62 metres (25 feet) and the height of the wall on the inside paved floor is 1.87 metres (6 feet 2 inches), varying by a few centimetres here and there. The round wall is built of a coarse kind of sandstone which is generally found in the neighbouring areas, whereas its foundation has been constructed with blocks of laterite like many ancient temples of Bhubaneshwar. The inner wall of the circular enclosure contains sixty sculptured panels of the Yoginis, each in a niche. Shri Kedarnath Mahapatra is of opinion that the images of the other four Yoginis were perhaps enshrined in the pillared Mandapa the remains of which can still be seen at the centre of the shrine. The miniature size of the shrine, its compact design, admirable proportion and close-grained stone sculptures neatly arranged in small niches make it a fascinating monument. All the Yogini images are carved in black chlorite and are in standing posture. Most of these relievo figures are beautiful, seductive, full of charm and in exquisite variety of poses. On the outer surface of the circular enclosure there are nine beautifully sculptured female figures set in nine niches. These nine panels are larger in size than the panels of the sixty-four Yoginis within the temple.

In the middle of the enclosed space, there is a small shrine which has been repaired a few years back with modern arches. Near the shrine there are some pillars and blocks of sandstone that were used in it before its fall. Probably an image of Siva was the original icon of this covered structure, but no image is to be found there now.

The Yoginis are attendants on Durga, and in a sense, are considered to be various forms of the goddess herself. According to scholars the temple of Sixty-four Yoginis at Hirapur was a centre of Brahmanical Tantric religion in 8th-9th century A. D. when this cult was predominant in Orissa.

The population of the village in 1971 was 1,048.

Itamati is situated at a distance of 4 km. from Nayagarh town. The Khurda-Daspalla road passes through this village. It is an important trading centre in Nayagarh subdivision and is well known for bell-metal industry. The Marwari community mostly dominates the wholesale business in grocery articles, cloth and bell-metal products.

The famous Oriya poet Jadumani Mohapatra of the 19th century A. D. lived here. He has earned a special place in Oriya literature for his witty and humorous compositions.

There is a High English school, Post Office, police out-post and a Dharmasala at Itamati. The population of the village in 1971 was 5,450.

JATNI

Jatni is a town and railway junction situated in $85^{\circ}42'30''$ E. and $20^{\circ}9'$ N. in the Bhubaneswar subdivision. It is 12.8 km. from Khurda on the Khurda-Pipli road and is the headquarters of Khurda Road Division of the South Eastern Railway. The railway colony is a planned township containing residences of the railway staff which extends on both the sides of the railway line. With the ex-State areas of Nayagarh, Ranpur and Daspalla as its hinterland, Jatni has prospered as an important trade and business centre. The civic affairs of the town is looked after by the Notified Area Council, Jatni.

There is a Community Development Block, hospital, Inspection Bungalow, police station, High English school, and Banks. There is also a cinema house, two churches and one Industrial Estate. In 1971 the population of Jatni town was 25,119, and with its urban agglomeration it rose to 29,894.

KAIPADAR

Kaipadar is a village situated in $85^{\circ}33'$ E. and $20^{\circ}8'$ N. in Khurda Tahsil. It is 11 km. to the south-west of Khurda. The place is well known for the tomb of Bokhari Saheb. Bokhari Saheb was a 18th century Muslim saint and according to local tradition was a close friend of a Hindu hermit both of whom preached their respective religious beliefs with a spirit of synthesis and harmony. Pilgrims, both Hindus and Muslims, visit the tomb to obtain fulfilment of their wishes. Formerly they used to leave a piece of paper in which their desires were written. The paper was kept hanging on a wire along with hundreds of such petitions. As the children were tearing off the petitions now the priests tie the petitions round a pillar. It is a popular belief that the desires of the petitioners are fulfilled. Offerings of sweetmeats are generally made. On every Thursday a big fair is held here and a number of pilgrims congregate to get the blessings of Bokhari Saheb. On the 25th October of every year the birthday of Bokhari Saheb is celebrated here. Adjacent to the shrine, there is a mosque. The place is connected with Khurda by bus route. There is one Dharmasala called 'Osmania Sarai' where the pilgrims may take shelter.

KAKATPUR

Kakatpur is a village on the Prachi river, situated ($86^{\circ}12'$ E. and 20° N.) in the north-east corner of the district and is the headquarters of the Kakatpur police station. It is 22 km. from Nimapara on the Nimapara-Astarang road which is motorable throughout the year. It is said that the village has derived its name from its titular deity

'Kakatei'. But the place is famous for its presiding deity goddess 'Mangala', and for goddess 'Banadurga'. The temple of goddess 'Mangala' is not very old, but it seems the present temple has been constructed on the ruins of an old temple. Mangala is a popular goddess in Orissa and is specially worshipped throughout the State on Chaitra Sankranti day. On that day, at Kakatpur, the priests of goddess Mangala with a pitcher full of water and offerings of flowers, walk over a narrow trench containing lighted embers. After the ceremony, the priests journey from village to village, promising immunity from attacks of small pox and cholera. On this occasion the famous Jhamu Jatra is observed at Kakatpur which lasts for about a month and is attended by thousands of people. The other important festival of the goddess is Dasahara, celebrated in the month of Aswina (September-October). In the Natamandira of the temple of goddess Mangala there is a big bell on which "Grace 15th M 1527" is inscribed in English. It is not known how this bell came here.

The affairs of the temple are now being managed by a Board of Trustees under the control of the Commissioner of Endowments, Orissa. In the past 'Devadasis' were employed in the temple for which they enjoyed landed *jagirs*. The system has now stopped. But the old Debadasis are still available for service on payment of wages.

The temple of Someswar (Siva) is situated on the bank of river Prachi, at a distance of about 3 km. from Kakatpur. The temple is of recent construction, but in its newly built porch and in some near by shrines a large number of cult images can be found which are of great archaeological interest.

The population of the place in 1971 was 1,731.

Kalupara Ghat is a railway station situated in 85°24' E. and 19°53' N. on the western shore of the Chilka. Before the opening of the railways in the last decade of the 19th century it was an important centre of trade. Boats from Ganjam side used to discharge their cargoes here and return back with rice and other exports. With the opening of the railways the lake-borne trade declined. But as the nearest rail-head to the ex-State area of Ranpur it is still of some commercial interest especially in exports of timber. Fish from Chilka is another important export from here to Calcutta and other places. There is no revenue *mauza* called Kalupara Ghat. Round about the railway station are the revenue *mauzas* of Handiola, Jaripada and Fulagorada. They together had a population of 736 in 1971.

**KALUPARA
GHAT**

KANTILO

Kantilo, a village in Khandapara Tahsil, is situated in $85^{\circ}11'30''\text{E}$, and $20^{\circ}21'\text{N}$. It stands on the bank of the river Mahanadi and is 15 km. from Khandapara with which it is connected by road. The road from Cuttack to Sonapur that runs close to the right bank of the Mahanadi passes through this village. Kantilo has earned a name for the manufacture of brass and bell-metal ware. There is a bell-metal co-operative society and an aluminium factory.

The temple of god Nilamadhava, who is believed to be the former form of Lord Jagannath of Puri, stands on a hillock close to the river Mahanadi. In the same compound of the Nilamadhava temple which is a miniature of the Jagannath temple of Puri, Siva is also worshipped. Most of the festivals of Lord Jagannath at Puri are being observed here of which the Bhauma Ekadasi is celebrated on a grand scale. On this occasion thousands of people congregate to witness the festival. The magnificent natural scenery of the place is worthseeing.

There is a Revenue Rest Shed, Government Dispensary, Middle English school, Dharmasala, Homeopathic Charitable Dispensary, and a daily market at the place.

The population of the village in 1971 was 7,339.

KARAMALA

Karamala is a tiny village in Brahmagiri police station. It came to prominence for being the abode of the late ascetic Abhiram Paramahansa who commands a good number of followers in Orissa. The ascetic was a learned man and has written a number of books. He is believed to have lived for one hundred years and founded his Ashram in this village after the Second World War. With public subscriptions he got many buildings and rest houses constructed for the visiting devotees. It is a mystery why the Ashram started in such an inaccessible place in the midst of a marshy area. The Ashram brings out a quarterly journal to which well known litterateurs contribute. About forty Vaishnava Sanyasis permanently reside here and propagate their faith among the people. Both Vishnu and Siva are worshipped in the Ashram.

The population of the village in 1971 was 794.

KENDULI

The village Kenduli is situated on the Prachi river in Baliana police station of Bhubaneswar Tahsil. It was originally a *sasan* or Brahmin settlement. Even at present a part of this area is known as Kenduli Sasan, the other part being Kendulipatna, while the area containing the old relics of temples and images is known as Kenduli Deuli. The village has a long standing tradition of being

the birth place of poet Jayadeva of 'Gita Govinda' fame. The area has extensive relics of brick temples and sculptures of Saiva, Vaishnava and Sakta cults some of which may be ascribed to the 10th-11th century A. D. Among the notable images mention may be made of Bhairava, Madhava, Ambika and another goddess called by the people Jageswari. A two-armed image (both the arms broken) with heavy matted hair is worshipped by the local people as the sage 'Jayadeva'. On the southern side of the village there is a temple dedicated to god Lakshmi-Nrusimha and the image of Nrusimha carrying Lakshmi on his lap reveals the iconographic peculiarities of the Ganga period.

A cultural organisation called the Jayadeva Sanskrutika Parishad was started here in 1966 for which land was purchased and building constructed at government cost. A small museum containing old images and other archaeological finds unearthed from the nearby area is housed in the Parishad building. Every year a cultural function in honour of the poet Jayadeva is organised at Kenduli by this cultural organisation. There is no good road communication to Kenduli. It is approachable by jeep in fair weather.

Khandagiri is a small hill range situated in 20°16'N, and 85°47' E, close to the new township of Bhubaneswar. One may arrive at the very foot of the hill by a pucca road from Bhubaneswar. The National Highway No. 5 passes very near the hill range. The hill range rises abruptly and stretches in a long curve, from north-east to south-west. From the foot it is seen to be divided into three distinct peaks called Udayagiri, Khandagiri, and Nilagiri. Because of its eastern portion the name Udayagiri was given to it but in ancient times it was called Kumari Parbata (Kumari Hill). Khandagiri was known as Kumar Parbata (Kumara Hill) i. e., the hill of Kumar, the son of Siva. Kumar is also known as Skanda and hence the name Skandaparbata or Skandagiri which later corrupted itself to Khandagiri. The crest of Khandagiri on which is perched a Jain temple is 123 ft. high. The highest crest of Udayagiri is 110 ft. and Nilagiri is still less (measurements are from the Vaishnava Matha at the foot of Udayagiri hill). The Vaishnava Matha is also called as "Paduka Pratisthan". There are a number of wooden sandals believed to be the sandals of saints who lived in Khandagiri. An old Kaupinidhari Babaji (a religious mendicant wearing a langoot) is residing here. The old dilapidated Matha is under reconstruction out of the donations collected from the visitors and public charity. The Matha has its humble existence beside a Jain Dharmasala, constructed sometime after 1929. At the base of Khandagiri there is a Government Inspection Bungalow, and a

KHANDAGIRI

Youth Hostel. A *mela* is held at Khandagiri on the Magha Saptami day which lasts up to the full-moon day.

A detailed account of the Khandagiri and Udayagiri caves given in the District Gazetteer of Puri (1929) is reproduced below :

“These hills are honey-combed with caves¹, of which forty-four are in Udayagiri, nineteen in Khandagiri and three in Nilgiri. Their number, age and carvings make these caves the most interesting in Eastern India. Unlike the rock-hewn monuments in Western India, which were the handiwork of Buddhists, these Orissan caves were both excavated, and for many years tenanted, by adherents of the Jain religion, who have left behind them unmistakable evidence of their faith, both in the early inscribed records, and in the mediaeval cult statues, which are found in several of the caves. To this sectarian difference are due many distinctive features of the architecture, including among others the entire absence of Chaitya halls, for which apparently there was no need in the ceremonial observances of the Jains².

In Udayagiri a foot-path running from the north-east end to the gap divides the caves into two groups, one higher, the other lower. The higher group is roughly divisible into three sub-groups, the eastern-most, the central, and below the central, the south-western. The lower group begins opposite the Hatigumpha or elephant cave, and running down in a semi-circle, ends in the Ranihansapura cave. In Khandagiri all the caves, except two, lie along the foot track, Tatwa no. II being a few feet below Tatwa no. 1, and the Ananta on a higher ledge, above which is the crest crowned by a Jain temple.

UDAYAGIRI CAVES

Queen's Palace

The Ranihansapura or Raninabara cave, i. e. the Queen's Palace (also called Ranigumpha) is the biggest and the most richly carved. It comprises two ranges of rooms on three sides of a quadrangle, leaving the south-east side open. In the lower range are (1) a main wing with three rooms facing south-east, and one room facing south-west, (2) a left wing with three rooms on each side, except the south-west, and (3) a right wing with one room facing south-west. The upper range of rooms is placed not immediately over the lower rooms, but over the rocky mass behind, and contains (1) a main wing with four rooms, 2) a left wing with one room facing a covered verandah, and (3) a right wing with one room. The rooms have long verandahs in front presenting three special features.

1. The caves were declared protected monuments by notification No. 2552-E., dt. 27th December, 1912.

2. Cambridge History of India, Vol. I, pp. 638-9.

The first is that at each end there is the figure of a guard carved in high relief. The guard in the lower range is a soldier standing erect with legs bare, and dressed as a wrestler, with a spear in the right hand, and a coil of rope in the other. In the upper main wing the verandah is guarded by figures riding animals, probably the goddess Amba sitting astride on a lion, and Indra riding a bull or elephant. In the upper right wing are a turbaned, pot-bellied, armless soldier with his *dhoti* tucked up, and a kilted warrior, booted and turbaned, with a straight sword in a scabbard hanging from his left side. The boot and kilt remind one of the booted image of the sun, "clad in the dress of the northerners"¹. The second peculiar feature of the verandah is that it has low stone benches, as in the old caves of Western India. The third is that the verandah roof was supported on pillars, all of a very archaic type. But all the ten pillars of the lower range and seven out of nine in the upper main wing, are gone; and the three surviving pillars and all the pilasters are more or less damaged by the climate.

Access to the rooms is obtained through oblong doorways, of which there are one to three, according to the size of the room, each having a groove cut on either side, probably for putting in a *jhamp* or bamboo-framed door. In the upper right wing the sides of the doorways are plain, but elsewhere they have side pilasters, from which springs a carved arch framing the tympanum. The capitals of the pilasters are carved with two winged animals side by side, and the small sentry rooms at the entrance of the lower main wing have carvings of jars over the base tiles, jars being deemed highly auspicious objects to place at an entrance. The arch above the tympanum is carved with an animal at each base, and filled in with flowers and fruits, and in one instance with figures of man and animals, etc., capped by triangular *trisulas*. The arches are joined by railings, four-barred or five-barred, above which in the upper and lower main wings and in the lower right wing run friezes of scenes in low relief. The rooms are three feet nine inches to seven feet high, and vary in length from eleven feet to twenty feet; only one has a window. They are plain inside with flat ceilings, and the floor is curved at the inner end in the shape of pillows, evidently for the monk's beds.

The three friezes and the carvings on the lower sentry rooms naturally attract special attention. The carving on the small sentry rooms represents hill scenery. Elephants stand among lotuses by tall trees laden with fruits and flowers; there are peaks represented by triangular buds; and at the top are monkeys, a cave with animals, and two females. Friezes

1. Varaha-mihira, *Brihat-Samhita*, Ch. LVIII, Verse 46.

The smallest frieze, which is about nineteen feet long, is in the lower right wing and has four compartments. The first compartment shows to the left a dwarf standing under a tree, evidently marking the beginning of the sculptured story; then comes a lady rather scantily clad, with folded hands, wearing heavy earrings, necklaces and leg-ornaments, and by her side is a male, wearing his *dhoti* as a wrestler would, with heavy earrings and also with folded hands; lastly another female (shown up to the waist) is seen carrying offerings in her right hand and a plate in her left. The second compartment shows apparently the same three figures, with two more females, one of whom is carrying a plate. The principal figures are shown dancing in religious ecstasy. The third compartment shows pavilion on two posts, under which is a lady dancing, with hands outstretched, to music played by four females on the *dhol*, *mridanga*, harp and flute. The fourth shows the lady, her husband, and a second female, both the females carrying offerings. The scene ends with a boy under a tree. These scenes are probably intended to represent a family attending a temple during some religious festival.

The largest frieze is in the lower main wing, and has eleven compartments. Unfortunately, the verandah roof having fallen, it has suffered much from exposure to sun, rain and the full force of the south-easterly wind. The first compartment shows a tree and a double-storied house, with three doors (resembling the cave doorways), two in the lower storey, and the third, with a verandah, in the upper. From the lower doors three females, and from the upper one a male, are looking out. The second compartment is almost entirely effaced, but in the third seven figures may still be discerned, one holding an umbrella, and another riding a horse. The fourth scene is also mutilated, but ten figures are visible, one carrying a sword and three riding an elephant. In the fifth scene seven figures can with difficulty be made out, one holding an umbrella over the principal man. In the sixth scene one figure is just decipherable, holding an umbrella over another in the centre. In the seventh scene, six figures are traceable, of whom one holds a straight sword, and another with folded hands looks towards the third, apparently the principal man. The eighth compartment contains nine figures, a man followed by two attendants, and apparently worshipped by a male with folded hands, by two females standing with offerings, and two other females on their knees, with a body turning to one of the kneeling women, probably his mother, who is apparently taking up the dust to show reverence to the principal man. After this, come two scenes on the side doorway, the left hand one showing a caparisoned horse and three males, of whom one is under an umbrella held by an attendant and is followed by two guards with straight swords. The last scene on the pilasters shows six females,

three standing with pitchers on their heads and the last one standing with folded hands, besides two kneeling females, one holding a bowl and the other something broken.

The scenes, though mutilated, clearly indicate the procession of a saint through a town during some religious festival, when persons would be looking out from their houses for a glimpse of him, when horses would be led, elephants ridden and guards be in attendance, while the people, both male and female, would follow the saint with folded hands, and women standing or kneeling would present him with fruits or cakes on plates, and ask his blessing. In this hill Parsvanath appears to be the most honoured of the Tirthankaras, and it may therefore be conjectured that the scenes are somehow connected with him or some revered disciple of his.

The frieze on the upper main wing, which is nearly sixty feet long, is the most interesting; in fact, no frieze in Indian caves has excited more discussion among archaeologists. The bas-reliefs run in nine compartments over the eight front doorways. The first and ninth each contain a *vidyadhara* with cloth plaits falling to the ground and a *chadar* or scarf floating above, and with both hands raised, one holding a plate of offerings, and the other tessellated cords, or a roll of garlands. They evidently mark the beginning and the end of the story. The second may be called the elephant-scene. From under some rocks represented by triangles, come two elephants, the front one on its hind legs; they are faced by several standing figures, viz., a woman holding a coiled rope in her right hand, a man with a raised bludgeon (with an animal, probably a dog, in front of them), another woman holding the left hand of the first, and a third woman behind raising two ropes, one in each hand, apparently to throw them at the elephants; while in front of the second standing woman is another doing something behind the animal. Beyond them are three figures, in the middle a lady held up on the right by a female, and with a male on her left; while in front of them, one female is dragging along another, partly fallen to the ground. The scene closes with a tree (probably an *asoka* tree) having lanceolate leaves and bunches of flowers.

The third scene, which may be called the abduction scene, begins with a doorway like the cave doorways, through which appears a man reclining as if in pain or sorrow against a lady, whose right hand is on the man's right shoulder, while her left holds the man's right hand; the lady wears earrings, a necklace, leglets, and probably a girdle. Beyond her is another female holding the right hand of a man wearing a *dhoti* like a wrestler's and armed with a straight sword; her right hand is raised apparently to restrain him; and behind is a

tree. Next is shown a combat between the last male and the first lady, both armed with a straight sword and oblong shield, with a small bird running near her left leg. The scene ends with the lady being carried off bodily by the male, her left hand still holding the shield and her right hand outstretched with the index finger pointing to some object.

The fourth scene, which may be called the hunting scene, shows a horse reined and bridled, with four attendants, two with straight swords and one with a fly-fan, while a boy stands in front of the horse. Beyond him is a prince, clad as a wrestler, with a bow in his left and an arrow in his right hand; he wears a necklet, a long necklace and heavy earrings, while a straight scabbard is hanging on his left side. He is evidently aiming the arrow at a long-horned winged deer, with two fawns below, in a forest marked by a large flowered tree. The scene closes with the prince, with the bow still in his left hand, talking with a lady seated on the fork of an *asoka* tree, under which rests a winged deer, evidently the one shot at. The fifth scene, which is partly effaced, represents a feast. Here a lady is seated; to her left is a figure, now almost obliterated, while to her right, five females bring in food on plates, etc., and three more are seated in front doing obeisance to her. In the last portion a male seated, with food below the seat, can be made out. The sixth scene is entirely obliterated. The seventh, much mutilated, seems to represent an amorous scene between a male and a female. The eighth scene, now largely broken up, shows an elephant and apparently another animal, with two figures on each side.

Various explanations have been given of these scenes, which also appear briefly in the Ganesha cave. The first question is whether they form a connected story, or merely portray different social and domestic events. From analogy with the other two friezes in the Queen's Palace and from the worshipping *vidyadhara*s marking a beginning and an end, it is not unlikely that they were carved with the intention of representing connected legends. If so, what personage was more likely to be selected than a Tirthankara or Jain saint, and of these who more likely than Parsvanath, who in these caves appears to be the most favoured personality? Unfortunately very little is known of the legendary life of Parsvanath. According to the *Parsvanath-charita* of Bhavadeva Suri, a mediaeval work of the thirteenth century, Parsvanath was the son of the king of Benares. During his youth the town of Kusasthala (Kanauj) was besieged by the Yavana king of Kalinga for the forcible abduction of its beautiful princess, Prabhavati. It was relieved by Parsva, who drove away the

Yavana, and as a reward was given the princess in marriage. Subsequently Parsva, during a halt under an *asoka* tree, while out hunting, was led to see the beauties of a religious life and became an ascetic. In the course of his preaching, he visited Paundra, Tamralipta, and Nagapuri, where many became his disciples, and finally he attained *nirvana* on Mount Sametasikhara, which has been identified with the modern Parasnath hill. The *Kalpasutra* of about the fifth century A. D. omits the rescue of Kusasthala and the names of places visited by Parsva, but otherwise, so far as it goes, agrees with this mediaeval account.¹ In the list of *sthaviras*, moreover, one comes across certain early *sakhas* of the Jains, Tamraliptika and Pundravardhaniya.²

The mediaeval Jain legends thus connect Parsva with Eastern India (including Kalinga) ; and it is not unreasonable therefore to suggest that the elephant scene introduces Parsva's future wife with her relatives and attendants, that in the next scene she is abducted by the Kalinga king, that in the fourth scene she is rescued by Parsvanath in a forest while hunting, that the following scene depicts the wedding feast, the seventh scene the consummation of marriage, and the eighth scene a march with elephants. Similarly, the frieze in the lower wing may represent Parsvanath as a Tirthankara, his wanderings, and the honours shown him. It is quite natural that Jain monks should have carved in their cells episodes in the life of their venerable saint. The foregoing observations are, however, admittedly speculative, and the exact interpretation of the sculptures has yet to be established.

From the road near the *math* a flight of steps lead to the Jayabijaya cave, between which and the Queen's Palace lie (1) two small cells with verandahs, called Bajadara or the musicians' cave; (2) a cave with an elephant frieze (Chhota-hati); (3) the Alakapuri cave, or Kubera's palace; and (4) a small cave to the right of the latter. The Chhota-hati cave consists of one room with a doorway and a frieze, on which are carved two elephants, the trunked head of a third, and a tree. Alakapuri, called Swargapuri by Mittra and Fergusson, is a two-storied cave with two rooms below and a large room above, all with finely arched ceilings, and verandahs having benches and shelves. The pilasters are carved at the top with winged lions, animals with human faces, etc., and one pillar bracket shows an elephant king, over which another elephant holds an umbrella while a third is fanning him. Other Caves

1. Translation by H. Jacobi, *Sacred Books of the East*, Vol. XXII, pp. 273-5.

2. *Ibid.*, p. 288.

Jayabijaya

The Jayabijaya has two rooms with a verandah and terrace. The verandah has a male guard on the left and a female on the right. Over the two doorways is a frieze in three compartments. The first and third each contain a fat heavy-faced *yaksha* carrying a plate of offerings in one hand and tessellated cords or something broken in the other. The second compartment shows, in the centre within a square railing, a holy tree being worshipped by two males and two females; each of the latter holds a plate of offerings, the left male has folded hands, and the right male is tying a garland or strips of cloths to a branch. Over this cave is another open cave.

Panasa and
Patalapuri

In the semicircle between Jayabijaya and Manchapuri are found two open caves called Thakurani, besides the Panasa cave and Patalapuri. The Panasa or jack-fruit cave, mentioned by Mittra as Gopalapur, is a room with a verandah having bas-reliefs of animals at the top of its pilasters and a small cave over it. It is so called after a jack-fruit tree growing close by. In Patalapuri or the hell-house cave, called Manchapura by Mittra, a benched verandah leads to two side rooms and two back rooms, now made into one by the fall of the partition wall. The next two caves end the semicircle of the lower range. They are important, as they have inscriptions connecting them with the elephant cave on the other side of the foot track. One is called Manchapuri and the other Swargapuri or Vaikunthapuri.

Manchapuri

The Manchapuri, or house of earth, has a courtyard with first a room with a verandah on the right, and then a verandah leading to a side room and two back rooms. The verandahs of the main wing and of the right wing each have figures of two guards, one at either end and all buried up to the knee. The main wing verandah has its roof front carved; the carvings, now nearly obliterated, indicate faintly a five-barred railing with a procession of an elephant and other figures below it. The main wing rooms have five doorways (including the one in the side room), with side pilasters and arches carved, as usual, with animals, fruits and flowers. The arches are joined by railings, over which are bas-reliefs in five compartments. The fourth has an inscription of one line over the railing, and in the seventh compartment is another inscription. The first inscription refers to the room as the cave of the warrior Vakadepa, king of Kalinga, entitled Mahameghavahana, i.e., literally, having conveyances or elephants like big clouds. The second simply describes the room as the cave of prince Vadukha. The titles of Vakadepa are repetitions of those given to king Kharavela in the

inscription of the elephant cave, while the fact that Vadukha is called simply a prince suggests that he was a relation, probably the son, of Vakadepa. This cave is called Patalapuri by Mitra and Fergusson.

On the rock behind Manchapuri rises Swargapuri, the house of heaven, a cave referred to by Mitra and Fergusson as Vaikunthapuri. It consists of a verandah, a long back room and a side room on the right. The verandah has a low bench, but has lost the greater part of its roof, with pillars and guards, if any. The back room has three doorways, and an inscription in three lines, which speaks of the cave having been made for Kalinga monks, as a gift to the *Arhats*, by the great-grandchild of king Lalaka, Hathisahasa, the chief queen of Kharavela, king of Kalinga.

The higher ledge begins at the extreme east end with a pool called Lalita-kunda and three open caves. Then follows the Ganesha cave, so called apparently from a carving of that god on the inner wall. It consists of two rooms with a verandah leading to them; but the verandah appears to have been filled up with earth and stones, and it is now reached from the courtyard by a flight of four steps flanked on each side by an elephant holding lotus plants over a full-blown lotus. The verandah roof was supported by two pilasters and four pillars, but the pillar and pilaster on the right hand are gone. On the left pilaster is the figure of a guard, four and a half feet high (1·3716 metres), having bare legs, a turbaned head, and a spear in the right hand; over this guard is the carving of a bull. The two rooms are separated by a wall, in which a small aperture was made to serve as a window. Each room has two doorways with the usual side pilasters, tympanum and arch. The arches are joined by four-barred railings, over which are two sculptured scenes, resembling some of the scenes in the upper main wing of the Queen's Palace.

The first scene also begins with a tree and shows the first male lying on a bed, and the lady sitting by him. The second scene is noticeably different. In the first part, the end of which is marked by a tree, perhaps to represent a forest, four kilted soldiers, armed with swords and shields, are fighting with men riding on an elephant. The hindmost rider has just cut off the head of the nearest soldier, and the middle rider is shooting with a bow drawn to the ear; while the foremost rider, a lady armed with a rod or elephant goad, is looking on at the fight. The next act shows the elephant kneeling and the three riders dismounted, with another man in front of the elephant. Then the chief male (the man with the bow apparently) is showing the way to the lady. Lastly, the lady is sitting on a bed, and the male, leaning towards her is, talking to her, presumably in endearing terms.

In the top corner a man is looking towards them, holding a plate in

his right hand and a bag or some food in the other. If the Ganesha frieze tells the same story as the upper frieze of the Queen's Palace, as is not unlikely, it fills in one gap, viz., the way in which the abducted lady was rescued. The kilted soldiers are probably foreigners, and thus to some extent corroborate the mediaeval legend that Parsvanath rescued the princess from the Yavana king of Kalinga.

Dhanaghara
and Hathigumpha

The central group begins on the east with the Dhanaghara cave, and ends with the Baghagumpha and Jambeswara cave, thus going round the crest of the hill. The top of the hill has been levelled, and the edge of the level portion set with laterite blocks. In the centre is a stone pavement, the remains probably of a small temple. Below the crest on the east side is an open cave, and further down the Dhanaghara (house of rice) cave. The latter is a room fourteen feet long, with three doorways facing east. The verandah is benched and partly filled up with earth, but is still five and a half feet high. On the left pilaster supporting its roof is a guard buried up to the knees, with an elephant at the top.

Turning round, one comes, beyond a small cell with an open cave above it, to Hathigumpha or the elephant cave, a large open cave of irregular size, which may originally have consisted of four rooms, and probably had a verandah in front. Inside, the cave is, at its widest and longest, fifty-seven feet by nearly twenty-eight feet, while the cave mouth is nearly twelve feet high. Some words are cut on the walls, apparently the names of monks or visitors. The roof rock has been scraped away in front for the incision of an inscription, in seventeen lines, measuring fourteen feet by six feet. This is the celebrated inscription of King Kharavela. It is now protected by a shade on stone pillars, in order to prevent further damage, the inscription on the soft gritty stone having suffered from the climate and lost many of its letters. The inscription is flanked at the beginning by a *trisula* and an hour glass; at the end is a monogram in a railing, and on the left of the fourth line a *swastika*, all auspicious symbols. According to the reading of Pandit Bhagwanlal Indraji, the inscription purports to give the biography of Kharavela, king of Kalinga, up to the thirteenth year of his reign and is dated in the 165th year of the Mauryan era, i.e., some year between 158 and 153 B. C. While the existence of a definite date in the record is denied by other eminent scholars, the general consensus of opinion seems to assign the epigraph to the middle of the second century B. C. A brief summary of the historical facts disclosed by this inscription* has been given in Chapter II.

*Translation of the text into English of the Hathigumpha inscription is given in Appendix IV of this chapter.

To the west of the elephant cave are eight caves at varying heights, five directly under the hill crest, two in a side boulder (to the west), and one just opposite the snake cave. The Sarpagumpha or snake cave is on the other side of the footpath, facing east. Its verandah top is carved so as to resemble the head of a serpent with three hoods, the symbol of Parsvanath. The cell is small, and is only three feet high. There are two inscriptions, with several letters gone, of which the meaning cannot definitely be stated, one on the doorway and the other on the left jamb. On the left side of the same boulder is another cell without a verandah, and a little further down is an open cave in another boulder, now blocked by jungle. To the north-west of the snake cave is the Baghagumpha or tiger cave, so called from its front being shaped into the eyes and snout of a tiger, with the outer opening representing its distended mouth and the cell door its gullet. The cell is three and a half feet high, and over the doorway is an inscription in two lines, calling it the cave of Sabhuti of Ugara Akhada. Further to the left of the same boulder is another cell, and above it a third cell and two open caves, more or less broken, facing south.

Sarpa-
gumpha and
Bagha-
gumpha

On the same level with the tiger cave and at the extreme end, is the cave called Jambeswara, which is three feet eight inches high and has two plain doorways, over one of which is a Brahmi inscription in one line saying that it is the cave of Nakiya of Mahamada and of his wife. From the tiger cave a flight of uneven steps takes one down to a group of three caves, about fifty feet higher than the road on the glen. The eastern cave bears the name Haridasa, and consists of a room, over twenty feet long, with three doorways and an inscription speaking of the cave as a gift of Kshudrakarma of Kothajaya. The Jagannath cave, so called from a rude drawing of that god on the inner wall, has one long room with three simple doorways and a verandah. By its side is a smaller cave called the Rasui or cook-room cave, with one simple doorway, the roof projecting slightly so as to form a pillarless verandah.

Jambeswara,
Haridasa,
Jagannath,
and Rasui

In the Khandagiri hill the caves begin from the north with Tatwa I, so called from the *tatwa* bird carved at the top corner of the tympanum arch. The cell is sixteen to eighteen feet long and nearly six feet high, and is entered by three doorways with side pilasters, carved tympanum and carved arches. On the wall is written in red ink an inscription in one line, and below it another inscription in five lines. Six feet below this is another cave marked similarly with *tatwa* birds and therefore called Tatwa II. The verandah is guarded at each end by the mutilated figure of a soldier armed with a spear. The cell, which is nearly twelve feet long and just over four feet high,

KHANDAGIRI
CAVES

Tatwa and
Tentuli

is entered by two doorways, on the wall between which is an inscription speaking of this being the cave of an attendant named Kusuma. Adjoining the verandah on the east is a small open cell, three feet four inches square and three feet high.

To the west of Tatwa I is an open cave facing north-east, and beyond it, to the south-west, is a cave called Tentuli or the tamarind cave, from a tamarind tree near-by. The cell has two doorways with a verandah in front. The right hand doorway is blocked with stones, so as to convert it into a window-like opening.

Khandagiri
and Shell
caves

To the south-east of this is a double-storeyed cave, called Khandagiri or the broken hill from a crack in its two storeys. This cave is the first to be reached by the flight of steps from the public road. The room on the lower storey is six feet high, and the upper room nearly five feet high. Besides these, there is a small broken cave in the lower and a small room in the upper storey with a small window and a figure of the god Patitapabana on the back wall. To its south is the cave called Dhanagarh (the rice fort) or the shell cave on account of certain characters found in it. Originally a room with a verandah, it has been converted into an open cave by the fall of the partition wall, a fragment of which is left on the right side. On the left side wall of the verandah are seven letters in shell-shaped characters not yet deciphered, but supposed to date back to the seventh to ninth century A. D.

Nabamuni,
Barabhuji
and Trisula

Further south are three caves called respectively the cave of the nine saints, the twelve-handed cave and the Trisula cave, from the images carved in their walls.

The Nabamuni or cave of the nine saints consisted of two rooms with a common verandah, but the front walls and the partition wall have fallen down. On the architrave inside is an inscription of about the tenth century A. D., which speaks of a Jain monk Subhachandra in the eighteenth year of the increasingly victorious reign of Srimad Udyota-Kesarideva. On the broken partition wall is another inscription of the same Subhachandra and a small inscription referring to a female lay disciple. The right-hand room contains images in moderate relief of ten Tirthankaras, about a foot high, with their *sasana-devi*s or consorts below them. Parsvanath, who is easily recognized by his serpent hoods, is the most honoured, for he is carved twice.

Beyond this cave lies the Barabhuji or twelve-handed cave, so called from the figure of a female with twelve hands carved on the left wall of the verandah. The latter leads to a long room with three doorways, which are now fallen, the roof being supported by two recent pillars. On the walls are carved in moderate relief seated

Tirthankaras or Jain saints with their *devis* or consorts below them; on the back or west wall is a large standing Parsvanath canopied by a seven-hooded serpent and without any *devis*. The saints and their wives are shown with their different symbols, and are nearly of equal size, eight or nine inches each; but the figure of Parsvanath is nearly three feet high, from which he would appear to have had special honour.

Adjoining this on the south is the Trisula cave, so called from a rude carving on the verandah wall. The room had three doorways, which are now fallen, the architrave being now supported on two pillars. The room is twenty-two feet by seven feet, is eight feet high, and is unique in having the inside benched. Above the benches is carved a series of twenty-four Tirthankaras including a standing Parsvanath under the seven hoods of a snake, and ending with Mahavira. In this group, too, Parsvanath, instead of being placed before Mahavira as the twenty-third saint, is given the position of honour, nearly in the centre of the back wall. The base of the fifteenth saint is hidden by a masonry structure rising from the floor, on which are placed three well-carved steatite images of Adinath. The general execution of the images in this group is finer than in the adjoining cave.

Turning to the left, fifty or sixty feet off, Jain images are found higher up, which will be described in the account of the higher ledge. Further west, near the Government bungalow, is a two-storied cave called after king Lalatendu Kesari. The upper portion consisted of two rooms and a common verandah, all of which have been destroyed, portions of the walls alone still clinging to the rock. This side of the hill is very much exposed to south-easterly winds, and the side of the rock has fallen down. The rooms on the first floor contain some carvings of Jain saints, among whom Parsvanath is the most prominent. The ground floor was buried in earth, and recent excavation has disclosed another room, a side room with approaches, and a circular cave with a doorway. Beyond this is a broken cave, and beyond that a pool called Akasa Ganga. The western face of the hill contains three caverns, apparently without any doorway, and adjoining them on the south side is a natural cavern, containing water, called Gupta Ganga. Lalatendu

The higher ledge may be climbed by steps cut in the rock on the right side of the Khandagiri, or by steeper steps near the Barabhuji cave, or by a track from Tatwa I. The northern portion of this ledge has been levelled and forms the courtyard of the Ananta cave. This is a room about twenty-three feet long and six feet high with an arched ceiling. The room had four doorways, but the wall between the first Ananta

and the second doorway is gone, the third is partially closed with stone blocks, leaving only the fourth, in its original state. On its back wall are carved seven sacred symbols, *swastikas*, pointed *trisulas*, etc. Below the first *swastika* is a small standing image, now much worn, which probably represents Parsvanath. The front wall is covered with a mass of carvings, and the tympanum, the tympanum arch, and the space between the arches, including the side walls are all more or less carved.

Beginning from the left, the first tympanum has the remains of a carved scene, which probably represents a royal elephant attended by an elephant on each side. The second tympanum shows the sun-god under an umbrella riding a chariot drawn by horses, with a female on each side, probably his two wives Sanja and Chhaya ; while before the chariot is a burly demon on his knees, armed with a sword and a carved shield. The third tympanum shows the goddess Sri standing on lotus stalks with her arms entwined round lotus stalks, while two elephants, one on each side, are pouring water on her head. The fourth tympanum shows a *pipal* tree within a square railing worshipped by a male with attendants ; a woman is holding up a garland to be placed on a branch of the sacred tree, and is followed by a female attendant carrying a jar and a plate of offerings. The tympanum arches are also carved and represent some quaint scenes, e. g., a man seizing the hind legs of a lion ; then a burly man faced by a man riding a buffalo or horse, whose tail is also held by a man ; a man holding a buffalo by the horns, whose hind leg is held by a man standing on the upturned legs of a man, whose head again is in the distended jaws of a *makara*. Every arch is enfolded within two big serpent hoods, the symbol of Parsvanath, and the spaces between the arches and the side walls are filled with flying *vidyadharas*, each carrying offerings.

Over the Trisula cave is a white-washed temple of uncertain date. Beyond this to the south, high up on the rock, appear several images, which have been exposed by the fall of the side rocks. From the traces of a partition wall, it would appear that there was a cave here, probably accessible from the higher ledge, containing images of Jain saints and deities.

Jain Temple

The crest of Khandagiri has been levelled so as to form a terrace with stone edges. In the middle of this terrace stands a Jain temple with two side temples. The main temple consists of a sanctuary and porch, built like Orissan porches with pyramidal roofs and ribbed

domes. Within the sanctuary is a masonry platform with a small raised wall behind, in which are imbedded five images of Jain saints. Behind the temple on a slightly lower level is another terrace, on which lie scattered scores of votive stupas, indicating the existence of an older temple.*

From the inspection bungalow a track leads to the Nilgiri peak, Nilgiri which lies to the south-west of Khandagiri and is separated from it by a gap covered with jungle. Passing by a small pool, called Radhakunda, deep in the south-east corner, the track leads to a small but broken open cave. Going up the hill, the track leads to a roofless *mandapa*, and then turns round to the right to an open cave facing south, now converted into two rooms by a partition wall of dressed stones, evidently erected recently. Further on, is a spring named Syama Kunda with a masonry cell-shaped structure over it, and beyond it on the south side of the hill an open cave facing west, to which a flight of steps cut in the rock gives access.

Altogether eleven different kinds of caves may be distinguished, viz., (1) open caverns, slightly improved by art, (2) open caverns with sides chiselled and partition walls cut, (3) open cells, called *chhatas* or umbrellas, (4) a room with a doorway, (5) a room also with a doorway, but with the top projecting to form a verandah, (6) a room with a regular verandah, (7) a set of rooms with a common verandah, (8) a set of rooms with a side room and a common verandah, (9) the same, with the addition of a wing, (10) two-storied rooms

Architecture
of the caves

* According to Rajendralala Mitra, the temple was constructed in the first quarter of the 19th century by Manju Chaudhuri and his nephew Bhawani Dadu of Cuttack, Jain merchants of Digambari sect. Lt. Markham Kittoe, who visited the place in 1837, says, "There is a Jaina temple of modern construction, it having been built during the Maharatta rule". Andrew Stirling, who saw the caves for the first time in 1825, simply notes the temple as of modern construction. The original image, according to Stirling, was of Parsvanath, but Mitra mentions it as Mahavira. On the altar are marshalled on both sides of the main marble image of modern make 16 small chlorite sculptures and one sandstone image of Rishabhanath besides a damaged *Chaturmukha*, all much earlier than the temple itself.

In the right niche is a standing chlorite image of nude Rishabhanatha of a comparatively large size. On its back slab is carved the miniature sculptures of the whole group of twenty-four Tirthankaras. In the left niche is a seated Vaksha couple, above whom is their Jina with the cognizance, the wheel. Five more images of robeless Tirthankaras, one of them in chlorite, may be seen in a small temple on the north side of the main one. All these images have been collected from the hill and its neighbourhood.

The colossal image of Parsvanath, in black marble, which is enshrined in the marble hall near the entrance, is modern, being installed in 1950.

without a verandah, and (11) two-storied rooms with a verandah. The cells vary in height from three feet square—mere boxes, where a monk could only squat—to long rooms, like Jagannath, over twenty seven feet long and nearly seven feet broad. The height also varies generally from three to four and a half feet, but in the Trisula cave it rises to eight feet. The cell is plain inside, but there are Jain images in several of the Khandagiri caves, which apparently were looked upon as temples. Besides the images, certain auspicious symbols are found on the back walls of Tatwa I and Ananta. Except in the temple caves, the cell-floor is raised and curved at the inner ends, evidently to serve as pillows for monks. These cells must, therefore, have been meant for residence. Benches are found only in the Trisula cave, where they may be later addition, for its height also is abnormal. The ceiling is generally flat, and is arched only in the Haridasa, Jagannath and Patalapuri caves in Udayagiri, and in Tatwa I and Ananta in Khandagiri.

The carvings are found chiefly on the front wall of the cells, which have one to three doorways, according to their size. The doorway is oblong and has a groove about an inch wide, cut on each side, probably for a bamboo-framed moveable door. In the open caves and single cells without a verandah a horizontal excavation is found above the doorway, about five inches wide, the object of which is not clear. Some of the doorways are simple, but most of the cells with verandahs and some of those without pillared verandahs have doorways with side pilasters, a tympanum and a tympanum arch within two semicircular lines. The verandah is short or long according to the size of the back rooms. It is generally benched inside, and many have stone shelves over the benches across the side walls. In some caves no regular verandah exists, the cell-top projecting to form a cover, and being sometimes carved into the figure of some animal, e. g., a tiger's face or snake-hood. Generally, however, the verandah roof is supported on side walls, and in front on pilasters, with one or more pillars. The ends of the verandah are often marked by guards about four and a half feet high. These figures usually have bare legs and are armed with a spear, but other shapes are also found, e. g., a goddess on a lion and a god on a bull or elephant in the upper main wing of the Queen's Palace, a pot-bellied man and a kilted soldier in the upper right wing of the same cave, and a female with a male in the Jayabijaya. The ground in front of some important caves has been levelled to form a courtyard, e. g., the Queen's Palace, Ganesb, Manchapuri, Jambeswara, Ananta, Barabhuji and Trisula.

Carvings

The carvings are rude but vigorous, showing males and females in different attitudes and postures sufficiently expressive of various emotions, such as pain, eagerness, despair, pleasure, devotion, etc.

The stiffness and immobility so characteristic of primitive art have been overcome by the artists, and there is a faint idea of perspective, e. g., elephants are shown one behind the other. Among the figures of animals, elephants are, as a rule, well carved ; and the execution is fair in the case of horses, deer, monkeys and geese. The trees are somewhat stiff, and so are the fruits and flowers with creepers and lotuses, displaying none of the beautiful carving of conventional foliage seen in the Lingaraja and other Bhubaneswar temples. But plant life on the whole appears to have been depicted with care. The hill scenery on the sentry boxes and in the second compartment of the Queen's Palace and the Ganesh cave is peculiar, and does not appear elsewhere in Orissan architecture. The hill peaks are represented by triangles, a feature which also appears in Ajanta paintings.

Domestic life is represented with fair success. The males wear clothes like those of modern wrestlers, folded and wrapped round the waist and thighs, and then tied into a knot, leaving one end hanging down. The women, specially those of higher rank, wear fine and, it may be, diaphanous clothes, in some cases shown merely by a fold on the leg ; but, as with the males, no cloth is worn above the waist. The ladies and the chiefs are bejewelled, one peculiarity being their heavy earrings, a feature found also in the Amravati sculpture. The head-dresses are extremely varied, and some distinctly ingenious. Many objects of indoor and outdoor life have been depicted, such as a cave doorway, a two-storied house, seats, stools, bedsteads, plates, jars, musical instruments of four kinds, umbrellas, ropes, trappings of horses and elephants, swords (all straight), naked or in the scabbard, oblong shields, bows with arrows, etc. Religious life is also portrayed, e. g., a pavilion on posts forming a temple or part of a temple, a family dancing in religious ecstasy, the procession of a saint, the worship of trees, etc. The Sri and the Sun-god are specially represented, besides a number of auspicious symbols. Several caves in Khandagiri contain images of Tirthankaras, which even if of a later date than the cave, are interesting as examples of mediaeval Jain hagiology, while, if contemporaneous, they are the oldest existing specimens of Jain Tirthankaras and their consorts. The prominence given to Parsvanath, whether among the images or by the use of his symbol, the serpent-hood, is curious, for in other existing remains Mahavira is the greatest of all the saints. The preference for Parsvanath may point to the early age of the remains, and if so, they are unique specimens of Jain iconography. So little is known about this great preacher, who lived, according to Jain chronicles, two hundred and fifty years earlier than Mahavira or about 750 B. C., and whose

law recognized only four vows and allowed an under and upper garment,¹ that the sculpture record contained in these caves, scanty as it is, cannot but be welcomed to the antiquarian.

The Chrono-
logy of the
Caves

The period in which the caves were made has been the subject of much discussion, but recent research has done much to elucidate this vexed archaeological question. The date of the Hathigumpha cave has been deduced from Kharavela's inscription and is believed to be about the middle of the second century B. C.* Nine caves, viz., Swargapuri, Manchapuri, Sarpagumpha, Baghagumpha, Jambeswara and Haridasa in Udayagiri, and the two Tatwa caves and Ananta in Khandagiri, have inscriptions in Brahmi characters resembling those of Kharavela's; and as these characters were changed after the first century B. C., they can not reasonably be placed later than that period. On the present data, these nine caves were apparently excavated not much later than Hathigumpha, or not earlier than the second century B. C. Possibly, however, some of these as well as some of the other caves may be earlier than even Hathigumpha, for king Kharavela must have selected the hill for his inscription because it had already become sacred from being the retreat of Jain monks. These monks must have had caves, both natural and artificial, to live in; and as at least half a century may be allowed for the place to become sacred enough to move a royal family to spend large sums in excavation, cells may have existed in these hills by the third century B. C.

The existing facts do not conflict with this supposition, for a century before the Hathigumpha inscription, Orissa had become a part of the great Mauryan empire, and must have shared in the spread of religious culture due, among others, to the *Nigranthas* mentioned in the edicts. In the second century A. D. Nagarjuna, the great Buddhist preacher of Mahayana, is said to have converted the king of Otisha (Orissa) and many of his subjects to Buddhism; and it is permissible to infer that after that time Jain influence declined and the excavation of Jain caves stopped. On the whole, the third century B. C. to the first century B. C. may be roughly taken as the period during which most of the caves were excavated.

Sir John Marshall, discussing the chronology of these Orissan caves in the Cambridge History of India, Vol. I, places them in the following sequence on stylistic grounds:—The earliest of the whole

1. Uttaradhyayana-Sutra, Lecture XXIII, Transl. H. Jacobi, S. B. E., Vol. XLV, p. 121.

* Kharavela's period of rule is a subject of controversy as has been discussed in Chapter II. Allotment of the middle of the 1st century B. C. for him appears to be safe. Hathigumpha may be assigned to this period.

series, the Hathigumpha—a natural cave enlarged by artificial cutting. The Manchapuri cave next, and of the two storeys comprising it the upper was the earlier by a small margin. This cave, he suggests, was the prototype of all the more important caves excavated on this site. Next again, the Anantagumpha, the style of the sculptures in which he considers to indicate a date not much earlier than the middle of the first century B. C.

Next in chronological sequence he places the Ranigumpha cave, and considers that the upper storey here, as in the Manchapuri, was excavated before the lower. He further draws attention to the marked stylistic difference between the sculptures in the two storeys ; those in the upper exhibiting freedom and coherence of composition and vigour and movement in their modelling, while the lower sculptures are more crude, stiff and schematic, though betraying here and there traces of a comparatively mature art.

Sir John continues : “There is good reason also to suppose that the marked stylistic difference between the sculptures of the two storeys was the result of influence exercised directly or indirectly by the contemporary schools of Central and North-Western India. In this connection a special significance attaches to the presence in the upper storey of a doorkeeper garbed in the dress of a Yavana warrior, and of a lion and rider near by treated in a distinctively western Asiatic manner, while the guardian doorkeepers of the lower storey are as characteristically Indian as their workmanship is immature. It is significant, too, that various points of resemblance are to be traced between the sculptures of the upper floor and the Jain reliefs of Mathura, where the artistic traditions of the North-West were at this time obtaining a strong foothold. The pity is that the example of these outside schools made only a superficial and impermanent impression in Orissa, a fact which becomes clear if we consider some of the other caves on this site. In the Ganeshgumpha, for example, which is a small excavation containing only two cells, the reliefs of the frieze are closely analogous in style and subject, but at the same time, slightly inferior to those in the upper verandah of the Ranigumpha. Then, in the Jayabijaya, we see the style rapidly losing its animation, and in the Alakapuri cave, which is still later, the execution has become still more coarse and the figures as devoid of expression as anything which has survived from the early school. The truth appears to be that the art of Orissa, unlike the art of central or western India, possessed little independent vitality and, flourished only so long as it was stimulated by other schools, but became retrograde the moment that inspiration was withdrawn¹”.

1. Vide pp. 641-2, Vol. I, Cambridge History of India.

Signs of subsequent occupation are found in some of the caves, e. g., the inscription, in the Nabamuni shell, elephant and Ganesha caves, and possibly the images of the saints in the Khandagiri caves (except Ananta). The Jains were very influential in the Deccan from the eighth to the eleventh century¹, and the characters of the inscriptions belong to this period. It is not known how they lost their hold, but their influence declined with the rise of Vaishnavism, and traditions in the palm-leaf chronicles record their persecution by a Ganga king at the instance of the Brahmans*. During the period of British rule the Jain Parwars of Cuttack built the Jain temple on the crest of Khandagiri, made masonry verandahs for the twelve-handed and Trisula caves, and built the small temple in front of these two.

In 1902-03 the Public Works Department removed the masonry verandah of Satabakhria, put up a shade over the elephant inscription, repaired the elephants of Ganesha, and also carried out repairs in some of the other caves. Some of the pillars in the verandahs of the Queen's Palace, and the Alakapuri, Khandagiri, and Satabakhria (i. e., Barabhuji and Trisula) caves were put up by some Government Officer apparently after 1869-70, as they do not appear in Mittra's plates; and further supports of this nature were erected in 1909 and again in 1913.

Their number, age and carvings make these caves the most interesting in Eastern India. First noticed by Stirling in the Asiatic Researches, Vol. XV (1824), some of the caves were described by Fergusson in his "Illustrations of the Rock-cut Temples of India (1845)", and fuller descriptions are given in Rajendralala Mittra's Orissa, Vol. I, Chapter I, in Beglar's Report, Archaeological Survey of India, Vol. XIII, and Babu M. M. Chakravarti's notes on the caves, 1902. Fergusson also dealt with them in his History of Indian and Eastern Architecture (1876) and Cave Temples (1880). The latest work of importance referring to them is the Cambridge History of India, Vol. I, Chapter XXV¹.

KHANDAPARA

Khandapara, situated in 20°15'N. and 85°12'E. in Nayagarh subdivision, is the headquarters of Khandapara Tahsil. It is 51 kilometres west of Khurda by a branch road via Kalapathar which leaves the Khurda-Nayagarh road at Baghamari. Nayagarh, the subdivisional headquarters, and Daspalla are also connected with Khandapara by road. It is a trading centre of some consequence for

1. R. G. Bhandarkar, Early History of the Dekhan, 1896, p. 59 et seq.

* Among the later residents of the caves, names of the saint-poets Ananta Das and Arakshita Das of the Pancha Sakha group and Mahima Baba are well known.

the neighbouring area. The famous astronomer Mahamahopadhyaya Chandra Sekhar Singh Samanta, the author of 'Siddhanta Darpana', was born here. The thatched house in which the great astronomer lived has been demolished and one of his grandsons has built a *pukka* house on the site. None of his relics are at Khandapara, the same having been removed to the State Museum at Bhubaneswar.

There is a Post Office, Sub-treasury, Sub-jail, Block Development Office, Tahsil Office; and two High English schools, one for boys and the other for girls, at Khandapara. An Inspection Bungalow is located near-by. It was meant to be a shooting box. Now it is too far from habitation for an inspecting officer to stay. When it was being built, a tiger walked over the freshly laid cement at night and left his fang marks. The engineer destroyed it while repairing the house. There is a water-hole in the neighbourhood which used to be frequently visited by tigers. Population of the place in 1971 was 5,757.

Khurda is the headquarters of the subdivision of the same name and is situated in 85°37'30"E. and 20°11'N. on the National Highway No. 5. The town is 11 km. from Khurda-Road railway station, with which it is connected by a metalled road. The local name of the place is Jajarsingh, which originally was a small village. Probably the place was also formerly known as Kurada, which means 'foul mouthed'. The old mile stones of the area had the word 'KURADA' dug into them which have now been whitewashed and the word 'KHURDA' written on them. A picture of the estampage of the old engraved word on the milestones is given in this volume. The present Khurda area was once heavily populated by the Savaras who are still to be found in the subdivision in large numbers. In this connection it may be noted that a village and ex-Zamindari in Ganjam district is named 'Surada' which probably means 'fair mouthed' as opposed to 'Kurada'. Khurda came into prominence when the first king of Bhoi dynasty, Ramchandra Deva, made it the capital of his kingdom during the last part of the 16th century A. D. The Bhoi kings lived in a fort at the foot of the Barunai Hill, about 1.6 km. to the south of the town. This site was apparently selected because it was protected on one side by the Barunai Hill, which was easily defended, and on the other by dense jungle. The fort is now completely in ruins, only a few traces remaining here and there which reminds one of its former glory. Khurda suffered repeated onslaughts from Muslim and Maratha cavalry but its royal house retained much of its independence till 1804 when the then Raja, Mukunda Deva, under the guidance of Jayakrushna Rajguru, rebelled against the British domination and was dispossessed of his territory. Khurda is also memorable as the centre of activity of the Paik Rebellion of 1817-18 under the leadership of Bakshi Jagabandhu Bidyadhar.

Khurda is an important centre of handloom industry. The *lungis*, *napkins* and *sarees* produced here have an all Orissa market. There are some commercial and co-operative Banks, High English schools, Secondary Training school, college, Telephone Exchange, Fire Station, Hospital, Veterinary Dispensary, Inspection Bungalows, cinema house and government offices. It is the headquarters of Puri Forest Division. There are a few Hindu *mathas* in Garh Khurda i. e., the old fort area of the town. The civic affairs of the town are managed by a Notified Area Council. Population of the place in 1971 was 15,879.

KONARAK

A detailed account on Konarak has been given in Appendix V of this chapter.

KURUMA

The village Kuruma, also known as Jama-Dharma after the title deity of the village, is situated at a distance of about 8 km. from the Sun Temple at Konarak. The village has now come to prominence due to the discovery of some archaeological remains, supposed to be Buddhist.

The image of Buddha seated in Bhumisparsha Mudra along with the image of Heruka (a Buddhist deity) is worshipped as Yama-Dharma inside a temporary shed constructed over a brick mound. This brick mound has been selected by the State Archaeology Department, Orissa, for the purpose of excavation. The excavation of the western side of this brick mound has brought to light a brick wall running horizontally and measuring 17 metres in length. This brick wall consists of seven layers of ancient bricks mostly of the size of 22 cm.x17 cm.x7 cm. The antiquities discovered from the excavation site are mostly pottery. Along with the brick walls running horizontally other interlinked brick structures of the same period have been discovered from the excavation trenches. The discovery of ancient brick structures, pottery and other antiquities may take back this site to the period of 9th century A. D., but nothing can be said with certainty at this stage as the excavation work is still in progress. Prior to the exploration work undertaken by the State Department of Archaeology, Shri Brajabandhu Das, a teacher of the local U. P. school had collected from near-by places a number of antiquities consisting of pottery, terracotta ornaments, beads, bangles, earthen lamps and lamp stands, clay seals, coins, etc. Much of the specimens collected and preserved by him were found in a brick well inside the near-by tank when it was renovated.

A fair called 'Buddha Purnima Mela' is held in the village on the full-moon day of Baisakh which is attended mostly by the people of the neighbouring area. The place is connected with Konarak by a katcha road.

Population of the village in 1971 was 350.

Nandankanan, named after the heavenly pleasure garden of the gods, is a beautiful Biological Park situated in the most natural surroundings of the green forests of Chandaka. It is under the jurisdiction of the Chandaka police station and was inaugurated on the 29th December, 1960. Previous to that it had been selected by a committee to be a Botanical Garden and an extension of the lake was being used for pisciculture. It is connected with Bhubaneswar by road via Chandaka (30 km.) and via Government of India Text Book Press (15 km.). There is a fair-weather road (30 km.) to this place from Cuttack via Balikuda. The Barang railway station on the South Eastern Railway is only 2 km. from the Biological Park and is connected by a motorable road.

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 forests, 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. The story of the tigress called Kanan is interesting. Kanan was roaming free in the forest. She used to visit Nandankanan every night in the hope of meeting Pradeep, one of the big tigers in the zoo. On the 5th January, 1967 at night she jumped over the fencing and fell into a ditch full of water inside the tiger enclosure. The tiger inside that open-door cage rushed out and attacked Kanan. They fought bitterly until both lay exhausted. The keepers of the zoo finding them with many bleeding wounds sprayed them with dettol, but they ran away from the spray in different directions. Next day both of them came back to be sprayed again. A few days of this treatment cured their wounds. But they never made friends. The tiger continued to sleep in his cage while Kanan roamed about in the bushes inside the enclosure. Even after nine years they could not be friends. While other animals can be tamed enough to respond to their names being called and come near either to be patted or fed, Kanan's response is merely a growl.

There are nearly a thousand animals and birds of about 136 varieties in the park kept mostly in natural surroundings. These animals and birds include sambar, spotted deer, barking deer, tiger, Indian lion, African lion, black panther, clouded leopard, golden cat, leopard cat, sloth bear, crab eating mongoose, pangolin, porcupine, elephant bison, macaque, binturong, red-necked wallaby, Malayan sun bear

black buck, four-horned antelope, Nilgai, Ladhaki goat, etc. and birds such as, parakeet, pelican, peafowl, budgerigar, black swan, hornbill, hill myna, stork, white eyed buzzard, zebra finch, eagle, cockatoo, kite, owl, shikra, Egyptian vulture, Nicobar pigeon, peacock, etc. There are also a variety of reptiles in the zoo which include gharial, reticulated python, king cobra, etc.

The Biological park with its shady trees, green lawns and flower beds turns into a veritable pleasure garden of gods in spring and winter months. 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. A road runs along the periphery of the lake and there are also several link roads and paths criss-crossing the park which provide opportunities for strolling. Several small parks have been developed including one Children's Park with the provision of children's tot-lots, merry-go-rounds, swings, etc. In the natural setting beautiful Rest Sheds have been constructed for the visitors. Visitors desirous of spending a night in the park and observing wild life can stay in the Forest Department Rest-house, or in the Tourist Lodges on moderate payment of charges. For catering to the needs of the visitors there is a restaurant. First-aid medical help is available in the park dispensary. Telephone, postal and medical facilities are available at Barang. The Forest Department has also a museum at Nandankanan in which varieties of forest products and stuffed specimens of animals and birds are preserved.

A large number of visitors visit the Biological park every day, the number increasing on holidays and during the winter months. In 1974-75 a total number of 2,82,163 persons visited the park and a sum of Rs. 1,40,414.14 was collected from them during the period as entrance fee, etc. The total estimated expenditure on the park during the year was Rs. 9,04,294.77.

The Zoological garden of Nandankanan is under the administrative control and supervision of one Deputy Conservator of Forests who is designated as Wild Life Conservation Officer, Orissa, with headquarters at Cuttack. There is an Assistant Conservator of Forests with headquarters at Nandankanan who is directly in charge of the Zoological Garden. He is assisted by one Assistant Veterinary Surgeon who looks after the birds, reptiles and animals in the zoo. The Botanical Garden is under the administrative control of the Director of Agriculture, Orissa, Bhubaneswar. The local officer is the Senior Research Assistant who looks after the garden.

Narangarh is a village near Tapanga railway station in Khurda NARANGARH
 police station. It is known for the Tapanga Light Foundry where cast-iron sleepers, bearing plates, pipes, etc. are manufactured and exported to different places. There is an ancient cave on the top of a small hill. The cave faces to the east. It is about 7 feet wide at the base of the front side. The height of the ceiling is about $3\frac{1}{2}$ feet. The cave contains six inscriptions of different periods ranging from about the 1st century A. D. to the 16th century A. D. The polish and smoothness of the floor of the caves at Khandagiri and Udayagiri hills near Bhubaneswar are absent here. There are no sculptures on the walls except a few crudely designed figures which are damaged by the vagaries of time. On the floor of the cave some crude designs including two footprints have been carved. The cave seems to have been a centre of religious activities for many centuries.*

There is a High English school, Dispensary and Family Planning Centre in the village. Its population in 1971 was 1,505.

Nayagarh is the headquarters of the subdivision of the same name. NAYAGARH
 It is situated in $85^{\circ}6'E$. and $20^{\circ}7'30"N$. 59 km. west of Khurda on the Khurda-Daspalla road. It was the headquarters of the State of Nayagarh previous to its merger with Orissa in 1948. It is said that Bagha Singh, a former Raja, named the place as Nuagarh after establishing a new fort and making it his capital. Nuagarh is now officially known as Nayagarh. The great Oriya poet Upendra Bhanja of the 18th century who belonged to Ghumsur Raj family resided here for sometime. The town is situated in between two short ranges of steep hills and commands a beautiful view. Besides being the headquarters of the subdivision, Nayagarh is also the seat of many government offices. There is a college and a Circuit House. A battalion of the Orissa Military Police is stationed here. There are two temples dedicated to Jagannath and Dakshinakali, the latter being of very recent construction. The town is connected with Khadapara, and Aska in Ganjam district, by good roads. The population of the town in 1971 was 5,209.

Nimapara is the headquarters of a tahsil of the same name in Puri NIMAPARA
 subdivision. It is on the Major District Road No. 80 which connects it with important places like Konarak, Kakatpur and Astarang. The place is of considerable importance as a trading centre in the area which mainly deals in grains and milk-products. There is a college, two High English schools, one for boys and one for girls; government

*For details about this cave, Susil Chandra De's article : 'An Ancient Cave in Tapang' published in O. H. R. J. Vol. XI, No. 3, 1962, pp. 152-4 may be referred to.

dispensary, cinema house, Block Development Office, Tahsil Office, Co-operative Bank, Commercial Bank, Telephone Exchange, Post and Telegraph Office, and Inspection Bungalow. The civic affairs of the place is managed by the Notified Area Council, Nimapara. The population of the Notified Area in 1971 was 8,693.

At a distance of about 13 km. from Nimapara stands the old Sakta temple of goddess Barahi at Chaurasi. It is a fine specimen of the few *khakkara* temples found in Orissa and is preserved by the Archaeology Department of the Government of Orissa.

NIRAKARPUR

Nirakarpur is a village situated in 85°30'E and 20°N, in the Tangi police station. A science college has been established here since 1959. The college was established by the Dayananda Anglo-Vedic Trust. The railway station bearing the same name is close to the village.

At a distance of 1.6 km. from Nirakarpur railway station is situated the temple of Lord Kapileswar Dev in the village Dia. This is the only place after Bhubaneshwar in Orissa where a car festival is observed on the occasion of Asokastami.

ODAGAON

Odagaon is a village in Nayagarh subdivision, situated in 84°59'E. and 20°1'N. on the Nayagarh-Aska road, at a distance of 30 km. from Nayagarh town. It is famous for the temple of Lord Raghunath, which is one of the few temples in Orissa dedicated to Lord Ramachandra. It is said that the famous poet Kabisamrat Upendra Bhanja meditated here and got perfection in Rama Taraka Mantra. 'Baidehisha Bilas', his *magnum opus*, is believed to have been composed here. The temple, about 60 ft. high, was constructed around 1903 from public subscription. The *kalasa* of the temple appears to be gold-plated. It is said that Binayak Mandhata, a Raja of Nayagarh ex-State, installed the present images which are of wood, a century back. The temple owes some properties and its affairs are managed by the Commissioner of Endowment, Orissa, since 1948. Of the festivals, Ramanavami is most important. On this day, about 20,000 people from the district of Ganjam and the neighbouring area gather here. Buses regularly ply to this place both from Nayagarh and Aska side. Post office, police station, Inspection Bungalow, Community Development Block Office and a Dharmasala are located here. In 1971 the village had a population of 3,072.

PIPLI

Pipli is a village situated in 85°50'E. and 20°7'N. on the State Highway No. 8. It is 40 km. from Puri and 19 km. from Bhubaneshwar. Formerly it was the centre of considerable trade in rice and cloth, but since the opening of the railways the trade has shifted to Khurda Road railway station. It is still, however, a meeting place of important roads

leading to Bhubaneshwar, Khurda, Puri, Astarang, Nimapara, Konarak, etc. The place is famous for applique work which is a traditional craft of the local tailors. They prepare ceremonial umbrellas, cloth bags, purses, embroidered quilts, canopies and other applique works which have a good market in Orissa and outside.

Pipli has figured somewhat prominently in the history of Orissa. Its geographical position was of great strategic importance. Pipli was seized by Prince Khurram (later on Emperor Shah Jahan) in 1621 A. D. when he advanced from Deccan to Cuttack and thence to Bengal in revolt against his father. Here, the Marathas were defeated in a pitched battle by the British in 1803, and the place was raided and occupied by the Paiks during the Khurda Rebellion of 1817. The village still contains some Muslim monuments which are reminiscent of its past.

There are five Pirstans or Mazars where both Hindus and Muslims offer worship. In the village Narasinghpur in the Pipli Notified Area Council, a mosque has been constructed recently in place of an old dilapidated one. The old mosque, believed to have been constructed during the reign of Emperor Aurengzeb, contained an inscription which is now with the local Muslims. There is a Muktab near the mosque.

The Baptist Church at Pipli is said to be a century old.

There is a High English school, Middle English school, Elementary Training school for women, Sub-Post Office, police station, Community Development Block Office, Tahsil Office, government dispensary, and Rural Bank. The civic affairs of the place is managed by the Notified Area Council, Pipli. The population of the place in 1971, was 6,152.

A detailed account on Puri is given in Appendix VI of this chapter. PURI

Ranpur, situated in 85°21' E. and 20°4' N., was the capital of the ex-State of Ranpur. It is now the headquarters of Ranpur Tahsil. It is halfway on the all-weather road that joins Sunakhala on Khurda-Nayagarh road with Chandipur on National Highway No. 5. At Ranpur there is a temple dedicated to Lord Jagannath. The palace of the ex-Ruler, which is situated near the temple, was constructed by Ramachandra Narendra, who ruled the kingdom about two hundred years ago. It is now in a bad state of preservation. Basanta Manjari Devi, a Rani of Ranpur, who became the Deputy Health Minister of Orissa, started a T. B. Hospital. The hospital, located at Chandapur, is housed in a building which once belonged to Ranpur Raj family. To the west of Ranpur town stands the Mainak hill on whose summit is seated goddess Maninag, the presiding deity of the area. RANPUR

It is said that one Biswabasab came to Ranpur with a *chakasila* (a circular stone) and worshipped it on the Mainak hill. This Biswabasab settled here, cleared the jungle, conquered the Bhuiyans and established his kingdom. He was the founder of Ranpur Raj-family. One day while walking in the forest he found an image of a goddess which he brought to Mainak hill. He placed the image on the *chakasila* and worshipped. At the foot of the hill there is another temple of the same deity.

Major Bazelgette, the Political Agent of Orissa States, was murdered at Ranpur in 1939 during the Prajamandal agitation. This had created a stir in the political circle in those days. Two persons were sentenced to death, and some were imprisoned and some others were transported for life.

The population of the place in 1971 was 5,709.

SARANKUL

Sarankul is situated in $85^{\circ}5' E.$ and $20^{\circ}1'30'' N.$ at a distance of 14 km. from Nayagarh town on the Nayagarh-Aska road. It is famous for the temple of Ladukeswar (Siva). The temple, about 70 ft. high, was most probably constructed in the 15th century A. D. The temple walls have been plastered and the details of carvings on its body are, therefore, not visible. Ladubaba, popularly as the deity is known, is regarded as Hari (Vishnu) and Hara (Siva) as is the case with Lingaraj of Bhubaneshwar. The Linga of Ladubaba is not much developed and almost flat-topped akin to that of Lingaraj. Festivals of both the deities are also identical. Ladubaba is worshipped by two classes of Sevakas: the Brahmins and the Sudras (of Mali caste). The temple affairs are managed by the Commissioner of Endowments, Orissa, since 1948. Pilgrims from neighbouring districts visit the place daily. On the day of Sivaratri large number of devotees gather here. Attached to the temple, there is a big tank. There is a Dharmasala, Inspection Bungalow, High English school, hospital and police station. Population of the village in 1971, was 2,825.

SATYABADI

Satyabadi is a village in Puri subdivision situated in $85^{\circ}49' E.$ and $19^{\circ}56' N.$ 19 km. north of Puri town on the State Highway No. 8. The place is also known as Sakhigopal by which the railway station, about 1.6 km. away from the village, is named. It is surrounded by *sasans* or Brahmin settlements, and is a centre for trade in paddy and coconuts.

The place is of considerable interest as the seat of Lord Sakhigopal and attracts a large number of pilgrims from all over India throughout the year. Pilgrims generally visit the place on their way

to Jagannath of Puri. On festival days like Ratha Ja'ra, Chandan Jatra, Aanla Nabami, Dola Purnima, and Kartika Purnima, there is a large influx of pilgrims. It is generally believed that one's pilgrimage to Puri is not complete without a visit to Sakhigopal. The name Sakhigopal literally means "witness Gopal", i. e., Krishna, and is derived from the following legend: Two Brahmins of Vidyanagar, in South India, went to Brundaban on pilgrimage. There at Brundaban the elder Brahmin fell seriously ill and the young man was all attention to the sick old companion. On recovery, the old man promised before Lord Krishna's image that he would give his daughter in marriage to the young man. On their return home the marriage proposal was bitterly opposed by the relations of the elder Brahmin on the ground that the young man belonged to the lower strata of Brahmin caste and as such, was not eligible. Influenced by their protests the old man gave his companion evasive replies, denying that he had made any such promise. The young man then complained before the king of Vidyanagar. The king asked him to adduce evidence in support of the promise being made. As there were no other witnesses during the promise-giving, the young man proceeded to Brundaban to ask Lord Krishna to bear witness. At Brundaban he worshipped the Lord for days together and prayed that the god would come and attest the promise. Moved by his devotion Lord Krishna granted his prayer on the condition that he should never look back while on the road. The young man then asked "How am I to believe that you are following me" To this the Lord replied, "You will be hearing the tinkling sound of my *nupur* (an ornament of the feet that makes a sweet tinkling sound) all the way. But if you look behind, I shall stop then and there. Thus the Lord followed the young man to Vidyanagar. On the way to Vidyanagar they had to cross the river Godavari. On the sandy bed sand filled in the *nupurs* of the Lord which no longer made any sound. The young man being apprehensive of the Lord's disappearance looked back and thereupon the image of the Lord stood firm and would not move. The young man went into the town and told the Brahmin and the towns-folk of the arrival of the god, whereupon they all went outside the town and were astonished to find the very image of Lord Krishna of Brundaban. This miracle made the old Brahmin repent, and he gave his daughter in marriage to the young man. The news reached the ears of the king, who built a temple on the spot and worshipped the image with great pomp and ceremony. The image was thereafter known as 'SAKHIGOPAL' i. e., Gopal, a synonym for Krishna, who was a witness.

The image was brought from Vidyanagar by Purusottama Deva (1467-1495), the Gajapati king of Orissa, as a part of the spoil

which he took from the captured city. He installed it in his fort at Cuttack where Chaitanya saw it while on his way to Puri. After the Muslim occupation of Orissa the deity was moved from place to place by the Chiefs of Khurda and was atlast installed at village Alasa (the old name of Sakhigopal) at the instance of one religious minded Brahmachari. The Brahmachari also raised huge donations and built the present temple, 60 ft. in height, in the first part of the 19th century A. D. At a later date, probably between 1850 and 1870, an image of Radha was prepared from the donations by the then ruler of Ranpur and was placed to the left of Sakhigopal. The five feet high image of Sakhigopal, cut out of a solid block of stone, represents Sri Krishna standing erect with flute in his hands. Radha's image is a little over four feet in height. Bhogas offered to the deity are prepared out of wheat products. Rice is not offered. The temple is under the management of the Commissioner of Endowments, Orissa, since 1939. Sakhigopal, which abounds in shady *bakul* and *churiana* groves, is also known as 'Gupta Brundaban'.

The place during the early part of the twentieth century became the chief centre of national upsurge in Orissa when Utkalmani Pandit Gopabandhu Das founded his Satyabadi Jatiya Bana Bidyalaya (ସତ୍ୟବାଦୀ ଜାତିୟ ବନ ବିଦ୍ୟାଳୟ) here to impart education to the young with a view to arouse in them a spirit of dedication to the cause of the mother-land. Erudite scholars and leaders like Pandit Nilakantha Das, Pandit Godavarish Misra, Acharya Harihar Das, and Pandit Krupasindhu Misra who were the close associates and followers of the Utkalamani taught the pupils. The school followed a course of study suited to the rural Indian condition and the National Movement. It was, in a way, like the Santiniketan of poet Rabindra Nath Tagore. The Utkalamani founded here the Satyabadi Press wherefrom 'Satyabadi', an Oriya cultural magazine, and the 'Samaj' an Oriya newspaper (at first weekly, but later made daily), were being published to propagate the ideals for which he had dedicated his life. The school could not run for long due to financial and other troubles and the press was subsequently shifted to Puri and then to Cuttack. Thus Satyabadi lost its importance as the fountain-head of new ideas even during the life-time of Pandit Gopabandhu Das. When Shri Nilamani Senapati, I. C. S., Collector of Puri, visited Satyabadi in 1930, there was a skeleton school. He recommended that the only way to stop Satyabadi continuing to be a centre of subversive activities would be to recognise the school and give it aid. That was done. Quite close to the school, is an enclosed ground

enshrining the tombs of Utkalamani Pandit Gopabandhu Das, Pandit Godavarish Misra, Pandit Nilakantha Das, Pandit Krupasindhu Misra, Pandit Lingaraj Misra and Acharjya Harihara Das. Pandit Ananta Mishra, better known as *pracharaka* Ananta Mishra, a veteran social worker during the days of the freedom movement, has also been cremated in this hallowed ground.

There are a few government institutions here which include a government hospital, schools, police station and Post and Telegraph Office. There is a *dharmasala* near the temple. Population of the place in 1971, was 1,074.

Sisupal is a small village in Bhubaneswar Tahsil, situated at a distance of 2.5 km., to the south-east of Bhubaneswar. The place is famous for being the site of a ruined fort which was excavated by the Department of Archaeology, Government of India, in 1948. The fort, popularly known as Sisupalgarh, probably represents the ancient Kalinganagar which was the capital of Kalinga under Emperor Kharavela of the middle of the 1st century B. C. Excavation at the site revealed the culture sequence and chronology of the site, the nature of formation of the defences and the plan of the gateways. It also revealed many interesting features including various types of pottery, terracotta earornaments, iron implements of peace and war, glass bangles, terracotta bullae, beads (of carnelian, onyx, agate, chalcedony, amethyst, glass, terracotta and copper), sealing coins, coin-moulds, pendants and an ivory spacing bead with elaborate carvings showing on one side a lotus flanked by a couple of swans and on the other three lotuses. The iron implements include caltrops, a four pronged instrument, which the Romans used to stop the advance of cavalry. It shows contact with Rome in about 400 B. C. Either travellers from Sisupal brought it from Rome or Romans brought it to Sisupal. A note on the fort has been given in Chapter II. Population of the village in 1971, was 1,496.

For Udayagiri, see Khandagiri.

UDAYAGIRI

APPENDIX I

BHUBANESHWAR

INTRODUCTORY

Bhubaneswar (20°15' N latitude and 85°50' E longitude) is the name which has been given to a notified area covering 91.9414 square kilometres. It had a population of 1,13,095 on the 1st April 1971. It covers 28 villages or rather mauzas which are revenue units. These mauzas are Purba Badagada, Paschima Badagada, Bhubaneswar, Kapileswar, Haripur Patna, Lakshmisagar, Lakshmisagar Patna, Bhimpur, Siripur, Rampur, Bomikhal, Govindaprasad, Kalaraput, Sundarpada, Kapilprasad, Pokhariput, Berna, Nayapalli, Barmunda, Jagamara, Jharapada, Charbatia, Nuagaon, Gada Gopinathprasad, Pandara, Garkan, Chandrasekharpur, and Damana. The mauza Bhubaneswar (now commonly called Old Town) has been known as such for many centuries and the place has evidently derived its name from its principal deity Tri-Bhubaneswar or Bhubaneswar.

The notified area has two distinct divisions, viz., the Old Town and the New Capital. The Old Town is characterised by mixed land-use which is a usual phenomenon with all ancient towns and cities of India. It contains splendid specimens of Kalinga architecture spanning some twenty-five centuries of history, depicting the grace, the joy and the rhythm of life in all its wondrous variety. The New Capital, the foundation of which was laid in 1948, was started with a portion of a reserved forest as nucleus. It has now become a city which has been built expending crores of rupees. This part is a planned administrative town with broad avenues, self-contained residential units, modern buildings and institutions. Thus Bhubaneswar offers an opportunity to behold centuries-old art and architecture, side by side modern massive buildings and institutions.

The notified area is bounded on the north by the villages Patia, Rokat and Mancheswar ; on the east by the villages Koradakanta, Keshura, Bankual, Basuaghai, Mahabhoi Sasan, and Raghunathpur; on the south by the villages Kukudaghai, Orakala, Ebaranga, and Bahadalpur ; and on the west by the villages Jadupur, Begunia, Dumuduma, Jokalandi, Bharatpur, Andharua, and Jagannathprasad.

Bhubaneswar is situated at an altitude of 45 metres (146 feet) above the sea-level. It has a bracing climate with a maximum and minimum temperature of 31.0°C. and 16.0°C. during winter, and 38.0°C. and 27.0°C. during summer respectively. The average rainfall in a year is 152.4 centimetres (60 inches). The period from October to April is considered to be the best season of the place. The enjoys

the healthy climate of the forest country, the cooling sea breeze coming across the verdant delta area which is agriculturally rich. The city is connected by rail, road and airways. It is on the main line of the South-Eastern Railway. The National Highway No. 5 runs through the city. An excellent air port with concrete runway has been constructed in the Bhimpur mauza on an area of 725 acres. It is in the Notified Area.

It is not known when and how human efforts were first at work to give a start to this centre of civilisation. Extensive ruins representing an ancient city are, however, found at Sisupalgarh about 2.5 km. to the south-east of Bhubaneshwar and about five kilometres from the famous rock edicts of Asoka at Dhauli hill which take the origin of the city back to the fourth century B. C. The famous Kalinga War that changed the mind of Asoka took place on the bank of the river Daya, six kilometres from Bhubaneshwar. The next landmark in the history of Bhubaneshwar is provided by the monuments of the Udayagiri and the Khandagiri hills, situated on the western side of the place, particularly by the famous Hathigumpha inscription of Kharavela engraved in one of the caves there. The date of Kharavela is fixed in the middle of the first century B.C. He conquered many countries, gave them a good administration and played a prominent part in religious and cultural activities. It is understood from the Hathigumpha Inscription that the Kumari hill was a centre of Jaina activities where honoured and reputed recluses, Yatis, hermits and sages hailed from different directions.

HISTORY OF
BHUBANESHWAR

It was probably Satakarni II who put an end to Kharavela's dynasty and his empire. There are evidences of the existence of *stupa* structure, Yaksa (𑀧𑁆𑀭) images, the black-and-red and rouletted wares, terracotta bullae, ear ornaments, and later Andhra coins in the Bhubaneshwar area, possibly belonging to the period of Satavahans which ended in about the 3rd century A. D.

The period intervening between the end of the Kushana dynasty and the rise of the Imperial Guptas, is the darkest period of Indian history. The same darkness envelops the history of Bhubaneshwar. The so-called Puri-Kushana coins were discovered from the excavations at Sisupalgarh. A gold coin found from the Sisupalgarh excavation also resembles a coin-type of Vasudeva I on the obverse and bears a Roman head on the reverse. The legend on the coin has been read by Dr. Altekar who thinks that the king Dharmadamadhara of the coin might have been a Murunda king. The Murundas were foreigners hailing from the north-west and were responsible for the currency in Orissa of the coin that have distinctly

imitated the Kushana coin types. Now it is difficult to say when and how the epoch represented by the so-called Puri-Kushana coins ended.

There are evidences to show that the Guptas were in occupation of at least the coastal districts of Orissa. The discovery of the sculptures at Bhubaneshwar bearing the Gupta characteristics indicate a strong influence exercised by the Gupta Cultural Age at this place. With the end of the sixth century A. D. Bhubaneshwar entered upon a new stage as it had played a great part in the east in the revival of Hinduism. A Saiva temple was built in the shrine of Tri-Bhubaneshwar, which is no longer in existence.

By the middle of the seventh century A. D. the Sailodbhavas of Kongoda (Ganjam) asserted their independence and grew very powerful. The discovery of the Sailodbhava copper-plates from Khurda and from Parikud in the Puri district indicates that Bhubaneshwar was included in the Sailodbhava Kingdom and the temples of the Parasurameswara group belong to this period. The next dynasty that occupied Bhubaneshwar for a period of about hundred years was the Bhauma-karas. The Vaital-Sisireswara group of temples were constructed during this period. It was during this period that we find Tantrism mixed up with Saivism which is known as Saktism first made its appearance in Bhubaneshwar. After the break up of the Bhauma kingdom about the middle of the 9th century A. D. Orissa was divided into a number of small principalities, each ruled by a Chief of its own. During this period of disunity, no notable monuments have been built at Bhubaneshwar except a few plain temples such as the Mohini, the Uttareswara and some other structures standing in the midst of houses in the Old Town.

In a way, the Somavamsi-Kesari kings were the makers of modern Utkala or Orissa. They established their rule in Orissa at a time when it had suffered from a long period of anarchy and misrule. Their manifold activities which ushered in a new age in Orissa, made a lasting impression on the minds of the people which is still current in the land in the form of traditions. It was Janmejaya who first conquered Odra ; but during the reigns of his successors Kosala, Utkala, Kongoda, and the parts of what was known as Kalinga gradually came to be united by cultural and linguistic bonds. The Somavamsis were cosmopolitan in their religious outlook, retaining all the conventions sanctioned through long practice in the preceding centuries. They revived the most important Vaishnava shrine of Jagannath at Puri; raised the greatest Saiva temple at Bhubaneshwar, besides a number of small ones. The glorious period of the Somavamsis passed with the death of Uddyota Kesari.

Anantavarman Chodaganga Deva of the Ganga dynasty dealt a blow to the Somavamsis and stepped into their place in the coastal region early in the 12th century A. D. There is an inscription in the Lingaraja temple which records the gift of a perpetual lamp by Anantavarman Chodaganga Deva in 1114 A. D. So his connection with Bhubaneshwar had begun earlier than 1114 A. D. though direct connexion of the Gangas with Utkala began with his conquest in 1118 A. D. The connexion of some of the successors of Chodaganga Deva with Bhubaneshwar can also be traced from the inscriptions which recorded the endowment of perpetual lamps in the shrine of Kruttivasa (Lingaraja). These documents in their totality give us an idea about the long connexion of the Ganga Kings with Bhubaneshwar. After the Gangas, the glorious period of temple-building activities in Orissa was over ; but the spirit lingered on during the Suryavamsi supremacy. The half-ruined porch standing near the Papanasini tank bears an inscription referring itself to the reign of Kapilesvara Deva (A. D. 1435-1467). After the fall of the Suryavamsi dynasty art and architecture languished due to the lack of royal patronage.

The empire established by Kapilesvara Deva was short-lived, for under Prataprudra Deva who ruled from 1497 to 1541, it was already on the decline. A period of turmoil followed Prataprudra's death leading to the establishment of the short-lived Bhoi dynasty which, however, was put to an end by Mukunda Deva Harichandan in 1559-60. But Mukunda Deva could not live long, for, he was attacked by Sulaiman Karrani of Bengal and was killed by a local traitor in 1568 A. D. The death of Mukunda Deva marked the end of Hindu rule in Orissa. The Moghuls, the Nazims of Bengal, the Marathas, and the British then successively ruled Orissa ; but Bhubaneshwar has been continuing as an important religious centre. In 1948, Bhubaneshwar came into prominence in the political map of India being the new Capital of the State.

The site for the New Capital was selected after careful consideration. It has the advantage of lying on the border between the fertile delta land and the hilly forest areas of Orissa. It has the natural advantage with regard to drainage. The ground slopes from west to east and is divided into two parts intersected by the railway line. The western part is high land with laterite soil which permits the growth of forest and the eastern part is low with alluvial soil suitable for agriculture. From April to August the prevailing wind is from south and south-west and from September to March it is from north and north-west. The velocity of wind is maximum in summer.

THE NEW
CAPITAL

A plan for the New Capital was prepared in 1948 by Dr. Otto H. Koenigsberger. On his recommendation the design of the New Capital is based on the system of neighbourhood units which means a group of houses, large enough to afford the major amenities of urban life like schools, dispensaries, shopping-centres, entertainment, public libraries, etc. but at the same time small enough to keep all these amenities in short distances, so that the main advantage of rural life can be preserved. Moreover, to avoid boredom and uniformity the neighbourhood units are designed individually with the object of giving it a distinct character.

In contrast to the Old Town, the land under different uses are segregated from each other so that the foul smell, smoke or dust of an industry does not affect the residential areas nor the crowd and noise of a commercial area affect the silence and solemnity of an administrative or educational area.

Four categories of roads have been adopted for the city, namely, (a) Arterial Road, (b) Major Unit Road, (c) Major Housing Street and (d) Minor Housing street. The Arterial roads are 200 feet (60·9600 metres) in width with earthen flanks or foot-path of 10 feet (3·0480 metres) on each side and provided with drains and plantations. Rajpath, Janpath, Gandhi Marga, Sachivalaya Marga, and Udyana Marga come under this category. The Major Unit Roads are 150 feet (45·7200 metres) in width with earthen flanks, drains and plantations on each side. Ekamra Marga, Lewis Road, Gopabandhu Marga, Bhubaneshwar Marga, Vivekananda Marga, Bidyut Marga, and Puri Marga are under this category. The Major Housing Streets are the roads which collect the internal traffic of housing units and transmit to the major and arterial roads. The width of such roads is 100 feet (30·4800 metres) provided with earthen flanks and drains. The width of Minor Housing Streets varies between 30 feet (9·1440 metres) to 40 feet (12·1920 metres) depending upon the importance of the locality.

The Units are named after the great personalities and the royal dynasties of Orissa viz., Bapuji Nagar, Kharavela Nagar, Asoka Nagar, Kesari Nagar, Gopabandhu Nagar, Bhauma Nagar, Ganga Nagar, Goutama Nagar, Surya Nagar, Bhoi Nagar, Madhusudan Nagar, Buddha Nagar, etc. The areas particularly allotted for the construction private buildings are named as Labour Colony, Bapuji Nagar, Satya Nagar, Sahid Nagar, Jayadeva Nagar, Acharjya Bihar, etc. Besides, there are certain areas which have been allotted for the construction of private buildings. The institutional areas are named as the Vani Vihar, the Regional Research Laboratory, the Orissa

University of Agriculture and Technology, and the Regional College of Education Campus. The Gift Press and the Sainik School are situated in the Garkan mauza and the Capital Water Works in the Pandara mauza. An area of 231 acres has been allotted for an Industrial Estate.

On the western side of the City in Unit-VIII, the life-size bronze statue of Utkalmani Gopabandhu Das has been erected and the place is named as Gopabandhu Square. The Gandhi Memorial Pillar and statue, and the statue of Utkalmani Pandit Gopabandhu Das have been erected in the premises of the Orissa State Legislative Assembly. A statue of Swami Vivekananda has been erected at the Rajpath and Janapath crossing. The bronze statue representing a police constable erected in front of the Orissa State Museum on the occasion of the Police Centenary, was demolished in a riot caused by a students' strike in 1964. The statue of Pandit Godavarish Misra has been erected in the campus of Vani Vihar. Almost all the residential areas are provided with high water towers made of re-inforced concrete. These water towers of different designs look like great *minars* in the sky line of Bhubaneshwar.

Among the notable buildings in the New Capital are the Raj Bhavan, the Orissa Secretariat, the Orissa Legislative Assembly, the Orissa State Museum, the Multi-storied Heads of the Departments, the Rabindra Mandap, the Suchana Bhavan, the Utkal Sangeet Mahavidyalaya, the Orissa State Archives, the Central Market Building, the Vani Vihar, the University of Agriculture and Technology, the Office of the Post Master General, the Accountant-General Office and the Gandhi Bhavan meant for the Orissa State Library. The Orissa State Museum is worth visiting for its sculptural treasures.

Bhubaneshwar has assumed the importance as an institutional town where important centres of learning and research are located. The existence of Vani Vihar (Utkal University Campus), University of Agriculture and Technology, Regional College of Education, Sainik School, Regional Research Laboratory, Institute of Physics, Institute of Industrial Management, State Institute of Education, the Eastern Regional Language Institute, Regional Research Institute (Ayurveda), Tribal Research Bureau, State Forensic Laboratory, Administrative Training School, Tribal and Oriental Training Centre, Account's Training School, Co-operative Training College, Homoeopathy College and various kinds of schools and colleges imparting general education attract scholars from both inside and outside the country. The libraries at Vani Vihar, the Orissa State

Museum, the Orissa State Archives and the Orissa Secretariat are having a good collection of books, records, references and documents. Besides, there are four public libraries, namely, the Vivekananda Public Library, organised by the Ramakrishna Math and Mission; the library of State Information Bureau, the Orissa State Library and the Children's Library located in the Children's Park in Unit-VI.

The establishment of the Text Book Press, the Gift Press, the Industrial Estate and many service industries have increased the commercial importance of the City.

Among the children and public parks mention may be made of the Forest Park, the Adivasi Ground Park, and the Children's Parks in Unit-I, Unit-III and Unit-VI.

There are three cinema houses, three auditoriums, thirteen clubs and reading rooms, one swimming pool, and three picnic-spots (Bhuasuni, Khandagiri and Udayagiri) which serve as recreation centres.

There are five hospitals, twenty-two dispensaries, and twelve Maternity and Family Planning Centres in Bhubaneshwar.

The City has 17 Post-Offices, one Fire Station, 3 police stations, 10 Outposts, 16 Petrol-filling stations, 2 Bus Stands, and 3 Dharma-salas where visitors are accommodated on paying a nominal rent. Accommodation with modern facilities are available in the State Guest House, Traveller's Lodge, Circuit House, Pantha Nivas, Inspection Bungalows, Khandagiri Youth Hostel, and the dormitories at the railway station and the Capital Bus Stand. Besides, there are a number private lodging houses with modern facilities, notable among them are the Banaraswalla, Puspak, Raj Mahal, Marwari Restaurant and Santosh Nivas. There is a 3 star hotel called Prachi.

Among the voluntary social service organisations mention may be made of the Rotary Club, the Lions Club, the Nilachakra, the Red Cross Health Home, and the Ramakrishna Mission. Details on the voluntary social service organisations, literary organisations, clubs, and educational institutions are discussed in the chapters on Education and Culture, and Public Life and Voluntary Social Service Organisations.

Master Plan

The draft Master Plan for Bhubaneshwar was published under the notification No. 2630-PL-2/68-TP., dated the 30th July 1968 under the Orissa Town Planning and Improvement Trust Act, 1956. Under the said Act, the Town Planner, Orissa, Bhubaneshwar has been declared as the Special Planning Authority for Bhubaneshwar. But, a

proposal has been submitted by the Town Planning Organisation to the Government for the creation of a Development Authority for Bhubaneshwar. So, the Master Plan has not yet been finalised in view of the fact that once the Master Plan is approved, it will be very difficult for the Development Authority to effect any change subsequently.

The total area according to the draft Master Plan has been estimated at 2,22,782.6216 hectares (5,50,506 acres). It is proposed that forty villages will be incorporated in addition to the existing area of the Notified Area Council. The proposed land-utilisation of the Master Plan as on 1986 is as follows:—

Purpose	Area in acres	Percentage of the total developed area
Residential ..	5,459	30.3
Commercial ..	475	2.6
Industrial ..	776	4.2
Public and semi-public ..	3,730	20.7
Open space ..	3,898	22.3
Roads ..	2,384	12.5
Aerodrome ..	725	4.0
Railway ..	470	2.7
Canal ..	123	0.6
Bus Stand and parking place ..	31	0.1
Total area	18,071	100.0

The above table shows that residential area covers the major portion, i. e., 30.3 per cent of the total area. About 20.7 per cent. of the land are provided for public and semi-public purposes, such as, hospitals, dispensaries, Maternity and Child Welfare Centres, cultural centres, educational institutions, office buildings, etc. The construction of children and public parks, a Central Park, a lake, a stadium, children's tot-lots, etc. are proposed in the Master Plan for which 22 per cent of the total land have been reserved. The shopping facility provided in the New Capital is not properly distributed among the different neighbourhood units. So, 2.6 per cent of the total land have been ear-marked for commercial use. The commercial zone includes the Central Business District, District Centres, ware-houses, godowns and road side shops. No large scale industries have been visualised.

in the Master Plan. However, service industries as well as small-scale and medium-scale industries are required for diversifying the economic base of the town. So, 4.2 per cent. of the total area have been ear-marked for the development of industries.

Moreover, it is under the consideration of the Government of Orissa, to have a regional plan for the Capital extending over the area up to Choudwar and Nirgundi in the north to Khurda in the south; and Nandankanan, Barang, and Naraj. on the west to Konarak and Puri on the east. However, a sub-regional plan encompassing Cuttack, Choudwar, and Bhubaneswar is programmed for study in the Fifth Five-year Plan Period (April 1974 to March 1979).

TEMPLES

There are numerous temples in the Old Town built from the 6th century A. D. to the 15th century A. D. an account of which is given below according to their period of construction. Many of these are covered from top to bottom with exquisite relief carvings with delicate floral and geometric designs, figures of gods and godlings, nymphs and dryads of the woods, and couples in amorous embrace.

The two temples, commonly known as Lakshmaneswara and Satrugneswara, standing in a row (along with Bharateswara) opposite to the much later Rameswara temple by the side of the road leading to the Lingaraja temple have generally been regarded as the earliest temples. The period of the Satrugneswara and Lakshmaneswara temples is assigned to the close of the sixth century A. D. The Satrugneswara represents a *sikhara* temple. The sculptures of this temple are marked by the vigour and exuberance of the designs recalling the best characteristics of the post-Gupta art.

The date of the Parasurameswara temple has been assigned to 650 A. D. At Bhubaneswar there are at least two other temples, such as, the Bharateswara (opposite the Rameswara temple, standing along with the Satrugneswara and the Lakshmaneswara), and the Swarnajaleswara temple which can be recognised as close cognates of the Parasurameswara. The conservation work of the temple Swarnajaleswara has been undertaken by the Archaeology Department, Government of Orissa. The Parasurameswara temple, a small but lavishly decorated temple, is the best preserved specimen of the early group of temples, embodying nearly all the characteristics peculiar thereto. Enclosed within a compound wall, the temple, facing west, is a small compact shrine with squattish thick-set *gandi*, while the Jagamohan, instead of being stepped pyramid as in the typical Orissan temples, is a rectangular structure with a terraced roof.

The next epoch (C. A. D. 700-900) produced a large number of temples at Bhubaneshwar, of which ten or twelve are still in its original condition and the rest have perished leaving a number of detached sculptures. So far as architecture is concerned, these temples are characterised by the Pancha-Ratha plan unlike the Tri-Ratha plan of temples of the earlier group. The Jagamohans are of the same type with one door but no window and pillars inside. A Buddhist inspiration had influenced the iconography and execution of a few images which may be traced to the influence of the Bhaumas. The above characteristics are common to the Markandeswara, the Taleswara, the Vaital, the Sisireswara, the Mohini and the Uttareswara. The Vaital temple is remarkable for its uncommonly barrel shaped double-storied tower.

The Mukteswara is one of the most beautiful temples of India and has been described as a dream realised in sandstone. Elegantly decorated from top to bottom, it stands within a gracefully laid-out low compound wall with a beautiful *torana* in front. Apart from its beautiful sculptures that eloquently speak of the sense of proportion and perspective of the sculptures and their extraordinary skill, the temple also reveals some notable features both in architecture and in the attributes of the cult images, which with some or no modifications came to be the standard of all the other important temples that followed it. The builder of the Mukteswara borrowed certain features from the early architectural tradition but also introduced new architectural designs, new art motifs and new conceptions about the iconography of the cult images. The abrupt changes in the early forms of the cult images, in the architectural designs and even in the minute details of the sculptural representations indicate that the builder of the Mukteswara was the harbinger of a new culture. The date of the temple is assigned somewhere between the temples of Sisireswara (800 A. D.) and the Brahmeswara (1060 A. D.). There are two other temples at Bhubaneshwar which may be regarded as close contemporaries of the Mukteswara. One of them is the Sureswara, a very small structure, which stands near the Kotitirtheswara temple in the close neighbourhood of the Swarnajaleswara, and the other is the Gauri temple situated in the compound of the Kedareswara.

The superb temple of Rajarani bears certain architectural features rare in their occurrence in the other temples at Bhubaneshwar. In spite of such features, which seem to lend it a somewhat exotic appearance, the temple has a distinct relation with the evolution of the Orissan temple form. The figures are so beautiful that stealing still goes on. About the time of the last Govinda Dwadashi a head was broken off. During the last few years another head has been

stolen. The figure of a damsel playing with a bat and a ball had its head a few years ago. Now it is without one. All this is happening inspite of watchmen being appointed. Its magnificent sculptures are unparalleled in the history of plastic art in Orissa, and they are more akin to the Mukteswara, the Brahmeswara, and the Lingaraja, than to any other. Hence, it is apparent that its chronological position lies somewhere about the dates of these temples.

Dr. Krushna Chandra Panigrahi has tried to show that the original name of the temple was Indreswara and that it was a Saiva shrine¹. Mano Mohan Ganguly has written that the present name Rajarani has been derived from a "very fine-grained yellowish sandstone called Rajarania in common parlance"² with which the entire edifice has been built. The Chief Editor, Gazetteers, Orissa, has observed, "The name Rajarani may have come from the name of the stone or the name of the stone may have come from the name of the temple. A visit to the interior of the temple makes two points clear:

(a) There never was a deity in the temple

(b) When Rajarani was built multiple storeyed building and use of iron beams had come into vogue.

Jagamohan of Rajarani shows some numbers on the stones which probably meant that it has been rebuilt".

What strikes the visitor at the first sight is the cluster of miniature *rekhas* around the *gandi*. The temple is noted for the well-preserved *dik-palas*, all on the corner projections of the lower *jangha*. Clad in diaphanous drapery they stand on lotuses, with their mounts below. The celebrity of the Rajarani temple is also to a large extent due to the tall and slender sophisticated *nayikas* carved in high relief and depicted in various roles and moods.

The Dakra Bhimeswara temple that bears the feature of the Rajarani may also be assigned to this period. It stands on the left side of the road to Puri in the close neighbourhood of the eastern gate of Lingaraja compound. This monument has projecting turrets in its *sikhara* in the same way as those of the Rajarani, and like the latter, a number of obscene figures also.

The next dated temple is the Brahmeswara, erected about 1060 A. D. by Kolavati Devi, mother of the Somavamsi king Uddyota Kesari in the eighteenth year of his reign. The Brahmeswara

1. Archaeological Remains at Bhubaneswar, pp. 94-95

2. Orissa and Her Remains, p. 313.

temple supplies some well-marked features and characteristics that became distinctive of the Orissan temple type in the later ages. The Orissan temple form as one sees in the Brahmeswara, and so grandly exemplified in the majestic Lingaraja, is certainly the result of a long process of evolution through centuries. This is the second temple at Bhubaneswar with internal embellishments in the Jagamohan, the first being the Mukteswara.

The temple of Lingaraja is the most notable temple not only of Bhubaneswar, but also of Orissa; and according to expert opinions is also one of the best archaeological monuments of the East. Rising to a height of about 180 feet (54·8640 metres) and dominating the entire landscape within an area of about fifteen kilometres this great temple represents the quintessence of the Kalinga type of architecture and the culminating result of the architectural activities at Bhubaneswar. It stands in the midst of a number of smaller temples within a spacious compound of laterite measuring 520 feet (158·4960 metres) in length and 465 feet (141·7320 metres) in breadth and having gates on the east, north and south. So much has been said about its architectural features that very little remains to be said. Prof. R. D. Banerji records from his personal observation that the sanctuary is a hollow pyramid composed of several superimposed chambers, the access to which is obtained by a staircase built through the thickness of the wall. Barring this peculiarity, the sanctuary is otherwise a Panch-Ratha *deul* having close architectural affinities with the Brahmeswara temple.

The Lingaraja temple is a combination of four structures, all in the same axial alignment, viz., *deul*, *jagamohan*, *natamandira* and *bhogamandapa*, the last two being subsequent additions. The *bada* of the sanctuary has five divisions. The *pabhaga* consists of five richly-carved mouldings. The corner and intermediary *rathas* of the lower *jangha* are relieved with *khakhara mundis* having the seated figures of eight *dik-palas*. The recesses between the *rathas* are filled in with varieties of *gaja-vidalas* and *nara-vidalas*. The *bandhana* is made of three finely-carved mouldings and the *baranda* of ten. In the recess are *navikas* of enchanting grace and beauty in various actions. The carvings on the *mundis* and in mouldings, rich and minute as they are, do not overshadow the essential character of the figures themselves—a remark that as well applies to the entire temple itself. The grandeur of the temple chiefly lies in its towering *gandi*. The effect of its great height is accentuated by the deeply-incised curved vertical lines which soar upwards to its top. The number of *bhumis* in *kanika-paga* has been increased to ten, and the *bhumis* have assumed a new form rounded at the corner and

rectangular at the sides. The decoration of the *raha* above the projecting lion, rampart on an elephant, is a series of chaitya-windows in low relief. The ponderous *amalaka* is supported by *dopichha* lions at corners and four-armed seated figures, one each above the *raha*.

The Jagamohan is equally monumental and closely follows the *deul* in decorative details. The *pidhas* are arranged in two tiers, each crowned by a lion above a bho-motif. The vertical sides of all the nine *pidhas* of the lower tier are relieved with friezes consisting of processions of infantry, cavalry, elephants, etc.

Both the Natamandira and the Bhogamandapa are open halls and the former has a flat roof. The images of Ganesha, Kartikeya, and Parvati appear respectively in the western, eastern and northern niches of the sanctuary. The life size images of the *parswa debates* are all chlorite. The fine scroll work to decorate the garments of the deities and the magnificent backgrounds against which these deities appear, indicate a supreme artistic taste and the zenith of the decorative art of the period. The temple of Lingaraja was built in the 11th century A. D.

The next dated temple is the Kedareswara. The inscription in the Kedareswara temple proves that it was built before 1142 A. D. Three other temples, which appear to be cognate members of this temple, are the Rameswara, the Alayukeswara and the Siddheswara. These temples represent a period when some of the most ancient shrines were renovated or reconstructed. All these temples are of Pancha-Ratha type. A study of the western side of Siddheswara clearly shows that the stones were of an older temple, otherwise a piece which obviously meant to be placed horizontally could not have been placed vertically. This probably was not an accident, but purposely done to indicate that it was not the original temple, but rebuilt from the stones of a former temple. Here also many stones have numbers engraved on them to show that it was a rebuilt temple.

The Megheswara (1195 A. D.) and the Ananta Basudeva (1278 A. D.) temples were built definitely during the Ganga period. The Megheswara, the earliest of the Ganga temples at Bhubaneshwar, shows the beginning of a Sapta-Ratha plan, and as time passed on, it came to be the established rule with the Ganga monuments. The accumulated experiences of the past in the temple building were utilised to build strong and compact edifices skilfully. During this period, in all the important structures, the frontal adjunct consisted of three chambers known as the Jagamohan (audience hall), the Natamandira (dancing hall) and the Bhogamandapa (offering hall).

The iron beams which began to be used in the preceding period, now

came to be used regularly, because of the increase of projections and their further subdivisions. Another new feature introduced was the *Bahana-Stambha* set up in front of the shrines.

The other important monuments belonging to this period are the Bhaskareswara, the Yameswara, the Mitreswara, the Varuneswara, the Chitreswara, the Sari temple, the temple of Parvati inside the Lingaraja temple and the Vakeswara. The Vakeswara is important in having a Naba-Ratha plan, the only monument of this plan at Bhubaneswar. Besides the temples mentioned above, the Ganga period also witnessed the construction of a large number of smaller temples, such as Someswara, Gosahasreswara, Bhavani-sankara and several unnamed ones. In the compound of the Lingaraja temple alone there are about a dozen temples which bear some of the Ganga characteristics.

After the Gangas, the glorious period of temple-building activities in Orissa was over. But the spirit lingered on during the Suryavamsi supremacy which also witnessed the erection of some notable temples in Orissa. The temple of Kapileswara appears to be the last notable monument to be built at Bhubaneswar. It is situated on the bank of the Gangua about 1.6 km. to the south of the Lingaraja temple. It has a three-chambered frontal complex, but the late date of the temple is more evident from its cult images.

After the fall of the Suryavamsi dynasty art and architecture languished on account of the lack of royal patronage. However, repairing and remodelling of old temples continues to be a regular process in Bhubaneswar.

In the New Capital area several miniature temples have been constructed at different places. These temples, excepting the Chintamaniswara, Bhuasuni and Budheswari, have been constructed during the last twenty years. Among these temples there are several Saiva, Sakta and Vaishnava temples built in stone or brick in Orissan style with cement plasters on it. Most of these temples are devoid of architectural skill, designs and decoratives. They are mainly constructed to meet the social and religious needs of the people, such as, daily worship, marriage ceremony, sacred thread ceremony, Janmastami, Sabitri Brata, Siva Ratri, Dola Jatra, etc. All these temples are built through public charity and donations.

Religious
shrines in
the New
Capital area

Among these temples mention may be made of the Jagannath temple in Unit VII; the Radha-Krushna temple in Unit-9; the Sri Rama temple (under construction) in Khara-vela Nagar; the Jhadeswari temple in Siripur; the Bana Durga

temple in Ganga Nagar; the Chintamanishwara temple and the Budheswari temple in the Old Station Bazar; the Bhuasuni temple near Santarapur Bazar, the Raghunath Dev temple in Kesari Nagar and the shrine of Jagneswara and the Sivananda Prayer Hall in Asoka Nagar.

The Jagannath temple in Unit VII was constructed in 1972. The Radha-Krushna temple was completed in March, 1975 at a cost of about 3 lakhs of rupees by the Kalpataru Seba Sangha of Kendrapara, popularly known as the Baya Baba Matha. This organisation also established a Matha at Bhubaneshwar in 1973 in the area where the temple has been constructed.

In addition to these temples, several Trinath shrines have sprung up in almost all the localities of the New Capital as well as in the Old Town. These shrines are constructed mostly under banyan trees (*Ficus indica*) and Pipal trees (*Ficus religiosa*) considered sacred by the Hindus. The worship of Trinath or the Holy Trinity: Brahma, Vishnu and Maheswara is a popular folk-worship in Orissa involving minimum expenditure to meet everybody's purse. Among the larger Trinath shrines mention may be made of those located near the Capital Bus Stand, the New Railway Station and the Gopabandhu Nagar.

Besides these temples, there are Puja Mandapas in Asoka Nagar, Bapuji Nagar, the New Railway Station, and Bhauma Nagar where Saraswati Puja, Ganesh Puja and Durga Puja are celebrated every year. The Mandapa located at the Central Market area in Asoka Nagar is the largest where Durga Puja, Kali Puja, Kartikeya Puja, Gaja-Laskshmi Puja, Ganesh Puja, Saraswati Puja, etc., are celebrated ceremonially. A row of single rooms for shops have been constructed on the northern side of the Mandapa and given to the private shopkeepers on rental basis. The temples of Mahabir, Siva and Parvati have been constructed in the premises of the Mandapa.

Besides these Hindu religious shrines, there is one mosque, two churches, one Guru Dwara, one Buddha Vihar and one Jaina temple in the New Capital area.

The mosque was constructed in 1959 in Bhauma Nagar on the western side of the Sachivalaya Marga. The Sunni Muslims usually congregate here for general prayer on every Friday and their festival days. There is a Madrasa attached to the mosque.

The foundation stone of the Protestant church, called the Union Church, was laid on the 17th December, 1960. It is located in Bhauma Nagar near the mosque. In this church all the

Christians of Protestant denominations can be members. On every Sunday and ecclesiastical days people of the Christian community congregate here for prayer and for celebrating the festivals.

The Church is under the charge of a Pastor.

The Roman Catholic church, called the Saint Vincent De Paul Church, was established in December 1968, at Satya Nagar. A Parish Priest is in charge of this church. The office of the Archbishop is located in the premises. On every Sunday and ecclesiastical days the Roman Catholics assemble here to pray and to observe their festivals. The membership of this church is about three hundred.

There is one Guru Dwara of Sikhs. It was established in 1960 in Kharavela Nagar. The holy book of the Sikhs "Guru Granth Sahib" is worshipped here.

The Guru Dwara also runs a charitable homoeopathic dispensary.

An area has been earmarked in Unit-9 on the eastern side of the Sachivalaya Marg, for the construction of a Buddha Vihar. It is allotted to the Mahabodhi Society of India. The Holy Bodhi Tree has been planted here and a cement platform has been constructed around it.

The following list shows the number of different religious shrines situated mainly in the New Capital Area.

Bapuji Nagar

1. Durga temple
2. Kali temple
3. Shri Rama temple
4. Trinath temple
5. Trinath temple
6. Akhandalamani temple

Asoka Nagar

1. Radha-Krushna temple
2. Giri Durga temple
3. Trinath temple
4. Trinath temple
5. Trinath temple
6. Trinath temple
7. Mahadeva temple
8. Mahabir temple
9. Parvati temple
10. Siva temple

avela Nagar

1. Mahadeva temple
2. Lakshmi-Narayan temple
3. Trinath temple
4. Bhubaneswari temple
5. Thakurani temple
6. Shri Rama temple (under construction.)
7. Aurobindo Bhaban
8. Guru Dwara

Bhauma Nagar

1. Lakshmi-Narayan temple
2. Ardha-narishwara temple
3. Trinath temple
4. Trinath temple
5. Kanaka Durga temple
6. Mosque
7. Union Church

Kesari Nagar

1. Trinath temple
2. Mahadeva temple
3. Raghunath Dev temple

Ganga Nagar

1. Bana Durga temple
2. Trinath temple

Surjya Nagar

1. Trinath temple

Gopabandhu Nagar

1. Jagannath temple
2. Lakshmi temple
3. Mahadeva temple
4. Jaya Durga temple
5. Trinath temple
6. Trinath temple
7. Radha-Madhava temple

Unit-9

1. Sukheswara temple
2. Buddha Vihar
3. Mangala temple
4. Trinath temple

5. Radha-Krushna temple
6. Kanaka Durga temple
7. Trinath temple
8. Radha-Krushna temple
9. Annapurna temple
10. Mahadeva temple

Vani Vihar

1. Bisweswara Mahadeva temple

Satya Nagar

1. Trinath temple
2. Nrusimha temple
3. Thakurani temple
4. Saint Vincent De Paul Catholic Church

New Station Area

1. Bateswara Mahadeva temple
2. Trinath temple
3. Sri Rama temple
4. Kasi Biswanath temple

Old Station Area

1. Budheswari temple
2. Chintamaniswara temple
3. Trinath temple

Acharya Vihar

1. Bhubaneswari temple

Sahid Nagar

1. Khanduali Thakurani temple

Goutam Nagar

1. Trinath temple

Kalpana Flat Area

1. Trinath temple

Siripur

1. Mangala temple
2. Jhadeswari temple
3. Trinath temple

Baramunda

1. Nilakantheswara temple
2. Mangala temple
3. Trinath temple

Nuapalli

1. Balunkeswara temple
2. Trinath temple

Delta Colony

1. Trinath temple
2. Trinath temple
3. Mangala temple

Santarapur Bazar

1. Bhuasuni temple
2. Trinath temple

**LORD
LINGARAJA**

Bhubaneshwar is famous as a Saiva Khetra and Lord Lingaraja is its principal deity. Lingaraja, otherwise called Kirtivasa, Kruttivasa, Bhubaneshwar, and Tri-Bhubaneshwar, is believed to be the most sacred of the 12 Jyotirlingas in India and is held in high esteem by every pious Hindu. It is a Swayambhu (self established) Linga. The form in which it is represented in the sanctuary is that of a huge uncarved block of granite, about 8 feet (2.4384 metres) in diameter, and rising eight inches (0.2032 metres) above the level of the floor. It is half-buried in the centre of the sanctum and is surrounded by a raised rim of black chlorite ending on the north-side into a point. This rim is called the Yoni, or the female emblem. The upper surface of the granite block was originally unhewn. Although frequent washings for many centuries have given it a polish, it is even now very uneven and undulating.

**Vaishnavite
influence on
Lingaraja**

A natural line that exists in the Swayambhu Linga (Lingaraja) is generally pointed out as the line demarcating the Siva and Vishnu portions of the same deity who is invoked as Harihara. The leaves of *vilva* and *tulasi*, which are favourites respectively of Siva and Vishnu, are used in daily worship. The Brushava Stambha bears at the top not only a bull, the mount of Siva; but also a Garuda, the mount of Vishnu, which having been placed side by side in front of the temple, have evidently been meant to make the synthesis of the two cults visual to a visitor at his first approach to the shrine. The crowning members of the Lingaraja temple can be seen from a distance and the topmost two of them are an *ayudha* (weapon)

and a *pataka* (flag). In order to bring home to the general public that the shrine belongs to both the sects, the *ayudha* which must have originally been a *trisula*, was replaced by one consisting of half a disc and a trident.

Moreover, in remodelling the Lingaraja temple, the Ganga kings also introduced some Vaishnavite features which are not usually found in other Saiva shrines. In the southern door-jambs of the Natamandira are to be found the images of the Vaishnava Dwarpalas : Jaya Vijaya, in place of Chanda and Prachanda. On the western side of the main temple of Lingaraja and on the northern side of its Bhogamandapa the images of Jagannath and Lakshmi-Narayana have been enshrined, so that a devotee while making circumambulation will first meet these Vaishnavite deities before he enters the main shrine to pay homage to the Swayambhu Linga. Among the subsidiary temples standing within the compound of the Lingaraja, there are two to the south of the main shrine of which one contains the image of the Nrusimha incarnation of Vishnu and the other, the three images of Ananta, Basudeva, and Ekanamsa. Besides, on the day Lord Lingaraja returns to the temple after completing the Car Festival of Asokastami, a mock quarrel is staged between two parties of priests representing Lingaraja and Parvati, because during the car festival the former takes with him Lakshmi (Rukmini), wife of Vishnu and not Parvati.

The cumulative effect of the influences of the Jagannath cult on the Lingaraja temple have been that it has lost its distinctive character of a Saiva shrine and has adopted the cosmopolitanism of the Jagannath at Puri. The priests, known as Badus, who have been described in the sixty-second chapter of the Ekamra Purana as the descendants of a Savara mother by a Saiva saint known as Siddhabhuti are like the Daitaptis of the Jagannath temple still the custodians of the Lingaraja shrine, although the Brahmins have also taken a share in the worship in recent times. 'Notwithstanding the well-known orthodox dictum that the offerings given to Siva are not to be partaken of by any Hindu, even the cooked rice offered to Lingaraja is eaten by all caste Hindus including the Bramhins'. The custom is certainly analogous to the one prevalent in the Jagannath temple where, while partaking of the cooked rice offered to the god, no caste distinction is observed.

That these influences of the Jagannath cult in the Lingaraja temple are not of recent origin is proved by the Ekamara Purana and other allied works.

Offerings

The deity is bathed with water several times every day and is wiped dry after each lustration. Offerings of flowers, sandal paste and cloth are placed on the block (the Linga and the Yoni pitha), and other offerings are put near it, and the divinity is invoked to accept them. Hemlock (*Conium maculatum*) or hemlock flowers which are generally given to a Siva Linga are not allowed in the Lingaraja temple. The leaves of *vilva* (*Aegle marmelos*) and *tulasi* (*Ocimum sanctum*), are used in daily worship. Offerings of cooked rice, curries, and sweet-meats are displayed in the Bhogamandapa, whence the divinity is invoked to accept them. Coconuts, ripe plantains, and *kora-khai* are generally offered to Lingaraja by the pilgrims. The beverage of *bhanga* is offered to Lingaraja by some devotees especially on the day of Pana Sankranti.

Daily Services

The door of the temple is opened in the morning at about 6 a. m. Before the door of the main temple is opened, the Palia Badu with a pitcher of water goes round the temple compound sprinkling water in worship on all the phallic images of Siva. At about 6.30 a. m. the door of the main temple is unlocked. A servant called Akhanda (ଅକ୍ଷୟ) lights the lamp in the cella to awaken the Lord from his sleep. Half an hour later, the Palia Badu fetches two vessels of water for the ablution of the deity. The three Brahmin servants Charchita (ଚାର୍ଚ୍ଚିତ), Panda (ପଣ୍ଡା), and Patri (ପାତ୍ରି) perform the act of adoration in which incense is lighted and *arati* is done.

When the *arati* is over, the Palia Badu begins to brush the teeth of the deity. A stick smashed at one end to form a brush is moved about in front of the stone to represent symbolically the act of brushing the teeth. Water is then poured out and a napkin turned about to complete the symbolical ablution of the face.

Flowers used for decoration on the previous night are then removed. Lingaraja is then bathed and fresh flowers along with leaves of *vilva* (*Aegle marmelos*) are placed in decoration on the deity. While bathing Lingaraja, the priest announces that this is being done in the name of the Raja of Puri.

After this act is over, the temple is thrown open to the pilgrims up to 12 noon. The transverse beam separating the cella from the Jagamohan is removed and pilgrims are allowed to enter the former.

The temple is closed at about 12 O'clock (noon) until about 3.30 p. m. After the door is closed a ceremony known as 'Mahasana' is performed by Palia Badu who bathes the deity with water. The Panda Brahmin pours 'Panchamruta', (a mixture of milk, curdled milk, clarified butter, honey, and *gur*) upon the deity for purification.

The Brahmin servant called Changara (ଚାଙ୍ଗରା) is now called by the Palia Badu for supplying clothes and ornaments for decoration. The Palia Badu changes the dress and lays a few ornaments upon it by way of decoration. Flowers and *vilva* leaves are also changed and the floor is completely washed. At about 1 p. m., a ripe plantain is divided into two, one-half is offered to Surya (Sun God) and the other half to Dwarapala (the deity guarding the doorway). Sweets are offered to each along with half a banana.

Between 1:00 and 1:30 p. m. the food offering called Ballabha Bhoga (breakfast containing curdled milk, curds, and *khai*) is placed before the deity by Patri Brahmin. After this breakfast (Previously it was done in the morning. But nowadays there has been considerable dislocation, and Ballabha Bhoga or breakfast has been shifted to early afternoon) the consecrated food is carried to the temple of Parvati and placed before her as an offering, in consonance with the practice observed by the orthodox Hindu housewives.

At about 2 p. m. the Sakala Dhupa (morning's offering of food) takes place. After the food is offered to Lingaraja by the Charchita Brahmin (ଚର୍ଚ୍ଚିତ ବ୍ରାହ୍ମଣ) some of the offerings are carried to the temple of Parvati to serve her. Then comes the ceremony of waving light (*arati*).

There is another offering of food at 3:30 p. m. known as Bhandra Dhupa or food offered at Bhogamandapa. This food is later shared by the Panda, Patri and Palia Badu. It is during this ceremony that food offered by the pilgrims is also presented before the deity.

Then the temple is once more thrown open to the pilgrims for about an hour, after which the door is closed for a light refreshment known as Ballabha Dhupa.

Then follows the Dwipahar Dhupa (mid-day meal) which takes place nowadays at about 5 p.m. After this the door is closed for the siesta of the Lord. At about 7 p. m. the door is opened by the Palia Badu. Then the Sandhya (evening) *arati* is performed and the pilgrims are allowed to visit the Lord till 8 p. m.

The door is afterwards closed for another light meal called Sahana Dhupa. After serving the meals the ceremony of waving light (*arati*) is once more performed before the deity.

Between 9 and 9:30 p. m. preparations are being made for the last service of the day, namely, Bada Singara (the great decoration).

The deity is decorated with flowers and ornaments after which light food offering is made. Lingaraja is then supposed to retire for the night. A wooden palanquin is laid in the room, incense lighted, drinking water is served, and prepared betel is placed near-by. The Panchabaktra (ପଞ୍ଚ ବକ୍ତ୍ର) Mahadeva comes to the palanquin and returns to his own abode after the *arati* is performed. This is a bronze image of Mahadeva having five faces and Parvati in his lap. The daily work of the temple ends with this service. Then the door of the temple is closed for the night.

Each of these ceremonies is accompanied by ritual observances and recitations of *mantras* especially provided for them. The various offerings to the god in the temple become *mahaprasad*. Although offerings to Siva are not attached with sanctity elsewhere, the Bhogas of Lingaraja are taken as an exception. They have the same sanctity attached to them as the Bhogas of Jagannath at Puri and Ananta Vasudeva at Bhubaneswar and their virtues are dilated upon in the *Siva Purana* and *Kapila Samhita*.

Sebakas of
Lingaraja

There are various classes of servitors in the temple of Lingaraja. They are Akhanda (ଅକ୍ଷୟ), Abadhana (ଅପାଦନ), Bauri (ବାଉସ), Bhandari (ଭଣ୍ଡାରୀ), Bhitari Khuntia (ଭିତର ଖୁଣ୍ଟିଆ), Changara (ଚଂଗରା), Chaparasi (ଚପରାସୀ), Charchita (ଚର୍ଚ୍ଚିତ), Chata (ଛତା), Dakhinaghar Sebaka (ଦକ୍ଷିଣଘର ସେବକ), Dhoba (ଧୋବା), Dhopakhalia (ଧୋପଖାଲିଆ), Garabadu (ଗରାବତୁ), Gauda (ଗୌଡ଼), Ghantua (ଗଞ୍ଟୁଆ), Gudia (ଗୁଡ଼ିଆ), Hadapa Naika (ହାଡ଼ପ ନାୟକ), Kahalia (କାହାଲିଆ), Karatia (କରତିଆ), Keuta (କେଉଟା), Kumbhara (କୁମ୍ଭାର), Mahasuara (ମହାସୁଆର), Mekap (ମେକାପ), Palia Badu (ପାଲିଆ ବାତୁ), Panchuati (ପଞ୍ଚୁଆତି), Puja Panda (ପୂଜା ପଣ୍ଡା), Panti Badu (ପଣ୍ଡି ବାତୁ), Parvati (ପାର୍ବତୀ), Pasupalaka (ପଶୁପାଳକ), Patri (ପାତ୍ରି), Pharaka (ଫରକା), Parakarana (ପରାକରଣ), Pradhan (ପ୍ରଧାନ), Puspanjalia (ପୁଷ୍ପାଞ୍ଜଳିଆ), Rosa Paika (ରୋଷ ପାଲକ), Samartha (ସମର୍ଥ), Teli (ତେଲ) and Baidya (ବୈଦ୍ୟ).

Priests and servants connected with the temple were few when the original arrangements were made. But later on, families grew in size or split up, as a result of which there were many claimants to the same office. So, the temple scribe called Parakarana maintains a list and notifies to each individual concerned his *khatani* (ଖଟଣୀ), for the following day. *Khatani* is a term used to denote the particular duty which a person has to perform. Since there are many people entitled to perform the same duty and receive emoluments, the turn of each comes by rotation.

Many of the Brahmin and non-Brahmin Sebakas have given up service in the temple, or continue it, not personally but by proxy. So, some of them have indeed become professional substitutes for others and are thus able to supplement their meagre income.

The festivals celebrated in honour of the divinity are called *yatras* (ଯାତ୍ରା). There are 14 principal and 12 minor *yatras* observed in a year. The year begins from the 1st day of the new moon in the month of Margasira (November-December) when the ritual year is said to commence, and the festivals are usually calculated from that date. Festivals

In the temple there are deputies or Chalanti Pratima, viz., Chandra Sekhar, Gopalini, Durga, Dolagovinda, Panchabakra and Basudeva. All these images are worshipped in a small temple called Dakhina Ghar (Southern Temple). In some festival days the mobile deputies go out on courtesy visit to different temples. Since the deity Lingaraja is a solid block of stone, it is represented by small bronze images called Chalanti Pratima (ଚାଲନ୍ତି ପ୍ରତିମା). When the deputies are to go out, they are first taken to the transverse beam (ଅଗ୍ରୀମୁଖ) by the respective priests after which they are taken to the decorated Vimana. Before the deputies are taken out a coconut is broken near god Ganesh for the smooth ending of the festival.

The hereditary temple officials, such as, a representative of Panchuati, Parakarana, Samantra, Parichha, etc., accompany the deities on festivals along with other Sebakas. The magistrate and the police maintain law and order during these processions.

The fourteen principal festivals of the Lord are Prathamastami, Pravaraṇa Sasthi, Pusyaviseka, Makar Sankranti, Maghasaptami, Sivaratri, Asokastami, Damana Bhanjika, Chandan Yatra, Parasurama Astami, Sayana Chaturdasi, Pabitra Ropani, Yamadvitia and Uthapana Chaturdasi. The twelve minor festivals are Dhanu Sankranti, Basanta Panchami, Bhaimi Ekadasi, Kapila Yatra, Dola Yatra, Naba Patrika, Sitala Sasthi, Janmastami, Ganesh Chaturdasi, Durgastami, Sodasadina Parba and Kumarottsava.

In addition to these festivals, on every Monday the deputy of Lingaraja is carried in a palanquin around the main temple. This is done in the paved courtyard. During the entire month of Kartika (Libra) a crown is placed on the Linga when he is supposed to identify himself with Damodara or Vishnu. This is called Damodara Besa.

The temple is now under the management of a Trust Board, consisting of a President and eight nominated members. The Executive Officer, who is on deputation from the Office of the Endowment Commissioner, Orissa, is the ex-officio Secretary of the Trust Board. Management
of the
Temple

Development works

The temple precinct, the main temple, and the Parvati temple have been electrified, the inauguration of which took place on the 14th January, 1967. The conservation work of the temple is under the supervision of the Archaeological Department, Government of India.

CAR FESTIVALS AT BHUBANESHWAR

The Car Festival of Lord Lingaraja is celebrated at Bhubaneswar on the day of Asokastami. In the village Dia near Nirakarpur in the Khurda subdivision a car festival of Lord Kapileswara, a form of Siva, is also held on this day. Except these two places, nowhere in Orissa car festival is held on the day of Asokastami.

Prior to 1972, the Car Festival of Lord Jagannath, which is very common in Orissa, was not celebrated in this abode of Lord Siva. From 1972 onwards, a car festival of Lord Jagannath is being observed in the Agriculture colony of the New Capital area.

Car Festival of Lord Lingaraja

The festival takes place on the 8th of the wane in the month of Chaitra (March-April) the day preceding Ramanavami. The day is held sacred, because on this day Sita when confined by Ravana in the Asoka Bana is said to have offered some Asoka (*Saraca indica*) flowers to god while praying for re-union with her Lord Ramachandra. Hindu wives mark it by eating eight Asoka buds because they believe that they will be relieved of all troubles and unhappiness for the year. Spinsters establish bond friendship (Asoka— ଅଶୋକା) by placing Asoka buds in each others mouth. A detailed account on this festival has been given in the Ekamra Purana which spread over many pages.

On the day before the car festival, the chariot is ceremonially purified by the Kshetrabasi Brahmins of the town and the flag is fixed at the top of the chariot. This is called Neta Uchhaba (Flag ceremony). At the night of the Neta Uchhaba, barren women bathe in the water of the Marichi Kunda (ମରିଚି କୁଣ୍ଡ) situated near the Mukteswara temple. It is believed that when a barren woman bathes in the water of this tank on this particular occasion, she is relieved of sterility.

On the day of Asokastami towards mid-day three deities, i. e., Chandrasekhar (the representative of Lord Lingaraja), Rukmini and Basudeva are ceremonially brought to ascend the car. The image of Chandrasekhar is a four-armed Siva image—two arms in *abhaya* posture, the third holding an axe (Parashu) and the fourth holding a deer (Mruga). The image of Basudeva is a four-armed Vishnu image holding Sankha, Chakra, Gada and Padma. The

image of Rukmini is a four-armed Durga image holding Sankha, Chakra, and Sula in two hands. All are bronze images. The sitting position of the deities is like this : Rukmini is seated in the middle, Chandrasekhar to her right and Basudeva to her left. An idol of Brushava and a big wooden image of Brahma, who is said to be the charioteer (Sarathi) of the car, are placed in the car.

The car is drawn westward up to Badhei Banka and from there northward to the Rameswara temple situated at a distance of 1.5 km. from the Lingaraja temple. The road on which the car is pulled is called the Ratha Danda. Previously, cane ropes were used to draw the car, but nowadays coir ropes are used for the purpose. Hundreds of people pull the car with devotion. The womenfolk do not pull the car, but get satisfaction by touching the rope. When the car is pulled, the Dahuka standing on the left side of the car shouts eloquently many vulgar couplets which the crowd enjoys. On the way the car stops in the Asura Kiari¹ (ଅସୁର କିଆରୀ) where Pana (ପନା) and Muan (ମୁଆଁ) are offered to propitiate the Asuras for the safe journey of the car. After the car crosses the Asura Kiari it is drawn up to a banian tree called Debasabha Batabrukshya where it stops. The deities are taken to the Rameswara temple and are kept for four days in a small apartment which is called Gundicha Ghar. During their stay at Gundicha Ghar (ଗୁଣ୍ଡିଚା ଘର), in a striking resemblance to the car festival at Puri, Parvati comes on the 3rd day to express her indignation as she was not made to accompany her consort Lord Lingaraja in the car. She breaks (the priests of Pravati act for this scene) a portion of the car and goes back to the temple. On the fifth day, the three deities start the return journey called Bahuda (ବାହୁଡ଼ା). While returning, the car is drawn to the temple from the back side. (The car does not take a turn. The altar of the deities is only changed). Hence, the saying in Oriya : *Rukuna Ratha analeuta* i. e., the car of Rukuna or Rukmini (Rukmini and Basudeva also sit in the car along with Chandra Sekhar) never

1. This Asura Kiari is a swampy low-land. The muddy land could not resist the heavy weight of the Car and created veritable obstacles for the movement of the Car. When such occasions arose the Santas (ସାନ୍ତ) of Baliana, Naharkanta, Badagada and Sisupalgarh were called who came to the spot immediately with their people, ropes, and necessary equipments and got out the car from the mud. Then the Santas were honoured with new clothes as a mark of their duty. In 1965, on a portion of the Asura Kiari, a spacious metalled road and a bridge were constructed by the Notified Area Council, Bhubaneswar. So, the obstacle is removed and consequently the services of the Santas have stopped. But the traditional offerings to the Asuras on this particular spot on the day of Car festival continues.

turns back. When Lingaraja is about to enter the sanctuary, Parvati shuts the door and a mock quarrel takes place between the two parties of priests on behalf of Lingaraja and Parvati. However, Parvati is pacified later on and allows the deities to enter the temple. Thus the festival ends.

The Car

The car is known as Debadalana. It is also called Rukuna Rath (ରୁକୁଣା ରଥ). On the day of Basanta Panchami, the 5th day in the bright fortnight of Magha (January-February) the Bauri Sebakas are honoured with new clothes and eight days before the Siva Ratri festival they go to the forest, cut the selected trees, and bring the logs to the temple ceremonially. The construction of the car begins after the Siva Ratri festival. It is a four-wheeled car of disc-wheels. The four sides of the car are decorated with wood-carved images of Surya, Baruna, Indra, Agni, Durga, Siva, Yama and Kartikeya. The flag bears the emblem of Ardachandra. Two pairs of wooden horses in their riding posture are tied in front of the car. The height of the car is about 35 feet (10.6680 metres), the diameter of the wheel is 9 feet (2.7432 metres), the diameter of the axle is 22 inches (0.5588 metres), the thickness of the wheel is about 10 inches (0.2540 metres), and the distance between the two wheels is about 10 feet (0.2540 metres). The cover-cloth of the car is of four colours, viz., yellow, red, white and blue.

The Car Festival of Lord Jagannath

In 1972, for the first time in Bhubaneshwar, the car festival of Lord Jagannath was celebrated on the day of Ashada Sukla Dutia. The three deities (Jagannath, Balabhadra and Subhadra) along with Madana Mohan and Sudarsan are taken in a procession in a wooden chariot on the road passing through the Agriculture College Staff Colony, Gopabandhu Square, and Siripur to Jhadeswari temple, situated at a distance of about 1.25 km. from the temple of Jagannath. The height of the car is 5.43 metres. It has eight disc-wheels. The diameter and the thickness of the wheels are 60.96 cm. and 7.62 cm. respectively.

The rituals of the deities including *pahandi* are performed by the Brahmin priests. Coir ropes are used for drawing the car. The car is pulled when the Dahuka, a 22 year old Khandayat boy shouts certain vulgar couplets sitting on the wooden horse on the left side of the car.

Since the road is narrow the car is stationed at a distance of 21.65 metres from the Jhadeswari temple. The deities remain at night on the car and next day they are taken to the altar, in the Jhadeswari temple. All the rituals of the deities are performed here by the Brahmins and on the day of Ashada Sukla Dasami

the deities are again brought to the car for the return journey to the main temple. This return journey of the deities is called Bahuda Yatra.

The festival is observed from Ashada Sukla Dutiya to Dasami and is attended by a large number of people.

Next to temples, the objects most deserving of notice in Bhubaneswar are its tanks. As regards the origin of the tanks it may be said that every temple must have had a device to take very heavy blocks of stone to a great height. This could be done only on earthen ramps which could be raised as the height of the temple increased. The inside of the temple must also be filled with earth to prevent collapsing before the temple was completed. The stones were placed on wooden rollers and rolled up the ramps. The earth for these was dug, so that a tank could be formed. That is a reason why every big temple or group of temples has a tank in the neighbourhood. The surplus stone brought for building the temple was used for lining the embankments and building the steps. After the temple was completed the earth was removed from the ramps as well as from inside the temple and spread outside leaving the temple floor lower than the surrounding ground. Sometimes there was so much of surplus stone that the only way to dispose it of was to build temples outside as was done at Brahmeswara. The outside temples have no carving.

TANKS AND
SPRINGS

The biggest is the Bindusagar tank. The size of this tank is 1,300' (396.2400 metres) $\times$ 700' (213.3600 metres) and the depth of the tank is 10' (3.0480 metres). It is embanked with stone forming magnificent flights of steps. In its north-east corner is a channel, under a stone covering, which was apparently designed for letting in outside water. In the centre is an island 100' (33.5280 metres) $\times$ 110' (33.5280 metres) protected by stone revetment, with a small temple in its north-east corner. Before the temple there is a terrace with an artificial fountain in the centre. The tank is fed by one or more natural fountains at the bottom. Around the tank there are some big and small temples. Pilgrims as well as local residents bathe in it. It is believed to contain drops from all the sacred pools on earth, in heaven, in the lower region, as also of nectar, wine, holy butter and all that is most delectable constantly fall into it. The religious merit of the water is lauded in the highest terms in the *Padma Purana*, the *Brahmanda Purana*, the *Siva Purana*, the *Brahma Purana*, the *Kapila Samhita*, and the *Ekamra Purana*. The *Ekamra Chandrika* gives the details of ceremonies to be observed in this tank, including *sraddha* and a *tarpana*.

Bindusagar

Sahasra Linga Tank

On the eastern side of the Lingaraja temple there is a tank called *Sahasra linga sara* or 'tank of a thousand Lingas'. Originally, there were a number of small temples ranged round the tank. Each had in its centre a Linga. At present, there are 77 miniature temples in good condition of which only five have Lingas left uncared for and unworshipped. The area around these temples serves as a kitchen garden for the Lingaraja temple, and the tank supplies the water necessary for all the ordinary purposes of the divinity. The Navagraha images have been carved out on the northern side of the compound wall.

Kotitirtheswara

Behind the temple of Kotitirtheswara there is a tank lined with stones, and having a flight of steps on the west side. It is believed that this is the repository of the waters of ten million sacred pools, and pilgrims bathe in it to wash off their accumulated sins.

Brahma Kunda

To the west of the temple of Brahmeswara, close by its terrace, there is a large tank called Brahma Kunda, and its sin-rinsing merits are lauded in high terms by the *Ekamra Purana*, but being situated far away from the town, few pilgrims visit it.

Mukteswara Kunda

Close behind the temple of Mukteswara there is an oblong tank 100 feet (30.4800 metres) $\times$ 25 feet (7.6200 metres), lined with stone revetments on three sides, and having a flight of steps on the fourth.

Gauri Kunda, Dudha Kunda, and Kedara Kunda

Immediately to the south of the Mukteswara temple, within a distance of about thirty feet (9.1440 metres) the Gouri Kunda is located. It is to the east of Gouri's temple. The pool is 70 feet (21.3360 metres) long, and 28 feet (8.5344 metres) broad, and has a depth of 16 ft. (4.8768 metres). Its sides are perpendicular, being lined by stone revetments; but on the south side there is a flight of stone steps, 20 feet (6.0960 metres) long, and altogether 10 feet (3.0480 metres) broad. The bottom is formed of small boulders. Its water is tepid, but not so as to be in any way injurious to fish, for there are a number of small fish playing about in excellent condition. The water is beautifully clear, and every part of the bottom is visible at mid-day when sun-shine falls on it. The conviction is that a devotee who, putting a few seeds of the black sesamum on his head, bathes in it for a year, beginning with the 9th of the wane in any month, obtains whatever he desires. To the west of the Kedareswar temple there is a well called Dudha Kunda. It has a perennial and natural spring and the water is said to have medicinal properties. The water of this spring is recommended by some for dyspepsia. To the east of Kedareswara temple there is a small pool called Kedara Kunda.

Close by the temple of Rameswara there is a tank of moderate size. It is called Asoka Jhara. Around and about this tank there are some small as well as big temples.

Asoka
Jhara

Close by the temple of Gosahasreswara there is a tank called the Gosahasra Hrada. According to the *Ekamra Purana*, it was in this place that Devi first saw a herd of cattle which poured their milk on the Linga, and hence she removed it to the vicinity of Vindusagara, where she encountered the demons Kirti and Vasa.

Gosahasre-
swara Hrada

Close by the Someswara temple there is a large tank lined with laterite blocks. This tank, on the whole, is in excellent state of preservation. It bears the name of Papanasini, "the destroyer of sin", and to it the proxy of Lord Bhubaneshwara is brought every year to celebrate the festival of Prathamastami.

Papanasini

Near the Kapileswara temple there is a large tank 220 feet (67.0560 metres) × 164 feet (48.9872 metres), with an average depth of 16 feet (4.8768 metres). Its sides are lined with flags of sandstone and it has an excellent Ghat formed of a flight of stone steps. The tank is fed from its bottom by a perennial spring. The water is pure and limpid, and is very much liked by the people.

Kapileswara
Tank

The Bhima Kunda lies in the Mouza Sundarpada. It is a big tank and the water is used mostly for bathing purpose.

Bhima
Kunda

The Sukhmeswara Kunda lies in the Mouza Kapileswara. It is a small tank. The temple of Sukhmeswara Mahadeva is situated near this tank.

Sukhmesw-
ara Kunda

The Megheswara Kunda is a small one situated on the northern side of the Megheswara temple. The water is used for the worship of Lord Megheswara.

Megheswara
Kunda

About 8 km. from Bhubaneshwar, on the State Highway No. 8 towards Puri, there is a tank named Kausalyaganga which is famous for pisciculture. In the middle of the tank there is an island—the remains of a palace. The tank is said to have been originally a *kos* (3.82 km.) long on each side; and though a great part of it is now silted up and under cultivation it is still about one and a half mile long (2.41 km) and five furlongs (1 km.) broad. According to the Madala Panji the tank was dug by Gangeswara Deva of Ganga dynasty.

Kausalya
Ganga

In course of time several Mathas, Ashramas and branches of certain reputed Mathas of India were established in Bhubaneshwar. The Kapali Matha is one of the oldest Mathas situated to the north-west of the Lingaraja temple. A mutilated inscription of the reign of

MATHAS

Kapilendra Deva has been found here containing the name of one Ranasurya Mahasenapati. The Matha is now in a dilapidated condition. The Arkhita Das Matha is another old Matha situated near Khandagiri and Udayagiri. This Matha is also now in a dilapidated condition. Among the existing well-known Mathas, a branch of the Ramakrishna Matha and Mission at Bhubaneshwar established in 1919 by Swami Brahmananda Maharaj, the first President of the organisation, is well known. The Matha is located in a central place of the City. The first floor of the building was completed in 1923 and was inaugurated by Swami Shivanandaji Maharaj. The organisation is maintaining a charitable dispensary, a Middle English school, an Upper Primary school, a Public library and a reading room. The Tri-Dandi Goudiya Matha of Achintya Veda-veda (ଅଚିନ୍ତ୍ୟ ଗୋଦୟ) sect was established in Bhubaneshwar in 1924 in the Mouza Kapileswar. The images of Radha-Krushna are being worshipped here. The Kathia Matha of Nimbarka sect was established in 1935 in Kapileswar Mouza. The Jagannath Matha, a branch of the Sunar Gauranga Matha at Puri, was established in 1941 in the Old Town. The Sadabhuja Gauranga Matha of Keshab Bharati sect was established in 1949 in Srirama Nagar. Besides, there are a few other Mathas, e.g., Sivatirtha Matha, the Sadabarta Matha and the Bharati Matha located in the Old Town area.

After 1949 a few Mathas and Ashramas were established in the New Capital area, notable among them being the Aurobindo Bhavan in Kharavela Nagar and the Baya Baba Matha in Unit-IX. The Aurobindo Bhavan is a branch of the Aurobindo Ashrama of Pondicherry. The Baya Baba Matha was established in August 1972 by the Sri Kalpataru Seva Sangha Society, founded by Namacharya Srimad Sachinandan Das alias Sri Baya Baba. Bhakti-Yoga is practised here through Namasankirtan. Round the clock, the chanting of the names of Radha-Krushna is carried on by the devotees at the Akhanda Nama Mandap. Recently this organisation has constructed beautiful temples of Radha-Krushna, Siva and Annapurna inside the Matha premises.

The following list shows the number of Mathas and Ashramas with their respective sects, located in Bhubaneshwar.

Name of the Mathas/Ashramas	Sect (Sampradaya)
Abadhuta Matha	.. Abadhuta
Arakhita Das Matha	.. Vaishnva
Aurobindo Ashrama	.. Modern
Arya Rishikula Ashrama	.. Sanatana

Name of the Mathas/Ashramas	Sect (Sampradaya)
Bharati Matha	.. Adwaita
Baya Baba Matha	.. Vaishnava
Gopal Tirtha Matha	.. Dandi Sannyasi
Hari Hara Satsanga Ashrama	.. Sanatana
Jagannath Matha	.. Goudiya
Jokalandi Matha	.. do.
Kathia Matha	.. Nimbarika
Mahima Dharma Tungi	.. Alekha
Mahima Dharma Tungi	.. do.
Mintu Maharaj Matha	.. Modern
Pagalananda Matha	.. do.
Ramakrisna Matha	.. do.
Sri Sri Thakur Nigamananda Bhajana Mandir	.. Sanatana
Sri Sri Thakur Nigamananda Matha	.. do.
Sri Sri Thakur Nigamananda Matha	.. do.
Sivatirtha Matha	.. Adwaita
Sadabrata Matha	.. Goudiya
Sitaram Omkarnath Matha	.. Sanatana
Sadhabhuja Gouranga Matha	.. Keshab Bharati
Sri Guru Sangha Bhajana Kutira	.. Adwaita
Sankarananda Matha	.. do.
Sukhamayee Uttam Ashram	.. do.
Tridandi Goudiya Matha	.. Achintya Veda-veda

In the Mouza Jagmara lies the Udayagiri or the Sunrise Hill. It is 110 ft. (33.5280 metres) high. This hill is honey-combed with caves. There are 44 caves in Udayagiri. The Ranihansapura cave or the Queen's palace is the biggest and the most richly carved. The hill is famous for the Hathigumpha Inscription. A detailed account of this hill has been given under the sub-heading Khandagiri of this chapter.

HILLS AND
CAVES

Udayagiri
Hill

Khandagiri Hill is situated in the Mouza Ghatikia on the western boundary of the Bhubaneswar Notified Area. It is 123 feet (37.4904 metres) high. There are 19 caves in Khandagiri. The Nabamuni cave or cave of nine saints consists of two rooms with a common

Khandagiri
Hill

verandah, but the front walls and the partition wall have crumbled. There is an inscription of about the 10th century A. D. which speaks of the Jaina monk Subhachandra. The crest of Khandagiri has been levelled so as to form a terrace with stone edges. In the middle of this terrace stands a Jaina temple with two side temples. A detailed account on this hill has been given under the sub-heading Khandagiri of this chapter.

Pandava Gumpha

The Pandava Gumpha lies a few metres west to the temple of Bhaskareswara on the Tankapani road. There are five rock-cut caves named after the five Pandavas of Mahabharata fame, viz., Yudhistira, Bhima, Arjuna, Nakula and Sahadeva.

Dhauligiri

Close to the village Dhauli are two short ranges of low-hills running parallel to each other and only a few hundred feet apart. On the north face of the southern range, the rock, which is called Aswastthama has been hewn and polished for an area of 15' (4.5720 metres) long and 10' (3.0480 metres) in height and here some rock edicts of Asoka are inscribed. On the northern ridge there are a number of caves, natural and artificial. The place has assumed new importance after the erection of a Chaitya called Santi Stupa in 1972 by the Kalinga-Nippon Bauddha Sangha. This is a striking landmark in the sky-line of Bhubaneswar. There is also a Buddha Vihara set up by the Japanese Bauddha Vikshus. A ruined Saiva temple on Dhauligiri dedicated to Dhabaleswara has been renovated by the Rural Development Department, Government of Orissa, at a considerable cost. For details, the account of Dhauli given in this chapter may be seen.

RUINED FORTS

Extensive ruins are found at a place known as Sisupalgarh, about 2.5 km. to the south-east of Bhubaneswar. The ruins represent a well planned and well fortified city, roughly square in shape, each side measuring about 3 quarters of a mile and having two elaborately constructed gates and several exit doors. The rampart walls even in their ruined condition present an imposing sight having been converted into high mounds and enclosing an extensive area. The excavation has revealed some relics which date back to the 3rd century B. C. These relics are probably the ruins of the ancient town of Tosali. Accounts on this have been given in the sub-heading Sisupalgarh of this Chapter and Chapter II.

A few kilometres away from Bhubaneshwar in Dadapatna village the ruins of a fort called Chudangagarh or Sarangagarh may be traced. The place has not yet been excavated.

The ground to the south of the Lingaraja temple lies neglected and over-grown with jungle. It is said to be the site of the palace of Lalatendu Kesari¹, and there are traces to show that at one time it bore an extensive pile of buildings. The palace included several sets of buildings, each having in its centre a rectangular pavilion.

It is said that when Yayati Kesari first established his metropolis at Bhubaneshwar, he built a palace of moderate proportions near the temple of Rameswara. The remains of the palace² at Rameswara were *in situ* till about the later part of the 19th century A. D. It was built mainly of bricks and set off with stones.

There are several cremation grounds in the Notified Area of Bhubaneshwar. Almost all the revenue units are provided with cremation places. The important cremation grounds are located at Bargarh, Puna Maa Gate, Satya Nagar, and the Old Town. Besides, there are three burial grounds at Satya Nagar; one for the Muslims, one for the Protestants and one for the Roman Catholics.

CREMATION
GROUNDS
AND BURIAL
GROUNDS

A Meteorological Centre has started functioning with effect from the 9th October, 1974, in Kesari Nagar by the India Meteorological Department. A bulletin on weather and temperature is sent daily to the All India Radio, Cuttack, Sambalpur, and Jeypore Centres, for broadcasting. The Centre is publishing daily weather reports for Orissa State and issuing reports regarding adverse weather like heavy rainfall, strong winds and storms. It is also issuing reports on weather for the sea ports and the fishermen of the coastal districts. The Centre is giving information on weather required by the air port authorities at Bhubaneshwar. The Centre is under the charge of a Meteorologist.

METEOROLOGICAL
CENTRE

Besides being a fascinating city by itself, Bhubaneshwar makes an excellent base for excursions to Konarak (66 km.), the fabulous poem in stone; Puri (62 km.), the City of Festivals and the famous home of Lord Jagannath; Nandankanan (15 km.), the Biological Park; and the Chilka Lake with varied and exceedingly picturesque scenery. At a place called Hirapur, about 6 km. from Bhubaneshwar, there is a unique circular temple of about the 9th century A. D. dedicated to *Chausathi Joginis* or mother-goddesses. Jayadeva, the famous lyricist of 'Geetagovinda' hailed from Kenduli which is not far away from Bhubaneshwar. Bhubaneshwar is 32 km. from Cuttack, the largest city and business centre of the State.

CONCLUSION

1. The Antiquities of Orissa, Vol. II, p. 142, by Rajendra Lala Mitra.

2. Ibid.

APPENDIX II

CHILKA LAKE

Nilamani Senapati, I.C.S. (Retd.)

The Chilka is a shallow sheet of water covering in autumn an area of 450 sq. miles* on the east coast of Orissa. It shrinks to about 300 sq. miles in summer. It was at one time a part of the sea and got separated by a bar of sand thrown up by the north-moving ocean currents meeting the silt-laden Mahanadi. This is past history. At present the lake receives a branch of the Mahanadi and discharges into the sea through a narrow channel which is constantly shifting northwards and getting narrower.

In the north where the Daya river meets the lake, it is so shallow that it is difficult for boats with 3' ** draught to navigate. In the south the lake may at places be 28' deep.

The water of the northern half is fresh from August to December on account of the flood waters of the rivers coming into the lake, and salty from January to July on account of the salt water from the sea pushed into the lake by tides and strong winds from the sea. The water of the southern half is brackish to fresh throughout the year as you go from north to south.

Large numbers of aquatic life die in the northern half and deposit in the lake. Fresh-water insects die when the water becomes salty and salt-water insects die when the water becomes fresh. Perhaps after a million years these organic deposits will form a small oil bed.

From about the middle line to the south, enormous rocks jutting out of the water relieve the monotony of the vast expanse of water. Most of them are barren.

The scenery of the lake has different aspects in different seasons and varies from north to south. In winter if you stand on the southern slope of the National Highway after going over the crest of the hill, the blue waters and the hills under the blue sky give the impression of Swiss scenery. If you row across from Rambha to Breakfast Island, it might have in the past held a miniature Castle of Chillon. Thousands of birds roosting on Bird Island make the landscape white like marble rocks. The Deer Island was forested and contained herds of deer. Wicked man and weak Government have destroyed both the deer and the forest and left it desolate.

* 1 Sq. mile = 2.5899 sq. km.

** 1 ft. = 0.3048 metre

The Nal-ban (reed forest) in the north is like an enormous raft overgrown with tall weeds. It is an ideal spot for duck shooting parties in winter.

One of the rocky islands has the name Kali-Jai which commemorates a tragedy enacted in the past. Kali-Jai was newly wed and was being taken by boat across the lake to her husband who lived in the Parikud-Malud islands in the eastern shore towards the sea. A sudden storm which is common in the lake in spring dashed the boat against a rock. Everybody was saved except the bride. Since then her ghost is said to haunt the island. There is a temple on the rock which is visited by pilgrims with offerings.

The Chilka is an ideal place for aquatic biological research. There are immense varieties of weeds which include Agar-agar. There are immense varieties of insects and fishes. Amphibians like snakes and frogs are many. Bird life can be a study by itself.

The Chilka has played an important role in the history of Orissa. In the latter half of the 15th century Purusottam Deb, king of Orissa, invaded the kingdom of Kanchi (modern Kancheepuram) to avenge the insult meted to him by the king of Kanchi by refusing to give his daughter in marriage on the ground that he (Purusottam Deb) worked as a sweeper. Traditionally the king of Puri sweeps the cars before they are pulled by pilgrims at the time of Lord Jagannath's car festival. The military expedition of Purusottam Deb went by the route to the west of the Chilka and was defeated. Lord Jagannath appeared before Purusottam Deb in a dream and asked him to try again. He took another expedition to Kanchi. On the shores of the Chilka he was stopped by a milk-maid who showed him a ring which two horse-men who had gone past, had given her as the price of 'Dahi' (Yoghurt) which she had sold them. Purusottam Deb saw that it was the ring of Lord Jagannath and followed the direction which the horsemen had taken. It was the eastern shore of the Chilka. He conquered Kanchi and brought away Princess Rupambika as a booty. He ordered his Minister to give her to a sweeper. The Minister waited till the Car Festival, and while Purusottam Deb was sweeping the Car of Lord Jagannath, produced the girl for him to marry. The spot where the milk-maid had shown the ring to the king is called Manik Patna after her name and is traditionally the one place which produces the best 'Dahi' in Orissa.

When the British invaded Orissa from the south in 1803, Fateh Muhammad met them on the shores on the Chilka, led them by the eastern route. They reached Puri without any resistance. Fateh Muhammad got as his reward a freehold of the entire region called Malud and Parikud.

In 1792 when Snod-Grass was the Collector of Ganjam under the East India Company, he took the records of famine relief to the Breakfast island in the Chilka where he had a chalet. He reported that his boat sank in a storm and the records were lost. Snod-Grass was later dismissed.

The Chilka is economically very important. One-third of Calcutta's fish supply goes from the Chilka. The annual catch reached 90,000 maunds* in 1952 of which 20,000 maunds were prawns. Among the Chilka fish, the most delicious are Bhekti and Khanga. Before Burma fell to the Japanese during the Second World War, large quantities of Golden Prawn used to be exported to Burma. It is a small prawn which was caught in large numbers in special traps set on the eastern shore of the lake. It was cooked in straw huts on the sand ridges separating the sea from the lake. When the shells are removed and the prawn dried, it has a golden aspect. Hence the name Golden Prawn. Crabs and oysters are also found in the lake in large quantities.

Poet Radhanath Roy wrote the 'Chilka' in 1890. It has already become an epic in Oriya literature. In addition to being poetry, it is a masterpiece of descriptive geography.

Development of the fisheries of the Chilka has become a pressing problem for the Government of Orissa as small and immature fish is being caught instead of being allowed to grow. There are two reasons for it. Chilka mouth with the sea is getting narrower and shallower. The canal between the Chilka and the Rushikulya river has been bunded up to take sea water to the salt pans of Huma. Fish does not find a door-way into the lake. Government will have to solve the problem before Calcutta is starved of fish.

Shikari friends come to Chilka in large numbers in winter. They spend the night in boats at Nal-ban island, hide in the woods in the morning and about sunset and shoot duck in hundreds, as they fly to pasture in the evenings and return from pasture in the early morning. Shikaris also come from the north, spend the night in boats in the weedy shallows and shoot duck in the pasture at day-break. Many varieties of duck and geese, flamingoes, storks, indeed very large numbers and varieties of migratory birds, make the Chilka their winter resort.

The Chilka would be an excellent harbour and a site for a Naval School, if an opening could be made with the sea and kept open by dredging. In an Engineer's dream, Dr. Ajudhianath Khosla wrote, "A Decade of Destiny" when he has dreamt of a ship canal through the Chilka to a port on the west coast of the lake.

May his dream come true.

* 1 maund = 0.37 quintal.

APPENDIX III

Separate Rock Edict I, Dhauli

English translation of the text*

- LI. 1-4 By order of the 'Beloved of the gods' the Minister and the City judiciaries of Tosali should speak to themselves thus—whatever I see to be right that I desire to achieve through action and by effective means. This is what I consider to be the best and instruct you all for this purpose.
- LI. 4-6 You are all appointed in charge of many thousands of persons, so you should cultivate love for all persons. All men are my children, and just as I desire for my own children that they should have bliss and happiness both in this world and the other world, so also I desire the same for all men.
- LI. 6-8 But you do not realise this to the extent its meaning can reach. If possibly one among you can realise it, that even he does only in part and not in its entirety. You all being well placed should perceive this principle well.
- LI. 8-12 In affairs of administration there may be persons who would suffer imprisonment or coercion. In that also may occur accidental death in the prison and many other people may also heavily suffer for that. So you all should desire this—you should strive to practise impartiality. But it cannot be practised by those who have jealousy, anger, harshness, rashness, irregularity, idleness or slackness. So you all should desire that these blemishes should not be in you. At the root of all these lie equanimity and serenity of mind.
- LI. 12-15 In affairs of administration if one is fatigued, one should not exert; so while acting you should have patience and proceed forward. Those among you who approve of this should say—do not see any thing else, such and such are the instructions of the 'Beloved of the gods'. Carrying out of these (instructions) in right manner would lead to great merit and improper practice of these would result in great loss because by disregarding these you would gain neither heaven nor royal favour.
- LI. 16-17 Why do I devote my mind so extensively to the fact of discharging this duty in two different manners? Because, by proper performance of it you will not only gain heaven but also will discharge your debt to me.

- LI. 17-19 This edict should be read out by you on '*Tisya Naksatra day*,' and at intervals between the *Tisya* days you should read it out even to a single man. By doing this you will get inspiration for proper performance of duty.
- LI. 19-23 The edict is inscribed here with the purpose that the city judiciaries should always act up to it so that people should not suffer from sudden arrest and ill considered persecution. And for this purpose I shall send out on tour in every five years the Mahamatras (ministers) who realising the purpose of it would not be harsh in behaviour and pugnacious in temper and would strive with pleasing manners to act according to my instructions.
- LI. 23-24 The prince at Ujjayini should also send out for this purpose similar officers at intervals not exceeding three years, so also will be in case of Taksasila.
- LI. 24-26 Whenever the Mahamatras would go out on tour, they shall, without neglecting their own duties, realise this—they are doing that which conforms to the instructions of the king.

Separate Rock Edict II, Jaugada version

English translation of the text*

- LI. 1-2** The 'Beloved of the gods' orders thus. The Mahamatra (minister) and the Rajavachanika (officer in-charge of royal decrees) at Samapa should speak to themselves—whatever I approve of, I desire to achieve through action and by effective means. This is what I consider to be the best and I instruct you all for this purpose.
- LI. 2-4 All men are my children, and just as I desire for my own children that they should have bliss and happiness both in this world and the other world so also I desire the same for all men.
- LI. 4-6 The unconquered people on my borders may ask—what is the policy of the king towards us ? They should be made to understand that this is my desire with regard to them.—The king desires that they should not be worried because of him. They should derive consolation from him and get from him happiness and no sorrow.
- LI. 6-7 They should understand this that the king will forgive them as far as it is possible on his part to forgive and that they should practise Dhamma for his sake and gain this world and the other world.

* Utkal University History of Orissa, Vol. I (1964) by Dr. N. K. Sahu, pp. 296-7.

** There is slight difference between the Jaugada version and the Dhauhi version of the Separate Rock Edict II in LI. 1-2.

LI. 7-12

I instruct you for the purpose that by doing so I may discharge my debt towards you and also that I may make you know my policy that unflinching are my promise and determination. By honouring this you perform your duties and console yourself. You realise this, that 'the king is just like our father and as he feels for his own so also he feels for ourselves as we are like the children of the king'. I instruct you for this and make you know my policy that unflinching are my promise and determination and all pervading is my authority.

LI. 12-13

You are all capable of giving them (frontier people) consolation, as well as, bliss and happiness in this world and the other world. By doing this you will attain heaven and also help me discharge my debt (to my people).

LI. 13-16

This edict has been engraved here for the purpose that the Mahamatras shall all time attend to the work of conciliation of the frontier people and of promoting Dhamma among them. This edict is to be read out every four months on the day of Tisya and also at interval between Tisya days. At times, it may be read out even to a single person. By doing this you will get inspiration to act according to my instructions.

APPENDIX IV

The Hathigumpha Inscription

English translation of the text*

LI. 1-2 Salutation to Arhats. Salutation to all Siddhas. Arya Mahameghavahana Sri Kharavela, the Lord of Kalinga, who heightens the glory of the Chedi royal dynasty, who possesses all auspicious signs, and is gifted with qualities spreading over four quarters, and who has handsome brown complexion, played for fifteen years the games of the adolescent age.

LI. 2-3 Thereafter, proficient in writing, coinage, arithmetic, law and procedure, and skilled in all arts, (he) ruled as the Crown prince for nine years. After the completion of the twenty-fourth year of age, and with the ripening of the age of minority, (he) as glorious as Vainya,¹ was crowned as king in the third generation of the royal dynasty of Kalinga.

LI. 3-4 In the very first year of his coronation (His Majesty) caused to be repaired the gate, rampart, and structures of the fort of Kalinganagari, which had been damaged by storm, and caused to be built embankments for the cool tanks and laid out all gardens at the cost of thirty-five hundred thousand (coins) and thus pleased all his subjects.

LI. 4-5 In the second year, without caring for Satakarni (His Majesty) sent to the West a large army of horse, elephant, infantry and chariot, and struck terror to the city of Asika with the troop that marched up to the river Krisna.

Thereafter, in the third year, versed in the art of music (His Majesty) made (Kalinga) nagari play, as it were, by arranging festivals and convivial gatherings, organising performances of acrobatism, dance, as well as, of vocal and instrumental music.

LI. 5-6 Then, in the fourth year, (His Majesty) the Vidyadhara tract, that had been established by the former kings of Kalinga and had never been crushed before.

The Rastrika and Bhojaka chiefs with their crowns cast off their umbrella and royal insignia thrown aside, and their jewellery and wealth confiscated, were made to pay obeisance at His Majesty's feet.

1. Pruthu, the son of Vena.

And, in the fifth year, (His Majesty) caused the aqueduct that had been excavated by king Nanda three hundred years before, to flow in to (Kalinga) nagari through Tanasuli.

L.I. 6-7

Further, in the sixth year of his coronation, (His Majesty) in order to display the regal wealth, benevolently remitted all taxes and cesses, on the urban and rural population, to the extent of many hundred thousands.

L.I. 7-8

And, in the seventh year of his reign, (the Queen) of Diamond Palace, with a son attained mother-hood.

Then, in the eighth year, having destroyed the strong (fort) of Gorathagiri with a mighty army (His Majesty) oppressed Rajagrha.

L.I. 8-9

Getting the tidings of all these achievements, the Yavanaraja, who had retreated to Mathura for the rescue of his army encamped there, surrendered (?)

L.I. 9-10

The sage (Kharavela), with the Kalpa tree burdened with foliage and with the horses, elephants and chariots..... (distributed gifts) to all houses, inns and residences, and with a view to making gifts universal, gave away the spoils of victory to the Brahmanas.

And, in the ninth year, (His Majesty) caused to be built the great Victory palace—the royal residence—at the cost of thirty-eight hundred thousand (coins).

Then, in the tenth year, (His Majesty) who embodied the principles of politics, diplomacy and peace, caused (the army) to march towards Bharatavarsa¹ for conquest.

L.I. 10-11

And, in the eleventh year, (His Majesty) secured jewels and precious stones from the retreating (enemies). (His Majesty) caused to be cultivated Pithunda, founded by former kings of Kalinga, with ploughs drawn by asses. Also (His Majesty) shattered the territorial confederacy of the Tamil states that was existing since thirteen hundred years.

L.I. 11-12

And, in the twelfth year, (His Majesty) terrorised the kings of Uttarapatha² by (an army of) hundred thousand. (His Majesty) generated great fear among the people of Magadha while making the elephants and horses drink from the Ganges. (His Majesty) made Bahasatimita, the king of Magadha, pay obeisance at his feet. (His Majesty) then brought Kalinga Jina that had been taken away by king Nanda, along with the jewels obtained from Rajagraha, and the treasures of Anga and Magadha.

1. North-India.

2. North-Western India.

LI. 13-14

.....(His Majesty) caused to erect towers with strong and beautiful gateways at the cost of hundred Visikas¹. (His Majesty) obtained horses, elephants and jewelleries sending strange and wonderful elephants and ships.....The king of Pandya caused to be brought here² various pearls, jewels and precious stones hundred thousand in number.

(His Majesty) brought to submission the people of.....

LI. 14-15

And in the thirteenth year Upasaka Sri Kharavela, a devoted worshipper of those who clothe themselves in fine cloth, enjoy royal endowment and take to rainy season retreat, excavated in the Kumari hill, where the wheel of victory had been well turned, dwelling cells for resting of the bodies of the *Japodyapaka Arhats* who had renounced their sustenance.

LI. 15-16

(As desired by) the Queen (of) Simhapatha, (His Majesty) set up in front of and beside the dwellings of the Arhats..... with those thirty-five hundred thousand stone slabs, which were raised from the best quarries and (brought) from a distance of many *yojans*, for the convenience of the honoured *Sramanas* and for the *Yatis*, *Tapasas*, *Risis* and *Samghayanas*, who hailed from all directions, and also set up on the pink coloured floor, pillars bedecked with emerald at a cost of one hundred and five thousand (coins).

(His Majesty) revived the *Tauryatrika*³ with its sixty-four branches, that had been suspended during the time of the Mauryas.

LI. 16-17

(Thus reigned) that king of Bliss, that king of Prosperity, that Bhiksu king and that king of Dhamma, His Majesty the mighty conqueror Sri Kharavela, the descendant of Rajarsi Vasu⁴, the embodiment of specific qualities, the worshipper of all religious orders, the repairer of all shrines of gods, the possessor of invincible armies, the administrator of the rule of Law, the guardian of Law, the executor of Law, having seen, heard, felt and (done) good.

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1. The value of Visika is not known.
 2. The capital Kalinganagari.
 3. Performance of dance, song and concert.
 4. The ancient Chedi king Uparichara Vasu.

APPENDIX V

KONARAK

Konarak (lat. 19°53' N./long. 86°06' E.) is a village in Gop police station under the Puri subdivision. According to the Census of 1971, the population of the village was 1,537. From Pipli a 45 km. long road leads via Nimapara and Gop to Konarak in the south-east. Konarak is 66 km. by all-weather road via Pipli from Bhubaneswar, the Capital City of Orissa; and 84 km. from Puri, the district headquarters, also via Pipli. It will be a joyous drive, when the direct road connecting Konarak with Puri with a marine drive (32 km.) along the sea beach is completed. Work has started and three kilometres of the marine drive from Konarak side has been constructed.

INTRODUCTORY

The name Konarak or Konarka is obviously derived from the name of the presiding deity Konarka, which means the Arka (sun) of Kona (corner), the latter probably being in relation to Trikona,¹ in the corner direction of which the temple was erected.

The place is famous for the Sun Temple which has attracted large number of visitors from different parts of the world.

The Sun Temple of Konarak marks the highest point of achievement of Kalinga architecture depicting the grace, the joy and the rhythm of life in all its wondrous variety. There is an endless wealth of decoration from minute patterns in bas-relief done with a jeweller's precision to boldly-modelled free-standing sculptures of exceptionally large size. Under the crackling wheels of past events, the Sun Temple has lost its main sanctuary but the remaining structure and the ruins around testify till today the boundless creative energy of the Orissan artists and their impressive contribution to the treasury of Indian art and building technique. Standing majestically on the sandy coast of the Bay of Bengal in East Orissa, the porch in its solitary grandeur is an eloquent testimony of a glorious and mysterious past. Dedicated to Sun-God, this temple was constructed by Raja Narasimha Deva I of the Ganga dynasty of Orissa in the mid-13th century A. D. when the glory of this dynasty was dazzling supreme in the political firmament of India.

THE SUN TEMPLE

1. Trikona may be identified with Tikona (lat. 19°51' N.; long. 86°01' E.) on the bank of the river Kusabhadra, about 9 km. south-west of the Sun Temple. The existence of the ancient habitation of Tikona during the Ganga rule is attested to by several Ganga fanams.

The temple is also known as Black Pagoda (in contradistinction to the White Pagoda—the Jagannath temple of Puri), a name given to it by Captains of coasting vessels, for whom it formed a prominent landmark. It was dedicated to the Sun-God (Arka) popularly called Biranchi-Narayan, and the tract in which it is situated was known as Arka-kshetra as well as Padma-kshetra. Among the five great religious zones or Kshetras which were located in Orissa, Konarak was considered to be one, the other four being Puri, Bhuvaneshwar, Mahavinayak, and Jajpur. There are a number of smaller shrines situated in the neighbourhood of the Sun Temple. In them are found Rameswara, Chitreswara, Triveniswara, and Utpaleswara, all Siva-lingas; and Ramachandi, Rudrani, Khileswari, Charchika, and Chitreswari, various forms of goddess Durga. Legend as embodied in the *Kapila Samhita*, the *Madala Panji*, and the *Prachi-mahatmya*, take the sanctity of Konarak back to mythical times. The legends of these late texts are an obvious adaptation of a much earlier tradition as recorded in the *Bhavishya Purana* and the *Samba Purana*.

According to these Puranas, Samba, son of Sri Krishna was cursed by his father to become a leper because of a mischievous contrivance of Narada; but was eventually cured of it by propitiating the Sun-God in the Maitreya Bana. It is further related that Samba found an image of the Sun on a lotus floating in the river Chandrabhanga, which he installed in a temple built by him and thus the shrine of Chandrabhaga or Konarak came into being. The *Kapila Samhita* locates at Konarak the story of Samba and his miraculous cure from leprosy by the grace of Surya. But the original locale of this tale, as stated in the *Bhavishya Purana* and the *Samba Purana*, was near the Chandrabhaga (the Chenab in Punjab) the well-known tributary of the Indus. This spot came to be known after Samba as Sambapura or Mula Sambapura, modern Multan, the Sun Temple of which finds a glowing description in the account of Hiuen Tsang. The shifting of the legend to Konarak was done obviously at a period when the locality became a centre of Sun-worship, the motive behind it being to augment the sanctity and fame of the new centre. A shallow pool* of water is known as the Chandrabhaga, where even now crowds of pilgrims take a purificatory bath before sun rise on the seventh day of the bright half of the month of Magha (January-February). A fair also takes place on this occasion. Once in the year the deserted holy place of Surya thus throbs with religious emotion. This is likely

* It is probable that the pool is the choked-up mouth of a stream, as the appearance of a silted-up channel is marked even now by a long shallow depression in the ground running by the side of the temple and ending in the pool itself. It is not known whether the name Chandrabhaga was original or a borrowed one.

a survival of an ancient practice following the construction of the temple. Magha-Saptami is mentioned in the Madala Panji as one of the festivals of this holy centre. It is also referred to in the *Brahma Purana* in connection with the description of Konarak.

There is no evidence to explain the selection of the site for building the temple. We have to assume that either the place enjoyed religious sanctity from before or, being on the sea-coast, it had commercial importance.

The purpose of erecting this stupendous temple is unknown. Surya is believed to be the healer of diseases and the bestower of wishes from very early times; and it is not unlikely that the temple is a worthy thanksgiving of the powerful ruler Narasimha Deva following either his recovery or the fulfilment of his prayer, perhaps, for a healthy son. That he had some genuine regard for this deity is shown by the name of his son Bhanu Deva, the first solar name in that royal line. We should also remember in this connection that Narasimha Deva was traditionally known as *langulia* ('one having a tail'), the exact significance of which is not known. The explanation that he had a protuberance of the spinal cord seems to suggest that he had a physical deformity of some kind or other, of which he wanted to get cured by building a temple of Surya. Some scholars, however, surmise that the monument was erected as a memorial by the ambitious monarch after his successful campaign against the Muslims. The lines which are often repeated in Orissa are as follows:

'Sata thara jibu Ganga,
Thare jaithibu Chandrabhaga,
Muha padi jiba ranga.'

It may be translated as follows—

'You may have made seven trips to Ganga,
Your face will get red, even though
You make one trip to Chandrabhaga.'

An alternate interpretation of the lines may be as follows:

'Its meaning probably is that the construction of the temple at Konarak is more difficult than seven military expeditions to Ganga, an obvious indication that it was a victory memorial. History records four successful expeditions against the Afghans of Bengal during the decade before the temple was built'.

*This explanation has been offered by the Chief Editor, Shri Nilamani Senapati, I. C. S., (Retd.). Others explain that negotiating the sandy tract the traveller gets sun-burnt.
(8 Rev. 95)

That the fame of this temple as a wonderful monument had spread far beyond the limits of Orissa in the sixteenth century is amply borne out not only by the visit of the great Vaishnava saint Chaitanya (A. D. 1486-1533) to the place, but also by the following pithy description which appeared in the *Ain-i-Akbari* of Abul-Fazl, the famous chronicler of the court of Akbar (A. D. 1556-1605).

‘Near Jagannath is a temple dedicated to the Sun. Its cost was defrayed by twelve years revenue of the province. Even those whose judgement is critical and who are difficult to please stand astonished at its sight’.

The Kalasa,¹ which was of copper, and the lotus-finial are said to have been carried away by the Muslims when they attacked this temple after the death of Raja Mukunda Deva in 1568. In the 18th century the chlorite pillar, called Aruna Stambha, was removed to Puri by the Marathas who planted it in its present site in front of the temple of Jagannath.

Fall of the Tower

Various speculations have been made as to the possible cause of the collapse of the main tower. Some ascribe it to the subsidence of the foundation and others to a shock of earthquake or lightning, some again doubting if the temple was ever completed.

The theory of non-completion is untenable. Almost all the Ganga kings subsequent to Narasimha Deva I have taken pride in recording in the copper plates that Narasimha I built the temple of Sun at Konarak. Had the temple been unfinished such statement could not have occurred. There is still another evidence of very conclusive character furnished by Vachaspati Misra, author of the *Tritha Chintamani*, which shows the temple was completed and was under worship. Vachaspati Misra says in *Tirtha Chintamani* (1278 A. D.) that, one should make three circumambulations round the temple of the Sun and then, with flowers in hands and speech restrained, enter into the temple and worship the Sun. Poet Sarala Das (15th century A. D.) in his *Mahabharata* has clearly mentioned that Sun was worshipped at Konarak during his time. From the account in *Ain-i-Akbari* by Abul Fazl, it also appears that the temple was unbroken and under worship. All these records establish that the temple was completed and was under worship.

At no part of the plinth is there any sign of sinking or unequal settlement because of weak foundation. The extant walls and other structures within the enclosure, again, do not evince the effect of any

1. The popular legend is that a magnetic *kalasa* on the top of the tower used to draw ashore the vessels passing along the coast of Konarak, whereupon the crew of a ship scaled the top and removed this *kalasa*.

seismic commotion. Lightning can also hardly affect such a massive edifice. At present, however, there is no evidence to corroborate such an event. It appears that the structure crumbled down gradually, the beginning of the decay initiated by the desecration of the temple. Sri Nilamani Senapati I.C.S., F. R. G. S., Collector of Puri, visited Konarak in 1929, and collected a piece of lichen. It was examined by Sri Pranakrushna Parija, D. Sc., F. N. I., Padmabhusana, who counted 357 layers of lichen. It can be said that for the formation of one layer of lichen one rainy season, i. e., one year, must have been taken. On the basis of this scientific analysis it can be safely said that the monument had not been looked after since about 1572, A.D., a fact which is corroborated by historical evidences. That after the death of Mukunda Deva the Muslims made a destructive attempt on the temple, but failing in the mission carried off the copper *kalasa* and the crowning *padma-dhavaja*, is known to history. The enshrined image was removed to Puri due to the Muslims who probably violated the sanctity of the temple either by their entry into it or by the removal of the *dhavaja* and the *kalasa* made of copper. Thus, forsaken by the presiding deity, the deserted temple fell naturally into utter neglect. Consequently, it was not deemed necessary to attend to the occasional structural repairs and to remove the plants which must have grown on the body of the temple. Plants of ficus variety must have started growing as they do on all structures. This must have been the main cause of the decay, which was possibly accelerated by the fall of the capping stones. The *kalasa* had already been dislodged before 1628.* Evidently, it was followed by the fall of the *khopuri* and the enormous *amala*, which by their heavy weight, had kept in position the corbelled walls of which the spire was made. Made of several slabs connected together by iron dowels and cramps, the *amala* dropped into pieces when the iron members on exposure corroded and split the stones into fragments (action being more disastrous on an easily weathered rock like khondalite of which the temple was built). With the displacement of the *amala* and the *beki* below it, was lost the heavy weight to counter-balance the tendency of the corbelled spire to fall in, with the result that the stones of the dry masonry started gradually dropping.

Even in 1848 a corner of the tower existed to a considerable height. Andrew Stirling, who went to the site shortly before 1825, wrote that a small section 'still remains standing, about one hundred and

* According to the manuscript of the Madala Panji (published in the Journal of Asiatic Society of Bengal, New Series, IV-1908), Maharaja Narasimha Deva (the third king of the Bhoi dynasty of Khurda), went to see the temple in 1628 A. D. He got the empty temple measured by the officer-in-charge of the supervision of the buildings of the Jagannath temple. In the details of the measurements it is mentioned that the once-existing *kalasa* and the lotus-finial were dislodged.

twenty feet in height, which viewed from a distance gives to the ruin a singular appearance, something resembling that of a ship under sail'. James Fergusson, who visited the temple in 1837 and prepared a drawing of it, estimated the height of the fragment, an angle, of the sanctuary as 140 ft. (42.672 m.) to 150 ft. (45.72 m.), though Lt. Kittoe, who came here only after a year, writes that 'one corner is still standing to the height of 80 feet (24.384 m.) or 100 feet (30.48 m.) and has (at a distance) the appearance of a crooked column'. This strip, too, of the tower, was thrown down by a strong gale in October 1848, so that at the time of Rajendra Lala's visit in 1868 the sanctuary was reduced to 'an enormous mass of stones studded with a few pipal trees here and there'.

The destructive forces of nature have not been equally operative on the porch. But it was greatly mutilated at the hands of men, particularly by a Raja of Khurda. The local people were also involved in removing the stones and taking out iron cramps and dowels for the sake of metal. The callous operation of despoiling the facing stones of the porch has been vividly described by James Fergusson and Lt. Kittoe, the two eye-witnesses. James Fergusson wrote that "Latterly some of the finest sculptures from the doorways of the building itself, have been removed by the Khurda Raja to decorate a temple he is building in his own fort; and the temple itself had a narrow escape from being employed to build a Lighthouse on False point¹." Lt. Kittoe wrote, "The Khurda Raja has demolished all three entrances and is removing the stones to Pooree; the masons pick out the figures and throw them down to take their chance of being broken to pieces, such they leave on the spot, those that escape uninjured are taken away. The elegant doorways called the Nawagriha, a drawing of which is to be found in the 15th Vol. of the Asiatic Researches, has been completely destroyed²".

Conservation

The first suggestion for the conservation of the temple came from the Marine Board in 1806 out of a purely utilitarian motive, as the temple served as an essential landmark on the shallow coast of Orissa. But the Governor General did not agree in view of the heavy expenditure involved, though he directed the Magistrate of Cuttack to prevent the removal of stones. In 1859, the Asiatic Society of Bengal proposed to remove the dislodged *Navagraha* architrave to the Indian Museum in Calcutta. The initial attempt for the transport of the architrave in 1867, however, failed. In 1881, Sir Ashley Eden, Lieutenant-Governor

1. Picturesque Illustrations of Ancient Architecture in Hindostan (London, 1848), p. 28.

2. Journal of the Asiatic Society, Bengal, VII, Part-II (1838), p. 681.

of Bengal, suggested some repairs at a small outlay. But the hope raised by his interest in the monument remained unfulfilled as the little work done was not carried out properly. In 1892, Sir Charles A. Elliot, the Lieutenant-Governor of Bengal, felt the necessity of its conservation. A second attempt was made to bring the *Navagraha* architrave to Calcutta. But it could not be carried out. On the advice of the Superintending Engineer no structural repairs or clearance of the mound of debris behind the porch was carried out. But the temple was brought on the books of the Public Works Department. The Superintending Engineer was instructed that the jungle should be cleared up annually and the District Magistrate was asked to arrange for an occasional patrol of police to see that no injury was done to the temple.

Thus nearly a full century was wasted by vacillation till the visit of Sir John Woodburn, the Lieutenant-Governor of Bengal, to Konarak in December, 1900. Fully impressed with the necessity and urgency of the structural repairs to the shattering fabric of the temple, he issued an order to the effect. In February 1901, T. Block, Archaeological Surveyor of the Bengal Circle, submitted a note to the Government of Bengal who accepted the suggestions, and an estimate was prepared almost immediately for clearing the sand around the porch and the compound-wall and excavating rubbish and stones from the basement of the porch. As early as April 1901 was exposed a wheel by excavating a trench at the base of the porch.

The year 1901 was thus a memorable year in the life of the temple, as it witnessed for the first time the firm launching of a well-planned campaign to save the temple at any cost by adopting suitable measures with keen archaeological conscience.

The clearance of sand and stones on three sides of the porch gradually brought to light the superb berm along with horses and wheels and several structures including the *bhogamandapa*. These operations thus revealed for the first time that Konarak comprised not merely a single temple but a whole complex of temples as noted by Abul-Fazl. Portions of the enclosure along with its east gate, too, were traced to a small depth. The compound-wall was found greatly robbed of its stones, and only at one spot were noticed a few battlements *in situ*.

Along with the work of clearance was taken up the extremely tough and risky job of conserving the badly-shattered porch. The interior was filled in A. D. 1903 by the order of J. A. Bourdillon, the Lieutenant-Governor of Bengal.

The essential works for conserving the porch was completed in 1905. The removal of sand and debris from inside this edifice revealed its true character.

Along with these works was taken up, in 1906, a large-scale plantation of the casuarina and *poonang* trees in the direction of the sea, so as to check the advance of the drifting sand and thereby to minimize the effect of the abrasive action of the sand-laden winds.

The removal of sand and debris behind the sanctuary exposed, in 1909, the extant portion of a beautiful temple (Mayadevi temple).

Thus, by 1910 the initial task of conservation, incorporating all the items essential for rendering the monument stable, was completed at a cost of nearly one lakh of rupees.

Attention to the monuments continued even afterwards, and by 1922 all the major structural repairs were more or less completed. More casuarina trees were planted. Sand and fallen stones continued to be removed. Lightning-conductors were also fixed, while a sculpture-shed was constructed in 1915 to house the images and other important carved pieces.

Since then small-scale repairs, like the clearance of vegetation, re-setting of loose stones, pointing and filling in the crevices were effected annually.

The monument was inspected in 1949 by the Executive Engineer of the Archaeological Survey of India who observed certain major damages. It was felt, even after the sustained work for half a century, which had, no doubt, rendered the temple stable to an appreciable extent, that large-scale repairs and chemical treatment were still needed. In 1950, the Government of India appointed a committee of experts on archaeological conservation, engineering, art, architecture, geology and chemistry to go into the whole question of the preservation of the monument and to find out appropriate measures for prolonging its life. Since 1953, the recommendations have been persistently followed up by the Archaeological Survey of India.

Extensive chemical cleaning and preservation of the facade from top to bottom of the porch has been taken in hand.

Located in the courtyard of the temple, the sculpture-shed was inadequate for the display of sculptures according to the requirements of a museum. A spacious museum building has, therefore, been recently constructed by the side of the Government of India's Tourist Bungalow. Recently a number of floodlights have been erected all around the temple.

Gorgeously conceived as a colossal chariot, the temple marked the peak of efflorescence of the entire Orissan architectural movement and was also the brightest flicker of a dying lamp. The resemblance to a chariot ends with the wheels and horses. The rest of the edifice is a typical Orissan temple consisting of a sanctuary and a porch with all the component parts fully evolved, but everything built on a titanic scale.

Architecture

Three kinds of stones such as chlorite, laterite, and khondalite were used in the structures. None of these three kinds of stones are available in the vicinity. No doubt, it was a Herculean task to transport the colossal quantity of heavy stones from a distance of many miles and to lift and set in position at a height of nearly 61 metres. Evidently the stones were transported by rafts along distributaries in this part of the delta. The Chandrabhaga, now dried up, possibly served as the last artery of transport.

The artisans 'built like Titans and finished like jewellers'. The themes of the embellishments may broadly be classified into (i) deities, (ii) musician nymphs, (iii) birds, beasts, aquatic animals and mythological figures, (iv) secular sculptures, (v) architectural motifs, and (vi) decorative patterns woven out of floral, plant and geometrical motifs. The secular sculptures include beautiful *alasa kanyas* exhibiting their voluptuous beauty in different poses. The joy of a princely life and luxuriousness prevailing in the royal environment are writ large everywhere. The scenes of royal hunts and processions, and military expeditions of the whole army-infantry, cavalry and elephants marching in full accoutrement--speaks unmistakably that the edifice is the realization of the dream of an ambitious and mighty king.

Sculptural Art

The free-standing celestial nymphs of rather over life-size on the first and second terraces of the porch are superb in execution. With fully-developed bodies, swelling busts, rounded hips, amplitude of modelling, delicate curves, rhythmic action of the limbs and divinely ecstatic face and with an expression of grace and elegance, these figures play on various instruments in honour of the Great Splendour that illumines the world. In their ecstasy, all of them, except the player on *vina*, cannot restrain their foot from dancing. The artists have succeeded completely in giving form to their inner aesthetic realization.

The workmanship of the almost life-sized elephants and war-steeds is also of a high calibre. Elephants, as a rule, received excellent treatment in the hands of the artists. The flesh is rendered with wonderful realism. The animals are shown in a variety of actions.

The violent protest during *kheda*-operations is expressed as effectively

as the calm resignation to bondage at the hands of man. The number of elephants depicted in the *upana* (low plinth of a structure) alone in various contexts exceed seventeen hundred.

While the musicians and erotic couples hit the eye, there are many small engravings which reflect on the condition of the society at the time. A few of them are noted below.

In the *upana* the subject of a few friezes is a caravan. The bearers of merchandise are usually bullocks, but, in some scenes, men also carry goods along with the beasts of burden. The journey is not always smooth and the caravan is sometimes surprised by a band of armed bandits. One of the scenes of the journey, depicted on the northern face of the central projection of the north side, shows the party halting near a grove for the preparation of a meal. Noteworthy among the remaining themes are a contest in which a long rope is seen being pulled by a row of athletes as in a tug of war (on the south face below the south staircase). Among the animals carved on the south face, the presence of a giraffe is noteworthy.

In the *berm*, one of the group-compositions is touching. Carved on the west side of the sanctuary, it depicts the leave-taking of an old mother. The old mother, bent under age, tenderly blesses her son. The prostrate daughter-in-law is taking the dust of her feet, while the grandchild fondly clings to her. The remaining figures are in other roles, a few notable ones being, a man caressing his pet bird, a couple proceeding on foot, an archer, a man brandishing a sword towards a woman. The meaning of one particular scene is not clear. Here a naked woman (rarely a man) is seen standing with flames of fire between the legs. According to the official guides, it was the treatment for Venereal Diseases. Similar scenes occur also on the upright slabs. The amusing plight of a woman disconcerted by a band of prankish monkeys, hankering after the bowl of food which she is carrying on her head, is depicted on several slabs. In one, the monkeys are seen devouring the contents of the vessel which is lying near the feet of the woman. In the upper *jangha*, a king seated on an elephant, receives ovation from a group of outlandish men. Evidently they have brought surprise presents which include a giraffe, an animal foreign to India. The presence of a giraffe with men clothed in foreign attire waiting before a king gives a chance to conclude that Orissan kings had trade relations with some parts of Africa.

Among many other small engravings are noted: an amorous couple on a bed under a mosquito curtain on which rats are running, a police man cutting off the hair of some criminal; a foreign looking person patting a dog, etc.

The sanctuary and the porch are the two parts of a single fabric being designed as the celestial chariot of the Sun-God who is believed in Hindu mythology to course across the sky in a chariot of seven horses. The twelve pairs of wheels possibly symbolize the twelve months of the year. The seven horses may be emblems of the seven days of a week. According to Debala Mitra, "The height of the porch from the base of the *upana* to the top of the extant portion of the *khapuri* is about 39m. The original height of the sanctuary (from the base of the *upana*), to judge from the measurements of its surviving parts and its proportions in relation to the porch, must have been more than 61 m¹."

Description
of the
remains

The temple compound was surrounded by a wall and the principal gateway was to the east. The wall, which was oblong in shape, seems to have been eight hundred and eighty-five feet from east to west and five hundred and thirty-five feet from north to south and was apparently seven to eight feet thick and twenty-five feet high. It was surmounted by battlements, some of which now lie scattered about. Two long platforms have been laid open in the north-eastern corner of the courtyard, which were apparently used for bathing the images. But a more interesting discovery which has followed the excavation of sand is that of a fine hall (Natamandapa) with elaborate carvings in front of the porch. Its roof is gone, but a high basement and the walls of the superstructure remain. The hall has four doors, one on each side, with two windows on the right and the left of each door. The inside is plain and devoid of ornament, but has four richly carved massive pillars which supported the roof. The carvings are of the same type as those on the outside walls of the hall, but not obscene. The four sides of the square pillars have been divided vertically into two sections, each consisting of a row of five ornamental pilasters adorned with figures of animals, musicians and dancing-girls. The hall (outside) is covered with carvings of gods, celestial courtesans, human figures, musicians, etc., a few being suggestively but not directly obscene. Some call the hall a Bhogamandapa, others a Natamandapa, and it may be one of the six temples, as mentioned in the Ain-i-Akbari, before the entrance.

1. Konarak, p. 38.

A little to the west of this hall rises a flight of broad steps, now broken, leading to the eastern doorway of the porch. The steps are nine feet broad, and have side walls carved on each exterior face with horses and wheels. The wheels are minutely carved, and the spaces between the wheels and horses have pilasters showing griffins, human faced Nagas, heavenly dancing girls, musicians, human figures, etc. They stand on a pavement crowded with elephants in various attitudes.

The Porch

The porch is a massive building on a high basement. The basement, including the pavement, is more than sixteen feet high, and is carved with figures similar to those on the side walls of the steps. The body of the porch which is sixty-six feet square, rises boldly for more than sixty feet, forming nearly a cube. It has four openings, the western leading to the tower. The eastern doorway retains to some extent its original shape, though it has lost its *Navagraha* architrave. It is a fine piece of work with its high opening, its black polished steatite sides, and its front carved elaborately with eight parallel rows of figures and tracteries. The outside body is covered with elaborate carvings and statuary, many nearly of life size and obscene in character. Architecturally the great beauty of the structure arises from the form of its roof. Of pyramidal shape, it is divided into three compartments, the two lowest of which are composed of six projecting cornices, separated by deeply recessed compartments containing sculptures as large as life; while all the faces of the projecting cornices are covered by basso-relievo of processions, hunting and battle scenes, and representations of various occupations and amusements. Over the topmost ledge is placed a ribbed *amalaka* on crouching lions, with a bell over it, and over that a second *amalaka*. The vase-shaped finial (*kalasa*) at the top is gone.

The dominant horizontal lines of the roof, echoed in a corresponding banding of the facade below, afford unity and coherence to the design, while a vertical relief and play of light and shade is given by the multiple facets which rise through roof and facade, lending to the whole a singular charm. The interior is plain, except for a plain moulding at a height of five feet. Just where the pyramidal roof begins to curve was a false ceiling composed of stones and mortar, resting on iron beams and supported by four pillars. These fell down and littered the floor but the debris has been removed and the interior is now filled up with stones and sand to protect the sides from collapse.

1 foot-0.3048 metre

The tower is in ruins, and only about one-third remains standing. The Tower
The excavations of 1902 brought out the base and a large part of the cubical body. A feature of the base is the chariot wheels, to the number of twelve, carved along the side faces, indicating the lower structure was intended to represent the chariot of the Sun-God. In the centre of each facade is found a small side chamber with a passage leading to the interior of the shrine. In one of the niches above these chambers stands a finely carved chlorite figure of a man on horseback, probably Aruna, the charioteer of the Sun. The base and the wall of the superstructure are covered with the carvings of the *Alankaras* and *Kamasutras*. The sanctuary measures thirty-three feet square inside and contains a steatite throne for the image. During the removal of debris, sixteen fine sculptures were found which probably came from the outside niches of the tower and body of the porch.

The presiding deity had the figure of Maitraditya, holding a lotus in each hand, with ornaments on the body and a crown on the head. It was seated on a chariot drawn by seven horses and guided by Aruna. According to palm-leaf chronicles (the *Madala Panji*), the daily service consisted of eight *bhogas* or offerings of food, and there were twelve great festivals, the most important being held in the month of Magha (January-February). Images, Offerings, and Festivals

Supported by iron beams, the architraves were of chlorite and had their front faces sculptured. Despite its chequered career the eastern one, originally a monolith, is still at Konarak. The whereabouts of the other two are not known. The Nava-grahas

The eastern architrave containing the *Navagrahas*, which Andrew Stirling, and possibly James Fergusson, saw *in situ*, was brought down before 1838. A military officer stationed at Puri, who visited Konarak several times, writes that the Raja "caused to be pulled down the Navagraha mentioned by Stirling". He further narrates that "such difficulty was experienced in getting this immense stone down that some of the figures were damaged and one of the workmen (pity 'twasnt' the Rajah.) was killed by the fall of the scaffoldings. This stone lies prostrate on other ruins"¹.

Lt. Kittoe, who visited Konarak in 1838, saw this vandalism and wrote a letter to J. Prinsep, Secretary, Asiatic Society, Benal on the 18th August, 1838. J. Prinsep wrote a letter to T. H. Maddock officiating Secretary to the Government of India in the Judicial

1. Stray leaves from the Diary of an Indian Officer (1865) pp. 105-06.

Department, about the injury committed on the Konarak temple by a Raja of Khurda and to prevent "further progress of destruction by an order on the subject to the local Civil authority". The Society further requested the Government to accord permission to transfer the sculpture to the Indian Museum at Calcutta.

T. H. Maddock, along with his letter dated the 20th August, 1838, forwarded to F. J. Halliday, Secretary to the Government of Bengal, a copy of the letter from the Secretary to the Asiatic Society "for such orders as the Hon'ble Deputy Governor of Bengal may think it necessary to issue on the subject".

The letter of Prinsep was forwarded to Henry Ricketts, Commissioner, Cuttack Division, who replied as follows:

"I have the honour of forwarding a copy of a letter from the Magistrate of Pooree containing the explanation of circumstances under which the Black Pagoda has been pulled down. The Rajah of Khurda applied to the late Magistrate, Mr. Wilkinson for permission to bring away some black and white stones with which to repair a part of the temple of Juggernaut".

"Permission was given and the Rajah not only carried away the stones which were hanging on the ground but dismantled the building. The great stone called Novogrihur which it appears the Rajah particularly coveted, is rolled to the ground but has not been removed".

"The Rajah has been directed to remove no more stones of any kind, the Black Pagoda being mentioned as land marks in all charts¹."

In 1859, the Asiatic Society of Bengal, again proposed to remove the dislodged *Navagraha* architrave to the Indian Museum in Calcutta. The initial attempt for the transport of the architrave in 1867, however, failed as money was exhausted after it had been carried to a short distance. A second attempt was made to bring the *Navagraha* architrave to Calcutta in 1892. To make it lighter for carriage, the stone was sliced longitudinally into two halves. Leaving the back portion at the spot, the carved front slice was loaded on a specially-made truck and carried some metres further to be loaded on a barge for Calcutta. However, in 1893, the Bengal Government, considering

1. Orissa Historical Research Journal, Vol. II.

the objection of the local people on religious grounds ordered the Public Works Department not to touch it in future, so that the slab had been left there till the second decade of the present century when it was shifted to the sculpture-shed. The front half is 6.146 metre long, 1.143 metre high and 53 centimetre thick. The thickness of the rear slice is 96.5 centimetre. The front half is now in a shed erected outside the enclosure at its north-east corner. It is relieved with nine *grahas*, each under the multifoil arch of a tiered pavilion.

There is a priest to conduct the worship of the *grahas* daily. Ghee-lamps, flowers, and *bhogas* are sold here for the people. The practice of besmearing the slab with vermilion and ghee has been stopped in the new building. The pacification of the planets is prescribed in Hindu astrology to ward off evils.

Made of chlorite, all the *Parswa-Debatas* representing Sun-God are in conformity with the canonical convention. These sculptures are superb specimens of the iconographic art. The sculptures are noted for their elaborate composition, with accessory figures.

Parswa-
Debatas

The more than life-sized image of Surya in the southern niche stands majestically on a *sapta-ratha* chariot drawn by seven horses with a face beaming with compassion. Aruna, the charioteer, busy with the lash and rein, is shown down to the waist. Near right foot of Surya is the king (Narasimha Deva) with folded hands and the kneeling figure near the left foot represents the family-priest of the king. The entire sculpture, made of a single piece, is installed on a chlorite *pancha-ratha* pedestal.

The sculpture in the western niche is similar to the one in the southern, except that here Surya wears a *tilaka* on the forehead and a high crown.

The sculpture in the northern niche is roughly the same as in the other two. But here the king and the priest are both standing, looking towards Bhaskara, as the latter is spanning the horizon on a horse. The Sun-God does not grip the horse on which it is riding and its face shows tiredness.

The wheels are carved against the face of the berm. Treated magnificently, each wheel consists of an axle kept in position by a pin as in a bullock-cart, a hub, a felly and sixteen spokes, of which eight are broad and the other eight thin. The hub is decorated with beaded rings and a row of lotus-petals, the latter in a few wheels having dancers and musicians very rhythmically composed,

The Wheels

and the felly with elaborate scroll-work containing within many of the foils birds and beasts in various actions. The spokes project beyond the felly. The thin ones have a row of alternate beads and discs. The broad spokes again broaden near the centre where they assume roughly the shape of a diamond. The remaining portion of the spokes are minutely carved with scroll-work, floral motifs, creepers, beaded strings and stylized *chaitya*-windows. In the central part of the diamonds is a medallion. These medallions contain various deities, erotic and amorous figures, *kanyas* in various poses, a nobleman with a man standing with folded hands, a princely cavalier, a man playing on cymbals, a cavalier hunting a boar, a man having a sword with a second man standing in front of him, elephant-riders, a cavalier attacking an animal with a long spear, shooting an arrow towards a pair of deer or a lion or brandishing his sword towards a man and a seated person approached by others with folded hands. Similar medallions also occur on the face of the axle. The available ones contain a god in the company of a goddess, Gaja-Lakshmi, Krishna playing on a flute amidst an assemblage of *gopas*, *gopis* and cows.

The Colossi Each of the three staircases of the porch was originally guarded by a pair of colossi!—two lions, each rampant on a crouching elephant, on the east; two elephants, richly decorated and fully harnessed, on the north; and two gorgeously caparisoned war-stallions on the south. Each of these animals was originally mounted on a partly carved platform. The animals on the north and south sides have been installed on new pedestals, some metres further from their original locations. They now face the porch instead of the enclosure. The two compositions of the east side are now in front of the parapets of the eastern flight of the *natamandapa*. All these animals were originally coloured in chocolate-red, patches of which are still extant at places.

Lions-on-Elephant

The maximum height from the feet of the elephant to the head of the lion is 2.565 m. In the rolled trunk of the prostrate elephant is a terrible-looking male.

Elephants

Rendered with life-like realism, both the elephants with full of anger in the eyes are remarkable for the bulky volume. The eastern one 2.133 m. high, holds aloft in its curled trunk a demoniac figure, armed with a shield and a small curved sword, evidently with the intention of hurling it away. A similar demoniac figure, with rolling eyes, coiled beard, moustache and coiled tresses, is seen

Both the stallions, richly equipped with trappings, bridles and Horses strings, display the workmanship and dynamic sweep of an assured hand. The western one (2.045 m. high and 2.921 m. long), with a bejewelled person (now headless) holding the bridle by its side, is better preserved.

Lieutenant Kittoe who visited Konarak in March, 1838, wrote, Inscriptions "I remarked three or four niches in the different doorways in which slabs of chlorite with inscriptions had existed, they were removed about 1815 or late by some European Officer, but what has become of them I cannot ascertain : it is probable they were sent to Europe¹". But no inscription relating to the temple has so far been published from any European source and it is not known whether any inscription existed near the door jambs as at the Lingaraja temple, Bhubaneswar. Nirmal Kumar Basu, in his book 'Konarker Vivarana' refers to an inscribed stone which was lying on the north-west of the temple. Some local people claim that they have seen an inscription on a detached stone slab. But all these inscriptions have not been traced so far.

The following two inscriptions have been so far discovered from the Konarak temple.

The Natamandira of the Sun Temple is not only famous for its dance sculptures but it also bears a short inscription, which is the only inscription existing at the site. The inscription is engraved below the pedestal of a male musician depicted in the outer wall of the upper plinth, quite close to the eastern entrance. Inscription
on the Nata-
mandira

T. N. Ramachandran, who first noticed this inscription called the figure a Natyacharya (Dance Master)². He reads the inscription as Saumya Sridatta. Debala Mitra, makes a reference to this inscription³, but she has not given her reading. Prof. Kunja Bihari Tripathy gives a reading of this inscription. He says, "The text of the inscription consists of 4 syllables only and it reads SOMAICE (ସୋମାୟ ଚୈ)⁴. Dr. Karuna Sagar Behera, gives another reading of this inscription. He says, "The inscription, as is now preserved, gives a personal name and can be read as Somai Vaishna⁵". Some scholars also read it as 'Somaguptai⁶'.

1. Journal of Asiatic Society, Bengal, Vol. VII, part-II, 1838, p. 682.
2. T. N. Ramachandran, "A Natyacharya from the Natamandira of the Surya Temple, Konarka" Journal of Oriental Research, Vol. XVIII, Part-II, pp. 136-39.
3. Debala Mitra. Konarak, Archaeological Survey of India, (New Delhi, 1968), p. 84.
4. K. B. Tripathy, "Inscriptions of the Konarka Temple", All India Oriental Conference. 1969, Summaries of papers, p. 208.
5. Journal of Utkal University, Bharati, Vol. V, No. 9. 1971.
6. New Light on the Sun Temple of Konarka by Alice Boner, Sadasiv Ratha Sarma and Rajendra Prasad Das.

It may be said, that the inscription gives the name as "Somai" and was obviously meant to serve the purpose of a label for the standing figure. The standing figure 'Somai' might have been a popular figure of the age and was possibly associated with the Sun Temple, so that he has been specially chosen to be represented on the Natamandira. This is borne out by the fact that no other sculpture of the Natamandira has any inscription. The script of the inscription is 'Kalinga-Nagari' according to the nomenclature of T. N. Ramachandran. This inscription can be assigned to the 13th century on grounds of palaeography.

Inscribed
sculpture of
Konarak in
the Indian
Museum,
Calcutta

There is an inscribed chlorite sculpture in the Indian Museum, Calcutta. The inscription was first published by M. M. Chakravarti in 1917 from an inked estampage taken by P. C. Mukherjee. After M. M. Chakravarti, scholars like Gurudas Sarkar, Arta Ballav Mohanti, Kunja Bihari Tripathy, Debala Mitra, and Karuna Sagar Behera have referred to this inscription. The inscription is found engraved at the bottom of the sculpture and the language as well as the script of the inscription are Oriya.

The inscription* consists of two lines which probably reads as follows :—

First line—Sri Vaya-Bhandara-adhikari valai-Naeka. Bhandara-Naeka(ଶ୍ରୀ ବୟା-ଭଣ୍ଡାର-ଅଧିକାରୀ ବଳାଇ ନାଏକ । ଭଣ୍ଡାର ନାଏକ)

Second line—Alalu-Naeka. Kostha Karana Angai-Naeka. (ଅଳଲୁ ନାଏକ । କୋଷ୍ଠ କରଣ ଅଙ୍ଗାଇ ନାଏକ)

Translated it would read—

Sri (Prosperity) Valai Naeka (is) the Superintendent of expenditure and stores. Alalu Naeka (is) the head of the store house. Angai Naeka (is) the officer-in-charge of the treasury.

On analysing the inscription M. M. Chakravarti says that "the inscription purports to record the names of three officers, who were presumably concerned either in the construction of or in some repairs to the temple¹". Debala Mitra remarks, "It is clear that the inscription gives the names of the temple dignitaries responsible for the

*. Alice Boner, Sadasiv Ratha Sarma, and Rajendra Prasad Das in their book "New light on the Sun Temple of Konarka" have referred to it as a scene of temple administration, but have given a different reading. They read it as "Baya bhandara adhikari (Superintendent of accounts), Banika Nayaka (Supplies Officer), Bhandara Nayaka (Supervisor of stores), Jalarna Nayaka (Supervisor of camp-messes), Kostha-Karana (internal Manager), Angai Nayaka (personal Representative of the Raja).

1. Journal of Bihar and Orissa Research Society.

expenditure and stores of the temple and that those dignitaries are portrayed as seated figures in the upper compartment of the sculpture¹. She takes the inscribed sculpture to represent a scene of temple management². Dr. Karuna Sagar Behera observes that "The panel seems to depict a teaching scene. The hand pose of the headless figure and the presence of a manuscript in the hand of a mutilated figure in the back row, makes the identification probable. There is a somewhat similar panel representing teaching scene inserted in the wall of the Siddha Mohavira temple at Puri, which supports the identification³". But he has accepted the reading given in the body of text at page 768.

So, there seems little doubt that the inscription gives the names of temple-dignitaries but whether these temple-dignitaries are portrayed in the sculpture to serve the purpose of a label or not is yet to be decided.

To the west-south-west of the main temple there is another temple (consisting of a sanctuary and a porch), called Mayadevi Temple. Mayadevi is popularly believed to be one of the wives of Surya. It is also called Chhayadevi Temple. The reclamation of the temple from sand was done in 1909. It has been surmised by some that the temple was meant originally for Surya, a presumption substantiated by its *parsva-debatas*. It has also been surmised by a few that the image, Ramachandi, which is now in worship in a temple on the sea, 8 km. south-west of Konarak, was in this temple. There is a tradition current among the local people that Ramachandi left Konarak stealthily when the Muslims under Kalapahad over-ran the temple.

MAYADEVI
TEMPLE

To the south-west of the temple of Mayadevi, there is a small temple* (maximum height 2.13 metres) exposed in 1950. Facing east, the temple, made of large bricks, consists of a sanctuary and a porch, both *pancha ratha* in plan. The superstructures of both the components are now missing.

VAISHNAVA
TEMPLE

The long pedestal in the *vimana*, which most probably contained more than one image, was found empty at the time of excavation. Probably, one of these images was that of Vishnu, found in 1906-07 during clearance of debris around the sanctuary of the main temple (Sun Temple). The other image was most probably of

¹. Journal of Asiatic Society, Bengal, Vol. III, 1961, p. 62.

². Ibid, p. 61.

³. Journal of Utkal University (Humanities) Bharati, Vol. V, 1971, No. 9.

*. The date of the temple is not known. There are evidences to show that during the Ganga rule in Orissa, many brick temples were built. So, it may be assumed that the temple was also built during this period at a date later than the Sun Temple.

Balarama, found in 1906-07, and now preserved in the museum at Konarak. The probable grouping of Basudeva and Balarama in this temple may lead to the assumption that to complete the group there was an image of Subhadra. But no such image has yet been recovered from the place.

The discovery of this temple which is Vaishnava in religious affiliation, coupled with three reliefs (on the south-face of the berm of the main temple) depicting the worship of Mahisasuramardini, Jagannath, and Linga (largely broken) proves not only the extension of royal patronage to different religious cults but also the spirit of good-will and tolerance that prevailed among the adherents of different cults.

MATHAS

There is a Matha on the southern side of the temple founded by one Hari Mahanti *alias* Ananta Abadhut. It is believed that the Matha belongs to the cult of Sunya Sadhana or the contemplation of the Eternal Void. The monastery has meagre landed property and the *babajis* called as Abadhuts, beg alms from door to door for their livelihood. Near the Hindu Matha, a Muslim priest named Saidu Shah lives in a hut. He offers regular prayer at a particular spot near-by believing that to be the abode of the Muslim saint *Jahania Jahangast Pir Mukadam*. Besides, there are three Mathas near Chandrabhaga known as Chandrabhaga Matha, Biranchinarayan Matha, and Mahabir Tungi. Among these Mathas, Biranchinarayan Matha has some landed property and it has built a temple in 1969.

SEA BEACH

The hard sand palm beach at Konarak is one of the finest shores in India. Swimming and sun-bathing are the most attractive pastimes here while one is on a visit to the monuments. The sight of early morning sun-rise at the sea beach is unparalleled.

THE LIGHT- HOUSE

The Lighthouse at Konarak was established on the 1st March, 1968, in order to serve as a navigational aid to the mariners. It is a round masonry tower and its height is 30 metres. The lamp used in this lighthouse is a pre-focus type of 1500 watts on 100 volts and the distance of the focus of the lamp is 250 mm.

The Officer-in-charge of this lighthouse is the Head Lightkeeper who is assisted by two Assistant Lightkeepers.

APPENDIX VI

PURI

INTRODUC-
TORY

Puri, the holy city of Lord Jagannath, is situated (lat. 19°47' 55" N., long. 85°49' 5" E.) on the shores of the Bay of Bengal. The blue sea gives the town a picturesque appearance. The sandy shore of which it forms a part, stretches from the Chilka lake in the south, to the mouth of the Prachi river on the north, a distance of over 67 kilometres. It is broken by a number of ridges some of which enclose lagoons of salt water. One of them about 809.374 hectares (2000 acres) near Puri formed a large lake called Sara Pata (ସରାପାଟା), but this area has now been converted into habitable lands comprising the villages—Nalihana, Phanaphana, Ura, Sirihana, Beldal, Altunga, and Betaligaon—in Puri Police Station. A detailed account of this area has been given in Chapter-I. To the north of Puri town there is another patch of water-logged land popularly known as Samanga Pata (ସମଙ୍ଗା ପାଟା) or Samagara Pata (ସମଗରାପାଟା). In course of time, this area has also been turned into arable land.

The town is bounded on the south by the sea; on the west by Mauza Sipasurubilla (No. 1) ; on the north by Mauza Gopinathpur ; and on the east by Mauza Balukhand. The area represented by the sandy shore on which stand most of the Government buildings is known in official records under the name Khasmahal Balukhand, and is popularly known as Balukhand (the sandy portion).

Puri is connected both by roads and railway. By railway and road it is 63 km. and 59 km. respectively from Bhubaneshwar, the Capital City of Orissa. By far the most important of the roads from Puri is the Jagannath road which goes almost due north to Satyabadi, Pipli, Bhubaneshwar, and Cuttack. It will be a pleasant drive, when the direct road along the sea coast connecting Puri with Konarak is completed.

According to the Census of 1971, the population of the town was 72,674 with 14,519 number of households. The population of the town increases enormously during the festivals, especially on the occasion of the Car Festival. The area of the municipality is 16.84 sq. km.

Puri is the modern name of this holy city. Puranas and other old Sanskrit texts refer to it by various names, viz., Nilachala, Nilagiri, Niladri, Purusottama, Purusottamakshetra, Srikshetra, Sankhakshetra, Jagannathkshetra, and Purusottama Puri. Of these the name

NOMENCLA-
TURE

Purusottama (a synonym of Lord Jagannath) was most popular. In the Oriya inscriptions of the 15th century A. D. it is called Purusottama Kataka. The Ain-i-Akbari describes it as the city of Purusottama, and this is the name given by subsequent Muslim historians down to the close of the eighteenth century. In Orissa, even today old people call it Purastama, a corruption of Purusottama. To the pilgrims of other parts of India it is generally known as the Jagannath Dham. Among the Europeans, the city as well as its deity were known from an early date as Juggernaut. The first mention of the place by an European appears in the Journal of Sir Thomas Row, who refers to it as 'the chief city called Jekanat'. The earliest English visitor, William Bruton, who came here in 1633, calls it 'the great city of Jaggarnat, so called after their great god Jaggarnat'. The name 'Jaggarnat' has been given different spellings in different accounts. It was used for the God, the temple, the city as well as the country surrounding it and even for the whole of Orissa. In the early years of the British rule, in the Government records, Puri has been described as the city of Jagannath and the district was also given the same name. As the present name Puri was not used formerly either by the Hindus, the Muslims or the Christians, the question naturally arises as to how it came into vogue. It appears that after the British conquest, the town was sometimes called Jagannath-Pooree ; and William Hamilton in his 'Description of Hindostan' (1820) mentions the city as Juggarnath, Juggarnathpoor, and Pooree. Andrew Stirling in his 'Account of Orissa', published in 1824, uses both Jagannath-Pooree, and simply Pooree. Evidently, therefore, the latter name commended itself to popular taste as a handy abbreviation and displaced the older and more appropriate name.

Srikshetra

Not only is the temple holy, but the whole of its surroundings, the *kshetra*, extending over five *krosas* or about sixteen kilometres has been extolled as holy in the Puranas. The *kshetra*, according to the Sanskrit writers, extends from the temple of Lokanath on the west to that of Vilveswara on the east and from the eternal sea to the Matianadi, a small stream. But as two *krosas* out of the five have been, it is said, engulfed by the sea, the remainder very closely represents the present extent. This sacred tract is said to resemble in shape a conch-shell, *sankha*, which is one of the four *ayudhas* of Vishnu, others being *chakra* (discus), *gada* (mace) and *padma* (lotus). Puri is known as Sankhakshetra and Bhubaneshwar, Jajpur and Konarak are respectively called Chakrakshetra, Gadakshetra, and Padmakshetra.

Its mention
in Old-time
text

The holy city, it appears, is not mentioned in any of the ancient works. Some scholars maintain that there is a reference to Lord Jagannath in Atharva Veda as a non-aryan deity but the identification

of Jagannath with the wooden deity worshipped on the sea is not beyond doubt. In Mahabharat (Vanaparva, Ch. 114) there is a description of a sacred altar on the sea coast between Baitarani river and Mahendra mountain where Yudhistira offered oblations but it is doubtful if this site should be identified with Puri. Scholars have tried to identify Che-li-ta-lo of Hiuen Tsang's account with Srikshetra or Puri but this has been disputed by others. According to tradition, Sankaracharya (778-820 A. D.) visited Puri in the early part of the 9th century and established one of his four *pithas* here, the Bhogabardhan or Gobardhan Matha. Indrabhuti (8th century A. D.) mentions Jagannath in his *Jnanasiddhi*, as an incarnation of Buddha who could be no other than Jagannath of Puri. Since the 9th century onwards Jagannath and his *kshetra* find mention in many literary works, foremost among them being the *Anargharaghava Natakam* by Murari Mishra which was enacted on the occasion of a festival of God Purusottama. In many of the latter Puranas, both the Mahapuranas and the Upapuranas, the place and its deity are sporadically mentioned. The legendary accounts are preserved in three separate treatises which profess to be parts of the 18 Puranas and in casual notices in other Puranas. The three treatises bear the common name of Purusottam Mahatmya and belong respectively to the Skanda Purana, the Kurma Purana and the Narada Purana. The details and descriptions given in these works clearly show that they are of a much later date.

The town of Puri comprises two distinct portions, the Civil Station known as the Khasmahal Balukhand, a sandy tract along the sea ; and the town proper. The inhabited portion of the Balukhand stretches from Penthakata on the east to Swargadwara on the west. To the west of Swargadwara there is a patch of land known as 'Balia Panda Grove'. The Khasmahal Balukhand is occupied by various public offices, the Criminal and the Civil Courts, the Post Office, the Circuit-House, the Storm Signal Mast, the Meteorological Observatory, the houses of district officials, church, South-Eastern Railway Hotel, Public Works Department's Inspection Bungalow, Forest Rest House, etc. On the back side of the Circuit House, there is a bronze statue (bust size) of Mahatma Gandhi facing the sea. The statue was erected by the Municipality to commemorate the memory of the Father of the Nation. Puri gradually gained the reputation of a health resort because of its fresh sea breeze and coolish temperature. Many residential buildings of well-to-do people, hotels and restaurants have been constructed along the sea-shore. Prominent in the centre of Balukhand and close to the sea stands the Government House (Raj Bhavan), built in 1913 for the summer residence of the Governors. Recently the municipality has constructed near the sea beach a beautiful tea-stall (a masonry work) designed as a *chhatra*

BALUKHAND

(the applique umbrella of Pipli) where snacks and tea are sold to the public. Arrangements have been made to take rest and enjoy the cool breeze. Behind a row of modern buildings are the rows of low, roofed thatched huts of fishermen (Nolias) who migrated to Puri from the South during the last part of the 19th century. To the further west of the fishermen settlement, along the coast, is the Swargadwara. The road (Lower Armstrong Road) that runs quite close to the beach comes to an end here. Round the Swargadwara cluster a number of Mathas, hotels, and tourist agencies. Among the monasteries, the Kabirpanthi Matha, and the Sankaracharya Matha are prominent. The latter monastery is said to have been founded by Sankaracharya. Close by is a monument said to mark the grave of Haridasa, the well known Muslim follower of Chaitanya.

The Balukhand is narrowest at its south-west end (the Swargadwara), where it is only a little over a quarter of a mile and then widens till it is nearly a mile at the other end.

History of Balukhand

Previous to 1876, the lands occupied by the Government for public buildings in the Balukhand were not held by any other title than that of prescription arising from long continued possession. In 1876 a compact block of land measuring 221.7684 hectares (548 acres) was taken up under the Land Acquisition Act in addition to the 11.7359 hectares (29 acres) already in the possession of Government, by Armstrong, the then Collector of Puri, and was paid for out of the proceeds of the Town Improvement Fund, which consisted of what may be properly described as arbitrary rents charged on stalls put up on the *Badadanda* and other miscellaneous items of Town Improvement. In 1880, Puri was formed into a Union under Act XX of 1856 and Government eventually decided that under section 325 of Act V (B. C.) of 1876 the Town Improvement Fund should be amalgamated with the Union Fund. In January 1881, Puri was made a Municipality under Act III (B. C.) of 1881 and the Union Funds subsequently merged in the Municipal Funds. The question of ownership of the acquired lands was at the time not taken into consideration, but the Municipality remained in actual possession, collecting rents. In 1885, (on a recommendation of the then Commissioner of the Orissa Division, C. T. Matcalfe, C. S. I.), having regard both to the possible requirements of Government in future and to the sanitation of the locality, Government eventually decided to retain control over the lands. It was decided that the funds from which the lands were purchased being of the nature of a Municipal Fund should be refunded to the Municipality. The following orders of the Government were issued in 1885 :—

- (a) To repay to the Municipality the sum of Rs. 2120.80 paid for acquiring the land.

- (b) To declare that the orders of the 24th March, 1880 were not intended and did not operate to transfer the property in these lands to the Puri Union.
- (c) To treat the land as Khasmahal and to grant to the Municipality the Provincial share of their proceeds for expenditure on sanitary improvements.

The whole of the area of the estate being a long bed of sand it was apparent that the land could be utilised for no other purposes except for residential buildings. It was with this object in view that Armstrong, Collector of Puri, for the first time laid out important roads in the estate which have been named after him. He persuaded many private persons to build houses on the beach though with little success. But the introduction of the railway communication to Puri (1901) and the easy access with Madras and Calcutta which it afforded changed the whole picture.

In 1897 the estate was cadastrally surveyed along with the rest of the district and a record of rights was prepared. At that time practically no houses existed in the estate except a few let out to Government officials.

In 1901 for the first time A. Garrett, the then Collector of Puri, took up the work of the improvement and administration of the estate in right earnest and to him the estate is in a large measure indebted for its rapid growth, and its present prosperous condition. It was he who for the first time divided the estate into convenient blocks, had the conditions of the lease and the rent rates definitely fixed.

But he did not remain in the district to complete the work he had undertaken and left it on transfer on the 13th September, 1902. He was succeeded by Delvinge, during whose time the work started by the former was mostly completed but no new leases were granted. He was succeeded by Blackwood during whose administration many leases were granted. Then followed the administration of Mitter, who also granted a large number of leases in the estate. Private enterprise seems to have become so active at this time, owing probably to the prevalence of plague at Madhupur and other health resorts, that the place was in great demand. By the end of Mitter's time all the available nooks and corners and other favourably situated sites in almost all the blocks had been taken over and built upon. Even the sites to the east around Bankimuhan, which Garrett reserved for houses of European pattern, were taken over by Bengalis who promiscuously built various sorts of houses, almost destroying the beauty and symmetry of the beach.

Gourlay succeeded him but was in the district for only three months. During this short period he took a very keen and active interest in the Balukhand and the estate owes to him a full and complete map and a perfect Jamabandi.

Nothing of very important nature was done in the estate in the years that followed, excepting the grant, off and on, of a few leases and other matters of a routine nature affecting the Khasmahal.

In 1914, when Pandit Rama Ballav Mishra, was the Collector of Puri a field-to-field survey was taken up to devise measures for improving the sanitation of the estate by removing congestion and insanitary surroundings in certain localities, to indicate the directions for the legitimate expansion of the estate, and to reserve a large and well-situated area to meet the requirements of the Government in future. Government have since then leased out, at a high rental, lands to private persons retaining some for public utilisation. From the town proper the Balukhand is approached by several roads along which are planted fine avenues of casuarina trees, tall and majestic.

TINCONIA GARDEN

Armstrong, Collector of Puri, intending to create a taste for gardening amongst the people of the place for the first time planted a few casuarina and other trees on the site known as the Tinconia Garden. After he left the district the maintenance of the garden was placed in the District Engineer's charge who managed it for some time. In 1894, the garden measuring more or less an acre was leased out to the then Collector, H. R. H. Coxe, at an annual *jama* of Rs. 2-64. The garden was also extended to its southern site and a number of casuarina trees were planted. Coxe was transferred from the district in February, 1895 and the garden was placed in the hands of the Sadar Kanungo under the supervision of the Collector and the Khasmahal Deputy Collector. During the year 1896-97, 2,207 casuarina trees were planted at a total cost of Rs. 502-12 with the help of three permanent and certain temporary labourers. In 1897-98 the work was carried out on an extensive scale by eight permanent gardeners and 20,993 casuarina and 23 *polang* plants were planted and nourished. They were planted on both the sides of the road near the Storm Signal Post. Besides these, about 15,000 casuarina seedlings were prepared for 1898-99, the total expenditure being Rs. 1,528. In 1898-99, three gardeners were engaged to grow casuarina seedlings from the seeds supplied by the Calcutta Royal Botanic Garden, and the remaining 5 gardeners with 27 temporary men were engaged in watering about 24,430 plants grown during the years 1896-97 and 1897-98. Some English and country vegetables were once experimented on a small area, but as the crop did not grow well

this was abandoned. Thus from 1896-97 to 1898-99 large sums were spent every year in planting casuarina trees only, and the large number of trees in the estate was planted during this period. A sum of Rs. 2,030, was expended in planting trees in this estate during this period without any corresponding income from this source. In 1899-1900 another plot measuring 60.96 metres (200 ft.) by 30.48 metres (100 ft.) to the east of the Tinconia Garden was also enclosed and added to the area of the garden for experimenting potatoes and vegetables. During this year 7 permanent gardeners with a head *mali* and 8 extra *malis* were engaged in watering the young trees and in removing the cactus and other sorts of jungle-growth in the estate. A very large amount was spent in collecting a large quantity of earth and rubbish to prepare this area for cultivation. Potatoes, and vegetables were then grown. During the years 1901-02 and 1902-1903, certain mango grafts, seedlings of lemon, oranges and plantain plants were brought down from Maldah and Lucknow and were planted in such manner as to be protected from high winds by the casuarina trees. Besides these, 36 jack-fruit trees, 267 *polang*, 103 *arjun*, 166 coconut and 17 mango trees were planted on the northern and the eastern side of the vegetable garden, on both the sides of the Upper Armstrong Road, in Bankimuhan and behind the Collector's bungalow. Eight permanent gardeners continued to work during these years in watering the young plants and in growing vegetables. In June 1902, a Muharrir on a monthly salary of Rs. 8 and a Chowkidar on Rs. 5 were appointed and the pay of the 7 *malis* was increased to Rs. 5 each.

Delvinge attempted his best to improve the garden from a financial standpoint but the result was not encouraging. During the time of Blackwood it was apprehended that the Balukhand Garden could never be made into an exemplary garden. Blackwood, however, recommended the retention of the garden from an artistic point of view and for the purpose of improving the soil of the estate. The garden was accordingly kept up and its area comprised 6.9808 hectares (17.25 acres). The Gopabandhu Ayurveda Mahavidyalaya was established in 1949 on a portion of this garden, measuring 3.6401 hectares (9 acres).

The town proper consists of the temple of Jagannath in its centre and different streets all around it. The main road of the town, called Badadanda, is a very wide road used for the journey of the Lords during the famous Car Festival. It extends from the Gundicha temple to the eastern gate (Simhadwara) of Jagannath temple, the exact distance being 2688.0696 metres (8,326 ft.). The streets spread out somewhat in the shape of a fan with Badadanda as its handle and are situated as follows : Harachandi Sahi (with Baseli Sahi) on the west, Goudabada Sahi on the south-west, Bali Sahi on the south, Matimandapa Sahi with Kalikadevi Sahi on the south-east, Dolomandapa Sahi and Mochi Sahi on

TOWN
PROPER

the east, Kundhei-benta Sahi, Hera-Gouri Sahi on the north-east and Markandeswar Sahi and Chudanga Sahi on the north. These *sahis* are crowded with houses, which cluster most thickly round the Temple, and the Mathas belonging to different sects of Hinduism and enjoying vast estates for their maintenance. But the Badadanda has only a few residential quarters ; crowded mainly by shops, lodging houses, Dharmasalas, Mathas, and a few public buildings including the Town Police Station and the hospital. The palace of the Raja of Puri built on 1918 is also located on the Badadanda.

The town was originally built on sand and probably began from north and west where the Madhupur or Matia stream is lined with the largest tanks, Narendra, Mitiani, Markanda, and Sivaganga. About the process of land reclamation the following may be quoted from the District Gazetteer of Puri (1908). 'The sands are first fenced in by cactus hedges kept straight with bamboos, and then the inside is planted with grass and creepers. When the sand begins to pile up against the fences, more cactus is added and the fences are raised, until they are replaced by walls of earthen pots plastered and cemented by earth. Inside, as the sand begins to be held fast and covered with vegetable mould, bushes and *polang* trees are planted, until sufficient earth and moisture can be found to plant mango groves, the favourite Hindu plantations. Then wells are sunk in the sand, or depressions in the ground are made use of to form small pools; huts are erected in the gardens, and these ultimately make room for regularly built cottages.¹

The town, owing its existence to the great temple, is naturally composed mostly of priests and persons attached to the temple. There are more than 6,000 male adults as priests, warders of the temple, and pilgrim guides, who roam throughout India enlisting pilgrims and receiving a commission for so doing. There are more than 30,000 men, women and children dependant on the temple. The pilgrim guides are attached to different Pandas who act as the hereditary intermediaries between the Lord and the devotees having a clientele spread all over India and divided amongst themselves. The immediate attendants of the deities are divided into thirty-six order, known as the Chhatisa Nijoga. (About the various services of the temple, the chapter on Jagannath may be referred). Another feature of this holy city is its Mathas, giving free food, clothing, etc., to its inmates belonging to both the sexes. Lodging houses are another special feature of this pilgrim town, where pilgrims are accommodated on giving a nominal rent. The town is fancifully described

¹ Bengal District Gazetteers (Puri) 1908, L. S. S. O'Malley, p. 290.

as the 'City of Lodging Houses'. There are 72 licensed lodging houses in the town. Besides, there are a number of Dharmasalas, large and small. Of them the large sized ones are the Bagla, the Dhanji, the Mulji, the Khema Kothari, the Madanpal, the Doodwalla, the Goenka, and the Bagaria, the last named being the most modern one. A detailed note about the lodging houses and Dharmasalas of Puri has been given in the Chapter-VII (Communications). There are also a number of philanthropic organisations at Puri chiefly for the rescue and shelter of widows and orphan children. These are noted in the Chapter-XVIII (Public Life and Voluntary Social Service Organisations). The Raghunandan Library, located in front of the Simhadwara and maintained by the Emar Matha, is one of the oldest libraries of the State. It was established in 1921 and there are some old copper-plate inscriptions and rare palm-leaf manuscripts in its collection. Some of these are carved with fine writings and intricate drawings. Besides, one can have a good view of the temple and the town from the terrace of its fourth floor. At Puri there is a Yoga institute called Yogadananda Ashram near Swargadwara, and a Veda Bhavan where discourses on the Vedas are conducted.

The exact geographical location of the temple of Jagannath is lat. $19^{\circ}18'17''$, and long. $85^{\circ}51'39''$. According to tradition, the temple was originally built by Yayati Kesari (Yayati-II of Somavamsi dynasty) on the site of the present shrine. Another tradition attributes the construction of the temple to Anangabhimha Deva, grandson of Anantavarman Chodaganga Deva. But the epigraphical records fully support that it was Chodaganga Deva (1112-1148 A. D.) who built the present temple¹ (The sanctuary and the porch).

THE TEMPLE
OF JAGANNATH

Among the existing temples in Orissa, the temple of Jagannath is the highest. The temple (214 ft. 8 inches high from the road level) is on a perfect Pancharatha plan. All the paraphernalia of feudal pomp and splendour observed in the daily life of the emperors or potentates of old can be noticed in the daily worship of Jagannath. By a statute, the temple has been placed under a managing committee since 1960 with the Raja of Puri as the ex-officio Chairman. The members of the Committee are appointed by the State Government. A detailed account on the deities, rituals, festivals, offerings, *sebakas*, administration, Mathas, etc, has been dealt in the chapter on Jagannath.

1. The existence of a temple of Jagannath prior to the present temple constructed by Chodaganga Deva is known from the book 'Prabodha Chandrodaya Natakam' written in 1078 A. D. by Krushna Misra. The Nagari Plates of Anangabhimha Deva-III, the Kendupatna Copper Plates of Narasimha-II, and the Puri plates of Narasimha-IV have mentioned the construction of a new temple by a Ganga king in place of an old temple.

The following is a description of the temple and its accessory structures.

The Sun Pillar

In front of the entrance to the eastern gateway there is the beautiful Sun Pillar (Aruna Stambha), which originally stood before the temple of the Sun at Konarak and was shifted here by the Marathas. The Sun Pillar is a monolithic shaft of chlorite with sixteen sides. It is 25 feet, and 2 inches* in height, 2 feet in diameter, and 6 feet and $3\frac{1}{2}$ inches in circumference. It stands on an exquisitely carved pedestal (made of chlorite) of 7 feet 9 inches square and 6 feet high, and has a capital on the top $2\frac{1}{2}$ feet high, over which squats the praying *Aruna*. The capital is formed of two rings surmounted by a series of lotus petals. The measurements thus give a total height of 33 feet 8 inches from the ground to the top of the capital. In its present situation the pillar is about two centuries old, but its execution dates from the early part of the 13th century.

Enclosures

The temple has two big concentric walls and four gates both in outer and inner walls. The outer wall of the temple is known as Meghanada Prachira (665 ft. $\times$ 640 ft.) and the inner wall is known as Kurma Bedha (420 ft. $\times$ 315 ft.). The height of the outer wall varies from 20 ft. to 24 ft. with serrated battlement on its top. The loftiness of the walls proves that the temple had served the purpose of a fort. This is corroborated by the fact that at the time of the Muslim invasion the civilians as well as the soldiers took shelter inside the compound when certain portions of it were damaged. There is no historical evidence to prove when the outer and the inner walls were constructed. But from the Madala Panji and the local tradition it is known that these were built not earlier than the 15th century A. D.

The Gates

In the temple of Jagannath there are four gates both in outer and inner enclosures. The eastern entrance of the outer enclosure is called Simhadwara or the Lion Gate. The entrances on the southern, western and northern sides of the outer enclosure are known as Aswadwara, Vyaghradwara, and Hastidwara respectively. They are also called as Purbadwara, Dakhinadwara, Paschimadwara, and Uttaradwara according to their directions. Worshipping the gates also forms a part of the daily ritualistic service of the temple. The eastern gate is beautifully ornamented. *Navagraha* reliefs are carved on the architraves of all the gates.

* 1 foot = 0.3048 metre.

1 inch = 0.0254 metre.

The Simhadwara or the Lion Gate has on each side a colossal crouching lion of the usual Orissan make with a crown on its head, which gives the gate its name. In the propylaeum at the Lion Gate on the northern side there is the image of Patitapavana. In front of Patitapavana a small image of Garuda has been installed. The idols of Phatya Hanumana, Radha-Krushna, and Nrushimha have been installed in the niches of the side walls. Formerly the untouchables who were not allowed to go inside the temple used to offer their prayers to Patitapavana (Jagannath) remaining outside the Simhadwara. Inside the outer enclosure is the inner enclosure, approached by 22 flights of steps (Baisipahacha) from the eastern gateway of the outer enclosure. The width of the middle 15 steps varies from 5 feet and 10½ inches to 6 feet and 3 inches and the rise is 6 inches to 7 inches. The size of the remaining 7 steps are smaller both in length and width. The steps are made of felspar and khondalite. The idols of Kasi-Biswanath, Ramachandra, Nrushimha, and Ganesh have been installed on the southern side of the Baisipahacha.

Simhadwara
and the
Baisipahacha

The Aswadwara or the Horse Gate has on each side a galloping stallion of masonry work with the figures of Jagannath and Balabhadra on their back in full military array. These sculptures depict the legendary Kanchi expedition of Jagannath and Balabhadra, and have been installed recently. The inner enclosure is approached by ten flights of steps, made of khondalite, from the southern gateway of the outer enclosure.

Aswadwara
and the
Rosha Ghar

The images of Sadhabhuja Gouranga, Ramachandra, Gopala, Barabhai Hanuman and Nrushimha have been installed in small shrines in the outer enclosure. Towards the eastern direction of it is the kitchen of Lord Jagannath which can feed thousands of people at a time. The process of cooking done in the kitchen has some peculiarities. In the same oven nine earthen pots are placed and cooking is done simultaneously. There are 200 hearths in the kitchen and 400 Supakars work here daily. The present kitchen building dates from the reign of Divyasimha Deva (A.D. 1690-1713) and was built by a private person. The colossal image of Mahabir Hanuman is installed outside the temple enclosure to the east of Aswadwara.

The Vyaghradwara or the Tiger Gate has on each side a figure of a tiger made of mortar. The inner enclosure is approached by seven flights of steps, made of khondalite, from the western gateway of the outer enclosure. The deities of Rameswar-Mahadeva, Sri Jagannath, Dwarakanath, and Badrinath are installed in the outer enclosure in a shrine known as Chaturdham. Flower

Vyaghra-
dwara

gardens have been set up on both the sides from which flowers are collected for the daily worship of the deities. The shrines of Chakranarayana, Sidheswara, Mahabir Hanuman, and Dhabaleswar-Mahadeva are located in this area. On the northern side, the Niladri Vihar has been constructed which depicts the popular legends on Jagannath through models and paintings.

Hastidwara

The Hastidwara or the Elephant Gate had on each side a colossal figure of elephant, which is said to have been disfigured during the Muslim inroads. Subsequently, these figures were repaired and plastered with mortar and placed at the northern gate of the inner enclosure (Kurma Bedha).

The inner enclosure is approached by thirteen flights of steps made of khondalite, from the northern gateway of the outer enclosure. The deities of Lokanath, Uttarani, Lakshmi-Nrusimha, Baraha, and Sitala have been installed in the outer enclosure. There is also the sacred Suna-Kuan (ସୁନା କୁଆଁ) from which 108 pitchers of water are taken for the ceremonial bath of Lord Jagannath during the Snana Yatra. On the western side of the outer enclosure, near the gate of the Kurma Bedha, stands a banian tree; and on a raised platform, the famous Koili Baikuntha or Kaivalya Baikuntha. During the Nabakalebara, the images of Jagannath, Balabhadra and Subhadra are being constructed here.

Kurma Bedha

In the inner enclosure, i.e., the Kurma Bedha, several deities have been installed surrounding the main temple. Towards the eastern side there is a covered path leading to the Bhogamandapa from the kitchen through which the *suaras* bring *bhoga* to the temple. At the south-east of the covered path there is the shrine of the Agniswara Mahadeva who is supposed to guard and supervise the kitchen. In the eastern and southern side of the inner enclosure are the shrines of Satyanarayan, Batagopala, Sarbamangala, Balamukunda, Bata-bihari-Jagannath, Sweta Ganga and the famous fig tree 'Kalpabata'.

In front of the southern side of the main temple stands the structure called Muktimandapa, which is also known as Brahmasava. It is a rectangular building, 38 feet square, with a plain high plinth and a pyramidal roof supported on sixteen massive chlorite pillars. It is said to have been erected by Prataparudra Deva in 1525 A. D. Its roof was renewed about the middle of 18th century by Sridhara Pattanayak in the reign of Virakishore Deva. On the floor of this *mandapa*, the Sanyasis of Sankara Matha and sixteen pandits belonging to the sixteen *sasans* established by the kings of Orissa, are allowed to sit and take part in learned discourses. Any dispute arising out of religious matters with regard to the worship of Jagannath is referred to this council of learned men, and their verdict is final.

A little further west to Muktimandapa is the Rohini Kunda with the images of Sudarsan Chakra and Bhusunda Kaka. To the faithful these are objects of great interest and to the priests a source of a steady income. Close to the Muktimandapa is the temple of Nrasimha which is regarded to be one of the earliest shrines in the compound of the temple of Jagannath. To the west of Rohini Kunda is the shrine of Bimala. Mention of this temple is found in the Matsya Purana and the Kapila Samhita. Once in a year, on the eighth day of the waxing moon in the month of Aswina (Mahastami day), a goat is sacrificed before the goddess at midnight.

Towards the north of the temple of Bimala there are smaller temples containing the images of Benumadhaba, Rama, Sakthigopala, Kanchi Ganesha, Bhubaneswari and Nilamadhaba.

The temple at the north-west corner is an old one and contains beautiful carvings. It is dedicated to Lakshmi, the immaculate wife of Jagannath. The conservation work of this temple has been undertaken by the Archaeological Survey of India.

To the left of the Lakshmi temple is the shrine of the Navagrahas. Adjacent to it is the temple of *Surya*. Next follow the shrines of Lakshmi-Narayana, Dadhivamana, Rama-Sita, Pataleswara, etc. Ananda Bazar, where Mahaprasada is sold daily, is situated in the north-east corner of the outer-enclosure. On the eastern side of the Ananda Bazar there is the Devasnana Mandapa where the deities are ceremonially bathed on the full-moon day of Jaistha (May-June). Close by it is a small pavilion where the goddess Lakshmi takes her seat to see the Snana Yatra. There is a corresponding pavilion on the other side of the eastern gateway to which Lakshmi resorts to welcome Jagannath on his return from Gundicha Ghara during the Car festival.

The tower is Pancharatha in plan. The ground plan is a square The tower of 80 feet and the height is 192 feet from *upana*. The tower starts from a plinth of 5 feet 2 inches in height. The height of the *jengha* is 11 feet. The *Sardula* between the *konika* and *anuratha-pagas* is a figure of lion standing over a crouching elephant with its head turned back. The spiral structure (Vimana) consists of several sections superimposed one over the other tapering to the top where the great *amalakasila* and *kalasa* are placed. The *amalakasila* is meant to keep the structure properly balanced. The huge lions and other deities which occur below the *amalakasila* serve as the

support, so that it will remain in its proper position. The outer faces of the tower are carved with the figures of the deities of the Hindu pantheon. The heads of Asuras are met with on the vertical bands of the *jangha* of the tower.

On the three sides—north, south and west of the tower are three two-storeyed *pidha* temples meant as Jagamohanas to the niches of the *rahapagas* containing the figures of the Parswa-devatas, Bamana, Baraha and Nrusimha respectively.

Above the spire the famous Nilachakra is placed which is supposed to be made of Astadhatu (eight different metals).

In the *garbhagruha* there is a raised platform known as Ratnavedi or Mahavedi. It is 16 feet long, 13 feet wide and 4 feet high. On this raised platform the images of Balabhadra, Subhadra and Jagannath are seated from left to right. The emblem Sudarsan is placed on the left of Lord Jagannath. Nilamadhaba (a small image of Jagannath), Shri Devi (a golden image of Lakshmi) and Bhudevi (a silver image of Saraswati) have also taken their seats on the Ratnavedi (Sri Devi on the left side and Bhudevi on the right side of Jagannath. Nilamadhaba is on the back side of Shri Devi). So, this is also known as Sapta Barna Pitha. Sufficient space has been left around the Ratnavedi for the devotees to perform circumambulation.

The Porch

The porch is a pseudo-pancharatha temple which may also be called a *tri-ratha* Pidha temple. It has four doorways, one to the west, which is common to it and the sanctuary. This is known as Kalaghatdwara (14 feet and 4 inches by 8 feet and 10 inches). Vishnu is the emblem of sixteen virtues (*kalas*) and the doorway is supposed to be the junction of all these *kalas*. The Devadasi,* sings devotional songs standing near this doorway during the Badasinghara time (usually between 10.30 p.m. to 11.30 p. m.). Everybody is allowed to see her while she sings. But during the twenty-one days of Chandan-Yatra (ଚନ୍ଦନ ଯାତ୍ରା) she sings during the time of Chandan Lagi (ଚନ୍ଦନ ଲାଗି) normally between 2:30 p. m. to 3:30 p. m. and nobody is allowed to see her while she sings.

The doorway opening to the Natamandapa is known as Jaya Vijaya (14 feet by 7 feet). Jaya and Vijaya are the celestial creatures of heaven who guard the Ratna Simhasana. This doorway is one of the finest specimens of Orissan architecture with Sapta Bandha. All aspects of Rashalila of Lord Jagannath have been depicted here. The Oriya inscription of Prataprudra Deva (15th century A. D.) has been inscribed on the side walls of the doorway.

*Detailed accounts on Devadasi are given in Chapters: People, and Jagannath.

At the southern doorway (13 feet and 8 inches by $6\frac{1}{2}$ feet) of the porch there are two figures of Brahma with four-heads and Kaman-dalu in hand, and one four-armed Siva nicely carved.

The doorway to the north leads to a chamber which forms the strong room of the temple, known as the Ratna Bhandara. It is a repository of valuables. The images of Astasakhis and the image of Lokeswara, the Treasurer of Jagannath, have been installed here. At the south-east corner of the porch and detached from it, there is a small chamber of modern date which serves as a retiring-room for the Devadasi.

The Natamandapa is of a much later date than the sanctuary and its porch, and architecturally of quite a distinct character. It is a square room, measuring 69 feet by 67 feet in the inside, the outside measurement being a square of 80 feet. At the eastern side of it there is the famous Garuda pillar placed inside and from this position a front view of the deities can be observed. In the Natamandapa the Devadasis used to dance at the time of Sakala Dhupa, till about 1958. Close by, on the eastern wall, there are sculptures of latter addition representing the scene of Kanchi-Kaveri expedition. The scene represents two mounted cavaliers (Balabhadra and Jagannath) with a milkmaid (Maniki) standing before them carrying a pitcher on her head. There are also a few other paintings of recent date including the picture of Sankaracharya offering obeisance to God Nrusimha. At a distance of few yards, to the north of the Natamandapa, there are two big metal bells. One of the bells is hanging from an iron bar and the other one is placed on the ground. The weight of the bell kept on the ground is approximately 900 kg. and the following words have been inscribed on its rim in French language :—

La Liberalite 'De Pedro Mou Deli. Court. Dela Comp De France MF Nomme Pierre Andre'

Je Pese 900 A Pondichery, 1746.

Boet Psaliamin. Gen. Canta. Tibus.

The Refectory Hall stands immediately to the east of the Natamandapa. It is a square building like the other three, but of smaller size. It is made of yellowish sandstone rendered red by ochre painting. It measures 58 feet by 56 feet on the ground-plan and is profusely carved in the most finished style of Orissan art. It is the only part of the temple complex which has not been plastered. The chlorite figures in the niches of the upper Jangha depicting various

Nata-
mandapa

Bhoga-
mandapa

1 foot=0.3048 metre.

mythological scenes are of smaller size than those occurring on the sanctuary and the porch, but are of good workmanship. The doorway seen in it is flanked by frames of chlorite, chiselled in the richest style. The most significant sculpture engraved on the outer face of the northern side is that of Durgamadhava.¹ Here, Jagannath is shown along with Siva (Linga) and Durga which shows a syncretic tendency.

Desecration
and preservation of the
Temple

The fabulous account of the wealth of Jagannath stored in the temple served as an inducement to the Muslim invaders of Bengal to raid it several times. The Madala Panji² records the execution of numerous repairs which were necessitated partly by the ravages of time, but mostly due to the iconoclastic zeal of the Muslims.

The earliest Muslim raid recorded was in 1509 A. D. when General Husain Shah of Bengal made a dash on Puri. The priests had just time to remove the images by boat to a cave in the Chadehiguha Hill of the Chilka Lake. The disappointed general in his rage broke the other images and retreated on the arrival of King Prataparudra Deva from his southern expedition. The next inroad, a more disastrous one, took place on the defeat and death of the last independent Hindu King of Orissa, Mukunda Deva, in 1568 A. D., when Illahabad, surnamed Kalapahar (literally the black mountain), the general of Sulaiman Karrani, came down to Puri flushed with victory over the native army. The priests had removed the images to an underground shelter on the Chilka Lake, but the iconoclast traced the images there, dug them out, looted the temple, broke most of the other idols, set fire to the Kalpabata, and demolished the temple top up to the dome-neck. According to the Madala Panji he also tried to burn the image of Jagannath, but the sacred relic was saved by a faithful devotee. Subsequently the images had to be removed several times while the Khurda Rajas were in charge of the temple—four times during the time of Purusottama Deva (1598 to 1621), twice in the time of his son Mukunda Deva (1621 to 1644), once in the time of Divyasimha Deva (1692 to 1719), and once again in the time of Ramachandra Deva (1731 to 1742). Two Muslim Governors plundered the temple and another came down to Pipli with the same intention, but was induced to withdraw by the Khurda Raja. In fact, with the constant change of Governors, every new incumbent of the post tried

1. There is a similar panel representing the worship of Mahisasuramardini, Jagannath, and Linga on the south-face of the berm of the Vimana of the Sun temple at Konarak.

2. The Madala Panji is the chronicle of the Jagannath temple at Puri. An account on the Panji has been given in the chapter on Jagannath.

to obtain as much money as he could from the temple treasury, and if he failed to get satisfaction, showed his zeal by damaging the temple. It was only during the Maratha rule that the temple was left undisturbed and received additional grants from the general revenue.

It may be added that besides the damages done by the Muslims, a hurricane once blew down the wheel on the temple top. From the Madala Panji it appears that the temple top with the wheel was replaced twice, once in the time of Ramachandra Deva, the first Bhoi king (1568 to 1598) and again in the time of Divyasimha Deva I in 1719 A.D.

On the 1st March, 1881 the followers of Mahima Dharma marched in a body from Sambalpur to Puri and raided the Jagannath temple with the object of destroying the image of Jagannath. There was a clash with the priests of Jagannath in course of which one of the raiding party was wounded and later died. For the details of the raid the appendix on 'Mahima Dharma' in the Dhenkanal District Gazetteer (p. 444) may be seen.

The temple was plastered and whitewashed not less than three times before the nineteenth century. Recently, a crack has been observed in the upper part of the tower and during heavy rains water collects near the Kalaghatdwar. Instances of plaster falling from the ceiling of the shrine have occurred several times. On the 2nd February 1974, one Sevayat and two visitors were injured due to such an accident of falling plaster which has created grave concern among the people. The Government of India, on special grounds, have taken over the preservation of the temple and have appointed a Committee of technical experts to go into the whole question of the preservation of the monument. The conservation work started in 1975 and is now in progress.

The first electrification of the Jagannath temple at Puri was done in 1929. Lights were fixed on the outer boundary wall. On account of the objections of the Pandas electricians did not enter the temple compound. The Raja of Puri switched on the lights in the presence of the Collector, Shri Nilamani Senapati, I. C. S. However, on the 9th October, 1966, the temple area and the interior of all the monuments were electrified.

The plaster is now being removed from the temple under the supervision of the technical experts appointed by the Archaeological Survey of India. On the north-west portion of the temple a few sections have been uncovered which reveal beautiful sculptures, geometrical and floral designs. The Lakshmi temple on the north-west corner of the main Jagannath temple has been fully de-plastered and reveals a wealth of sculptures and decorative designs.

Removal of
plaster from
the Temple

GUNDICHA
TEMPLE

Next to the Great temple, the most important sanctuary of Jagannath is the Gundicha temple, the abode to which Jagannath, Balabhadra and Subhadra are driven each on his or her wooden car once in a year, during the Car Festival. Except for these few days it is unoccupied, but there is a small establishment of servants by whom it is regularly maintained. It is situated at the other end of the great highway (Badadanda). The distance between the gates of Jagannath temple and the Gundicha temple, is exactly 2,688·0696 metres (8327 feet).

The temple is surrounded by a wall and stands in the middle of a garden. It consists of four parts connected with kitchen rooms by a narrow passage. The tower, a construction of Pidha type, is 75 feet high with a base of 55 feet by 46 feet outside, and 36 feet 8 inches by 27 feet inside. All the four structures (Vimana, Jagamohan, Natamandapa, and Bhogamandapa) bear the traces of several plasterings and are carved in places with obscene figures in mortar. There is a plain raised seat, 4 feet high and 19 feet long, made of chlorite, and this is called the Ratnavedi—the throne on which the images are placed when brought to the temple. An entrance fee of ten paise per adult member is charged for visiting the Gundicha temple. Non-Hindus are not allowed to enter into the temple precincts.

OTHER
SACRED
PLACES

The other sacred places consist mainly of the temples of the eight Sambhus or Sivas guarding the eight quarters; their consorts, the Chandis; and the tanks. At Bhubaneswar Vishnu has been made the guardian of a Saivite city, and sectarian bigotry has naturally reversed the order in this Vaishnavite town. Here Vishnu reigns supreme, and Siva and his wife, each in eight forms, serve as warders. The eight guardian Sivas of this abode of Jagannath (Vishnu) are, Markandeswara, Yajneswara, Nilakantheswara, Vilveswara, Kapalamochana, Baleswara, Isaneswara and Pataleswara. The eight Chandis, collectively called Astachandi, are Bata Mangala, Bimala, Sarvamangala, Ardhasani, Alamba, Dakshinakalika, Marichika, and Harachandi. The sacred tanks are Indradyumna near the Gundicha temple, Manikarnika in the Manikarnika street, Markanda towards the north of the Jagannath temple and Swetaganga towards the south of the Jagannath temple. These four *tirthas* or sacred waters together with the sea make the Panchatirtha or five sacred waters in which pilgrims are solemnly enjoined to take bath. Some of these places and a few other places, such as, the Narendra tank, Swargadwara, Chakra Tirtha, Lokanath temple, Atharnala Bridge, etc., deserve special mention.

The Indradyumna tank is situated to the north-east of Gundicha temple and contains good water. It is 396 feet wide and 485 feet long, and covers an area of four and a half acres. It is said that Indradyumna is the most sacred of all the *tirthas* of Puri. It contained several big old tortoises, which came to the pilgrims when called for food. The whereabouts of these tortoises are not known. Tradition has it that the labourers who carried stone for the construction of the great temple were, because of hard work, turned into tortoises and remained here ever since. On the south-west bank of the tank is the temple of Nilakantheswara.

Indra
dyumna
Tank

In 1971, the renovation of the tank was started at an estimated cost of Rs. 3,48,660. The work of removal of silts from the tank has been completed. The work for setting up stone-steps and walls around the tank is in progress.

The Narendra tank is situated about three quarters of a mile north-east of the Jagannath temple and covers an area of over 3.240 hectares (8 acres). It is 834 feet by 873 feet in size. It was previously a fine sheet of water which was kept clean by flushings from the Madhupur river during the rains through a channel in the western corner. But presently both the inlet and the outlet of the tank are completely choked up and the system no longer works. The water, as a result, has turned filthy. The Government of Orissa in 1971 undertook the renovation of the tank at an estimated cost of Rs. 8,00,000. The work has been completed. The tank has an island in its middle bearing a small temple connected with the south bank with a bridge, to which Madana Mohan, the representative deity of Jagannath, is brought for 21 days during the Chandan Yatra (April-May). Every afternoon during the Yatra God Madana Mohan is cruised about in a boat in the tank amidst public rejoicing.

Narendra
Tank

The Markanda tank is situated about 3 furlongs to the north of the Jagannath temple and is lined throughout with stones covering an area of nearly four acres. It is irregular in shape. It has several ghats around it with a Siva temple (Markandeswara temple) on the south side and is largely resorted to by pilgrims. Its sides measure, north 350 feet, east 508 feet, south 385 feet, and west 542 feet. It is said to have been repaired at the cost of the late Raja Kirtichandra of Burdwan. In 1932, under the auspices of the Emar Math the tank was cleaned of filth deposits. In 1972 the tank was renovated by the Government of Orissa with an expenditure of Rs. 3,71,316. At the northern ghat under a fig tree (*Ficus indicus*) are placed eight stone images each four feet high representing the Astamatrukas or the eight sacred mothers. The figures are executed in a superior style in chlorite and represent four handed females, seated on thrones, and having each a child on her lap.

Markanda
Tank

Swetaganga

Swetaganga is a small tank, to the west of the Jagannath temple. On its bank there are two small temples, one dedicated to Seweta Madhava and the other to Matsya Madhava, both forms of Vishnu.

In 1971 the Government of Orissa undertook the renovation of the tank at an estimated cost of Rs. 98,280 and the work is now in progress.

Lokanath temple

The Lokanath temple is situated about 3 kilometres away from the Jagannath temple on the western outskirts of the town. Its presiding deity Lokanath, a Linga, remains always under water in a small square vat fed by a natural spring of the near-by Parvati tank. On the night of Sivaratri, the 14th of the wane in the month of Magha, all the water is bailed out to make the top of the Linga visible to the worshippers. The god Lokanath is highly esteemed by the people. The tank contains several small tortoises.

Swargadwara

The Swargadwara, or the gateway to heaven, is in the sandy beach towards the south-western corner of the town. It is said to be the place where God at the invitation of King Indradyumna came down to consecrate His sacred images. A dip in the sea near it is believed to secure heavenly bliss. When men die such a place would be the most acceptable for an easy transition to heaven, and hence it has been selected as the cremation or burning-ghat for the dead. The beach near Swargadwara is always crowded in the morning and evening. It is largely frequented by bathers, especially in the month of Kartika. On the full-moon of Kartika (October-November) thousands of people come here to bathe and the concourse is said to number at times from forty to fifty thousand persons.

Chakratirtha

The Chakratirtha, a small and unprotected pool, is in the eastern side of Puri beach where pilgrims come to perform Sradha. It is evidently a part of the old mouth of the Balagandi stream that flowed across the Badadanda to the sea. The place is also known as Bankimuhana. Near-by is the temple of Chaitanya called Sunar-Gouranga, a place largely visited by the pilgrims.

Chakranarayan

Towards the northern side of the temple of Sunar-Gouranga is the temple of Chakranarayan. The image of Lakshmi-Narasimha is worshipped here.

Daria Mahabir

At a distance of about thirty metres to the west of the Chakranarayan temple, Daria Mahabir is a small temple dedicated to Hanuman. He is also known as Bedi Hanuman.

Ardhasani

On the way to Gundicha temple, Ardhasani is a small temple dedicated to the goddess of that name. She is also known as Mausī Maa (mother's sister) of Lord Jagannath.

At a distance of about half a mile (804·672 metres), to the west of Gundicha temple, there is a small temple dedicated to Siddha Hanuman. It is believed that Tulasidas resided at this place during his stay at Puri. It is a beautiful spot for picnic.

Siddha
Hanuman

At a distance of about half a mile (804·672 metres) to the south of the Jagannath temple, in the Gaudabada Sahi, Yameswara is a small temple of little architectural importance. The temple of Tota Gopinath is located at a distance of few metres. It is a small temple situated in a picturesque surrounding which is associated with Sri Chaitanya where he is said to have disappeared.

Yameswara

Alabukeswara is a Saiva shrine situated to the west of the Yameswara. It is spoken of in high terms by the *Kapila Samhita* for making barren women fruitful.

Alabukes-
wara

Kapalamochana is a small Saiva temple in the immediate neighbourhood of the Alabukeswara in the Manikarnika Sahi. The sacred pool of Manikarnika is also located here.

Kapala-
mochana

Besides all these temples and sacred places, there are a few more temples in the town, such as, Sama Kali, Dakhina Kali, Barahi in Bali Sahi; Ramachandi in Kundheibenta Sahi; and Putia Rani temple near Bus stand on the Badadanda.

The Atharnala bridge, which crosses the Madhupur stream, measures in all two hundred and ninety feet long and is composed of eighteen spans, ranging from seven to sixteen feet across. It is built of laterite and sandstones and the openings are spanned by a characteristically Hindu construction of corbels and lintels in place of the more usual arch of later times. The bridge is said to have been built towards the end of the 13th century A. D. and is mentioned in Chaitanya's biography (16th century) and William Bruton's travels (1633).

ATHARNALA
BRIDGE

The Jagagharas or Jegagharas are old socio-religious institutions in Puri town. Each Jagaghar has a house of its own situated in different localities of the town where people assemble for recreation and for physical culture. Gods and goddesses are also worshipped in the Jagagharas and these institutions play a prominent role in the important festivals observed in the locality as well as in the temple of Lord Jagannath. Some of the important Jagagharas of Puri town are : Marichakot Jaga, Ganesh Guruja, Kadambagarh Brahmi Jaga, Gurujang, Nuagarh, Sankat, Majena, Mala, Satabakhara, Sundara, Mali, Bisuni, Panda, Bhoga, Duari, Gopalatirtha, Panchuati, Nuagarh, Champagarh, Khuntia, Tapang, and Barabati.

JAGAGHARA

CEMETERY
AND
CREMATION
GROUNDS

In the Balukhand area separate plots have been allotted as grave-yards for the Christians and the Muslims. In these areas there are several tombs with the names of the dead persons inscribed on them.

Near Swargadwara, an area has been earmarked as the cremation or burning-ghat for the dead bodies of the people belonging to the Hindu faith. In this area there is a stone image called *Masani Chandi*. A sweeper has been appointed by the Municipality to keep the cremation ground clean and submit the death reports to the Municipality.

There is another place near Katiki Pentha to bury the dead bodies of the infants. A man has also been appointed there by the Municipality to submit the death report.

THE SEA

Puri was a minor port with customs office, flagstaff and meteorological observatory. The ships used to anchor at a considerable distance and the cargoes and passengers were brought to the shore by the surf-boats of the Nolias (fishermen). The Nolias are Telugu fishermen by caste and were originally inhabitants of the Madras Presidency. On the outbreak of the great Orissa Famine of 1866 A. D. the ancestors of these Nolias were induced by the then Collector of Puri, Wilson, to come and settle in Puri in order to help the Government in famine relief work, and as a recognition of their services they were allowed to hold lands in the Balukhand area at a nominal rent. These people are the only class of seafaring men who could brave the sea at all weather and were extremely useful in rowing out cargoes of rice to the steamers which from time to time used to call at the port. The Nolia *bustee* was built as a model settlement with due regard to sanitation and provided with ring wells for water-supply.

The port has ceased to be active due to its shallowness and roughness. A visitor in 1829 wrote, "The surf breaks with such violence on this shore during the monsoon that no European boat could live for an instant amongst its curling breakers—communication with ships from the shore being carried on, as at Madras, by the native surf-boats. Of these there are two kinds, the mussoola and the catamaran. The former is deep, spacious, and extremely light, not a particle of iron being used in its construction: the planks are sewed together with thongs and the sides, though tough, are so elastic, that they yield visibly when struck by a sea. The catamaran, which is not calculated to carry anything but the amphibious being who guides it, is a sort of raft, formed merely of three long timbers rudely bound together with ropes".¹

¹ Bengal District Gazetteer (Puri) By L. S. S. O. Malley, 1908, p. 289

At present, the flagstaff is used as a Storm Signal Mast by the Department of Light Houses and Light Ships, Government of India.

A light-signal was used at Puri in 1877 for the ships passing along the coast at night. The lamp was changed subsequently in 1882 and 1887. A drum optic electric lamp was put into service from the 1st December, 1956 on the centre of the terrace of the circuit house with cast-iron pedestal placed on wooden treastle. The situation of the lamp is approximately 280 yards North-East and 1° East of the Storm Signal Mast. The light is visible in clear weather up to a distance of fourteen nautical miles or approximately 27 km. over the sea.

THE OCCULTING LIGHT

In former days a stay at Puri was recommended and it attracted a few Europeans during the hot months of the summer. With the opening of the railways in 1901 travel to Puri became easier and Europeans as well as Indians visited in increasing number in summer. The records of the South-Eastern Railway Hotel and of the Tourist Bungalow (Pantha Nivas) of the State Government, both overlooking the sea, would bear testimony to the fact that visitors both foreigners and Indians have found the equable and salubrious climate of Puri agreeable in all respects. This is not surprising, for particularly in the hot weather the sea breeze rarely fails and ensures a coolish temperature. Bathing is enjoyable as it is one of the best beaches in the Eastern sea-shore. Excellent facilities for sea-bath are available. Every hotel has trained swimmers (Nolias with typical conical straw caps) to help visitors to go out into the sea. Bathing in the sea, against dashing waves, gives all the exercise a holidayer requires, and in fact, if indulged in excess, it becomes somewhat exhausting. The sea air is conducive to sound sleep and good appetite.

PURI AS A HOLIDAY RESORT

Puri has the additional advantage of being a famous place of pilgrimage and the sea is one of its main five Tirthas. The sanctity of the place as well as its suitability as a health and holiday resort, combine to make it a pleasant place all round the year. A holiday in Puri gives a good fillip to the health and spirit of any one who is feeling the effects of weariness.

As regards the question of letting of houses it may be observed that most of the houses on the beach, with very few exceptions, are let on hire to visitors who either come for a change of air or for a visit to the Temple. During the summer months, the Car Festival, and the

Durga Puja the number of health-seekers and holiday-makers is very great and not a single house remains vacant. Throughout the year there is a steady influx of all kinds of people coming from various parts of India. It is generally acknowledged that the ozone in the sea breeze is a specific for consumption and phthisis and up to recently the greatest number of consumptive patients regularly visited Puri. The building of houses in the beach area has become a matter of speculation. Rents have gone up by leaps and bounds. Besides, the house-owners who want to make money out of their Puri property, usually obtain fancy rents for their houses. Most of the house-owners have local agents whose aim is to obtain as much rent as possible so that their share of commission in the transaction may be greater.

SUPPLEMENT I

JAGANNATH

The temple of Jagannath stands on an eminence near the sea at Puri, situated on the east-coast of India. For centuries Puri, Purushottama-Puri, or Sri Kshetra, as the place is variously known, has been an important centre of Hindu worship, famous alike for sanctity and historic associations. "Puri is the seat of Jagannath, the Lord of the Universe; the sanctity of the place exists from pre-historic period where traditions cannot reach"¹. The origin and the antiquity of Jagannath worship at Puri is still shrouded in mystery. According to tradition, Puri, which is also known as Niladri (the Blue Mountain), was once a richly wooded hill inhabited by the Savaras, a Pre-Aryan and Pre-Dravidian tribe of the Austric linguistic family. The Savaras worshipped their tribal deity on the Blue Hill which was probably a tree, a log of wood, or some wooden image. The Savaras came to India after the Negritos, and brought with them the cult of totem worship which was probably the basis for their tree worship. How this primitive tribal deity came to be worshipped as Jagannath with a fully developed iconography will be related later.

The earliest mention of Jagannath or Daru worship at Purushottama on the eastern sea-shore is traced to Vedic sources. There is a couplet in Rigveda: Antiquity of Jagannath

"Ado yaddaru plavate sindhoh pare apurusam,

Tada rabhasva durhano tena gaccha parastaram"

(Rigveda, ×-155-3)

The Vaishnavite commentator Sayanacharya (1300—1380 A. D.) has interpreted these lines in the following manner. "There exists on sea-shore in a far off place the image of a deity of the name Purushottama which is made of wood, floating as it were, in the sea. O, ye, by worshipping that wood indestructible, attain the supreme place of the Vaisnavite"². This Rigvedic verse has been differently interpreted by other scholars; even Sayana himself has given an alternative interpretation to these lines.³ So, it is hazardous to infer any direct reference to the worship of Jagannath or Darubrahma at Puri from these cryptic Rigvedic lines.

1. Mano Mohan Ganguly, *Orissa and Her Remains*, p. 398.

2. Dr. Kanhu Charan Mishra, *The Cult of Jagannath*, p. 71.

3. Ibid.

In the Mahabharata (Vana Parva, Ch. 114, Slokas 2-10) is the mention of the 'Vedi' near the sea in Kalinga. In their travels the Pandavas crossed the Baitarani and entered there. There the sage Lomasha told them the story of a sacrifice by Vishwakarma in which Kashyapa presided. Vishwakarma offered to Kashyapa the earth goddess as a present. The earth goddess, after being treated thus that she disappeared into the nether world. Then Kashyapa went through a period of penance after which the earth goddess appeared in the form of a 'Vedi' (platform) on the sea. The mortal who climbs on to the platform becomes powerful. It appears from this story that at the time of the Mahabharata there was a great platform on the sea in Kalinga. Manojit Ganguly has tried to identify this Vedi of the Mahabharata with the raised platform of the temple where Jagannath is enshrined.

Jagannath has been mentioned as the manifestation of Vishnu in the work 'Jnanasiddhi' of Indrabhuti, written in circa 8th century A.D. Indrabhuti was the king of Uddiyana and founded the Vaishnavi system of Buddhism. He begins his work with a prayer to Lord Buddha.

“Pranipatya Jagganatham Sarvajinararchitam

Sarva Buddhamayam Siddhivypinam Gaganopamam

According to tradition Sankaracharya (788-820 A.D.) was in course of his spiritual conquest of the country and founded the Bhogavardhana or Gobardhana Matha at Puri which existed before him. This indicates the importance of Puri as a centre of Hinduism before the 9th century A. D.

Jagannath propitiated by Indrabhuti in the beginning of 8th century work has been identified by scholars with Jagannath of Puri. The antiquity of Jagannath is also supported by other literary and graphic evidences. The *Anargharaghava Natakam* by Manojit Ganguly assigned to the 9th century A. D., refers to God Purushottama who was being worshipped on the sea-shore⁷. The existence of Jagannath at Purushottama prior to the construction of the temple by Chodaganga Deva in 12th century A.D. is deduced by the mention of 'Devayatana' of God Purushottama in *Prabodha Chandradaya Natakam* written in Circa 1075 A.D. by Krushna Misra.⁸ The Saradadevi temple inscriptions

4. Manojit Mohan Ganguly, Op. Cit., p. 399.

5. O. H. R. J., Vol. III, No. 1, p. 9.

6. O. H. R. J., Vol. VI, No. 4, p. 297.

7. The Orissa Historical Research Journal, Vol. III, No. 1, p. 10.

8. Ibid, p. 12.

flourished in Orissa in the 7th century A. D. The advocates of the Buddhist origin of Jagannath believe that Puri was an ancient seat of Buddhism and the worship of Jagannath is a relic of some Buddhist cult. The story of Buddha's tooth-relic, as it is found in the 12th century Sinhalese work *Dathavamsa*, written by one Dhammakitti Thera, was once in wide circulation. It is mentioned in this story that the sacred tooth of Buddha remained for centuries at Dantapura in Kalinga. This Dantapura was indentified by some with Puri. King Guhasiva of Kalinga worshipped the sacred tooth in a temple, but a king who ruled at Pataliputra forcibly took it away from him. Subsequently the sacred relic was restored to Guhasiva, but while fighting with a powerful neighbouring king he fell in the battle. In order to fulfil the wishes of her deceased father, princess Hemamala surreptitiously conveyed the sacred relic in her hair to Ceylon in about 300 A. D. where it is worshipped to this day. Basing on this legend Fergusson writes 'there can be little doubt but that the Temple (of Jagannath at Puri) now occupies the site where formerly stood the *Dagoba* containing the celebrated tooth-relic'¹⁴. Sir Alexander Cunningham in his works 'The Stupa of Barhut' and 'The Bhilsa Topes,' advocated the view that the figures of Jagannath, Subhadra, and Balabhadra had been derived from the Buddhist Tri-Ratna or Triple-Gem symbol signifying Buddha, Dharma, and Sangha, set up together in one of the Sanchi sculptures. In the *Ancient Geography of India* Sir Alexander Cunningham has stated, "The three shapeless figures of Jagannath, and his brother and sister, are simple copies of the symbolical figures of the Buddhist Triad, Buddha, Dharma and Sangha, of which the second is always represented as a female. The Buddhist origin of the Jagannth figures is proved beyond all doubt by their adoption as the representative of the Brahmanical *avatara* of Buddha in the annual almanacs of Mathura and Benares".¹⁵ The Indian scholars like N. N. Bose, Rajendra Lala Mitra, Dr. Harekrushna Mahtab and others have also supported the Buddhist view of Jagannath. By referring to a stone of Asokan polish with the symbols of Buddha, Dharma, and Sangha at the top recently discovered at Bhubaneshwar and now preserved in Ashutosh Museum of Calcutta, Dr. Mahatab observes, "The symbols are a little different from those found out at Sanchi and other places but the Bhubaneshwar symbols are almost exactly like the images of Jagannth, Balabhadra and Subhadra. The Bhubaneshwar discovery proves that in Orissa the worship of the symbols was prevalent since the Asokan period".¹⁶ According to Dr. Mahatab the Savaras

14. Ibid, P. 176.

15. The Ancient Geography of India, pp. 430—31.

16. Dr. H. K. Mahatab, Op. Cit. pp. 520—21.

of Orissa were converted to Buddhism during the reign of Asoka and worshipped the Tri-Ratna symbol placed in a Buddhist Stupa at Puri. Later in the 7th or 8th century when Buddha was considered as an Avatara of Vishnu, Jagannath was also considered to be an Avatara of Vishnu. Gradually Buddhism lost itself in Vaishnavism.¹⁷

Late Pandit Nilakantha Das is the chief exponent of the Jaina origin of Jagannath. According to him Jagannath is primarily a Jaina institution. He has tried to identify the Nilamadhava of the legends with the famous Kalinga Jina of history. "This Jagannath, it appears, was there in the coast of Kalinga (present Orissa) as a piece of black stone which was called Kalinga Jina or symbol of Jina in Kalinga. Later on it was somehow analysed and the analytic name Nilamadhava was given to it"¹⁸. Pandit Das believes that under the stress of the Sunya or nihilistic theory which developed out of the Mahayanic system of Buddhism, "The Jain symbol, i. e., the stone called Kalinga Jina, came to be explained as Nila (black, nothingness) Ma (mother, creative energy) and Dhava (white, i. e., the phenomenal universe)"¹⁹. Thus the images of Jagannath (of black colour representing Sunya), Suvadra (the creative energy), and Balabhadra (of white colour representing the phenomenal universe) have evolved from Nilamadhava or the old Kalinga Jina. Pandit Das further adds, "Nilamadhava, therefore, represents a philosophy which means from a noumenal nothingness was produced a full phenomenal appearance, and this was on account of Ma (mother element or producing principle)"²⁰. Sudarsana, according to him, is the Hindu name given to the old Jaina symbol 'Dharmachakra', and *Kaivalya* (liberation), a term so exclusively common in Jagannath, has been derived from Jaina sources. Kedarnath Mohapatra, the distinguished historian, and Pandit Binayak Misra are among the other advocates of the Jaina view of Jagannath. These two scholars have even tried to identify Indradyumna, the legendary founder of the Jagannath worship at Puri, with Kharavela, the great Jaina emperor of Kalinga²¹.

Jagannath is regarded as *Daru Brahma* i. e., godhead manifested in a wooden image. The worship of *Daru* as Brahman is traced to the Vedic sources, and to the Bhagabat Gita²². Pandit Nilakantha Das in an article, "The Cult of Jagannath", writes, "It may be mentioned here that in the Vedic literature of Rigveda

17. Ibid, pp. 521—23

18. Orissa Historical Research Journal, Vol. VII, No. 1, p. 7.

19. Ibid.

20. Ibid, p. 8.

21. Dr. Benimadhab Padhi, *Daru Devata*, p. 36.

22. Oriya Sahityar Itihas, by Pandit Suryanarayan Das, Part I., pp. 454—56.

(X-81-4) the word wood (Daru) is used to indicate the material of which the universe (Jagat) is made. Jagannatha is specifically known as 'Daru Brahman' (world substance symbolised in wood) both in the Puranas and by the people²³. Jagannath has also been identified with the mystic *bijamantra* OM. Mono Mohan Ganguly is of the opinion that Buddhism is an off-shoot of the Hindu religion and the idea of the Tri-Ratna has been taken from the parent stock. "I believe the figure of Tri-Ratna has been copied from the triliteral syllable aum (OM), and hence is due the resemblance of the figures of the Brahminical triad of Jagannath, Subhadra and Balaram to the holy Pranava"²⁴. Mr. Paterson also traces the origin of Jagannath to the adoration of the mystic syllable A. U. M. coalescing into Om.²⁵ Prof. Prabhat Mukherjee in his book 'The History of Medieval Vaishnavism in Orissa' apparently admits the deformed uncouth figures of Jagannath to be due to its Savara origin, but traces the influence of Krishna-Vasudeva worship of the Bhagabata cult on Jagannath during the Gupta rule which was marked by the spread of Vaishnavism all over India. According to Prof. Mukherjee, in about 5th century A. D. Sankarshna and Vasudeva came to be known as Jagannath and Balaram in Orissa²⁶. "*The Brihat Samhita* of Varahamihira (6th century A. D.) enjoins to place Ekanamsa between Baladeva and Krishna (Ekanamsa kanya devi Baladeva Krishnyomadhya). In the *Harivamsa*, Ekanamsa is spoken of as the daughter of Nanda, and also as the sister of Balarama and Krishna"²⁷. So, under the influence of the Bhagabata Cult Ekanamsa came to be worshipped as Subhadra and was placed between Balabhadra and Jagannath.

Many arguments and counter arguments have been put forth by the scholars in support of their respective views regarding the origin of Jagannath as referred to above, but no one has been able to deny the intimate association of the Savaras with Jagannath worship even from its very inception. The story of finding Vishnu with the Savaras appear in different forms in Oriya folk-lore, medieval Oriya literature and the Puranas. One of the versions of the story is briefly as follows:

After Vishnu saved the world from deluge in his Baraha incarnation, Brahma asked him of the means of salvation of all creatures. Vishnu said, "I am being worshipped as Nilamadhava on the Blue Hill in

23. Orissa Review, Vol. XXVI, No. 12, p. 25.

24. Orissa and Her Remains, pp. 406-407.

25. A History of Orissa, edited by Dr. N. K. Sahu, p. 277.

26. The History of Medieval Vaishnavism in Orissa, pp. 17, 7.

27. Dr. Karuna Sagar Behera, Orissa Review, No. 11, p. 3.

Purushottama Kshetra. The highest form of salvation could be attained by beholding me there". This was a cause of apprehension to Yama, the god of death, as he could not discharge his duties properly. On Yama's request Vishnu assured him to disappear from the Blue Hill after some days.

The sacred Rohini Kunda was situated to the west of the all-bestowing *Kalpa-Vriksha* whose branches had spread for one *krosa*. The shrine of Nilamadhava was situated to the west of the Kunda, known to all excepting the Savara who worshipped him and the gods who came to pay their daily oblations at his altar. In Satya-yuga the pious and learned king Indradyumna of the Solar dynasty ruled in Avanti. He was anxious to see Vishnu. A wandering sannyasin informed him that God Himself was being worshipped as Purushottama on the Blue Hill in Odra desa. Indradyumna sent Vidyapati, the brother of his family priest, to Utkala as his emissary. Vidyapati came to Utkala and settled in a Savara village situated to the west of the Blue Hill. After being acquainted with Visvavasu, the fowler, Vidyapati revealed to him the secrets of his mission and entreated him for a sight of Nilamadhava. He also told the fowler that his royal master would not touch food until his return. Out of compassion for the king Visvavasu took Vidyapati through a narrow track and showed him the shrine of Nilamadhava. After seeing Nilamadhava Vidyapati returned to Avanti.

In the meanwhile in order to fulfil His pledge given to Yama, Lord Vishnu made the shrine of Nilamadhava invisible under the sand. When Indradyumna accompanied by Narada set out with a vast army and reached the borders of the kingdom of Utkala its king informed him about the disappearance of Nilamadhava. Indradyumna was completely disheartened with the news, but sage Narada assured him that God would reappear in the form of *Daru* (a log of wood). Thus being consoled Indradyumna visited the Blue Hill and offered a thousand *aswamedha* sacrifices there.

On the closing day of the *aswamedha* sacrifice Nilamadhava appeared to Indradyumna in a vision, and at his bathing time the attendants came and informed him that a *Daru* with four branches was floating on the sea. The king with due ceremony brought the *Daru* and placed it on the *Mahavedi*. While discussing with Narada about fashioning the log into an image, the king heard a voice from heaven saying, "God Himself will make His own image. The aged carpenter standing with his tools should be shut up in a room for fifteen days and utmost secrecy should be maintained about the construction of the image". Things were arranged accordingly

and at the end of the allotted time Jagannath, Balabhadra, Suvadra and Sudarsana appeared on the *Mahavedi*. Being directed by a voice from heaven the king adorned the images with silken cloth and painted them with their respective colours. He also built a temple one thousand cubits high to install the images.

Indradyumna went to heaven to invite Brahma to consecrate the temple. Brahma was listening to music, and the time that intervened amounted to many ages of mortal life. In the meanwhile a king named Gala had taken possession of the temple and was worshipping an image of Madhab in it. At last Brahma came. Indradyumna and Gala were reconciled to each other and the image of Madhab was shifted to a smaller temple. Brahma consecrated the temple and the images. After leaving the temple in charge of Gala, Indradyumna proceeded to *Brahmaloka*.

A slightly different version of the story is found in the *Musali Parva* of the Mahabharata written by the great 15th Century Oriya poet Sarala Das. According to him Narayana or Savarinarayana was being worshipped by the Savaras in the forest and being informed about it, king Galamadhava of Kanchi proceeded to the Savara village to take possession of the deity. But the deity had disappeared in the meanwhile. King Galamadhava was angry with the Savaras thinking that they had hidden the deity, and waged a war against them. He had killed all the Savaras, excepting one, when the voice of Visnu from heaven asked him to desist from the holocaust as the Savaras were His great devotees. God Visnu also cursed Galamadhava that his entire line would be extinct. The story of Indradyumna begins after this. Lord Krishna was killed by the arrow of Jara, a fowler, Arjun consigned the body of Krishna to flames, but the flames could not consume it. Being directed by a voice from heaven Arjun threw the body of Lord Krishna into the sea, and at length it floated in the form of a *Daru* to Nilasundara on the shores of the sea. Jara had followed the body of Krishna along the sea-coast. King Indradyumna, knowing that Visnu will appear at *Nilagiri* (the Blue Hill), had constructed a temple there with the help of the Bramhin Viswavasuu. Krishna informed Jara in a dream that He would appear in Rohini Kunda in the shape of *Daru* (log of wood). Indradyumna got the information from Jara and sent his men to lift the *Daru* from Rohini Kunda, but all his efforts failed. Then being directed by the Lord in a vision Indradyumna employed the services of Jara, the fowler ; and Vasu, the Bramhin; who jointly lifted the *Daru* from Rohini Kunda. Jara and Viswakarma together fashioned the log into the three images of Balavadra, Suvadra, and Jagannath who, according to poet Sarala's version, stood for Siva,

Bramha and Visnu respectively.²⁸ The incompleteness of the images is ascribed to the opening of the door before the allotted time.

The worship of Jagannath by the Savaras also finds mention in other Oriya texts like the '*Daru Brahmagita*' of Jagannath Das (16th century A. D.) and the '*Deulatola*' by Nilambara Das (17th century A. D.). The Daitas who are hereditary servitors in the temple of Jagannath at Puri, claim their descent from the Savaras and the deities are left to their sole care during the *Snana yatra* and the Car festival. They also observe the funeral rites of Jagannath during *Nabakalebar* when the deities, being made of wood, change their body every 12—18 years.

Hunter remarks, "The very origin of Jagannath proclaims him not less the god of the Brahmanas than the low-caste aboriginal races".²⁹ After narrating the story of Indradyumna in his '*Orisaa*' Hunter further adds, "In the foregoing legend we find the aboriginal people worshipping a blue stone in the depths of the forest. But the deity has grown tired of the Jungle offerings of the primitive people, and longs for the cooked food of the more civilised Aryan race. When the Aryan element at length comes on the scene, the rude blue stone disappears, and gives place to a carved image. At the present hour, in every hamlet of Orissa, this two-fold worship co-exists. The common people have their shapeless stone or block, which they adore with simple rites in the open air, while side by side with it is a temple to one of the Aryan gods, with its carved image and elaborate rites"³⁰.

W. J. Wilkins has also traced the origin of Jagannath worship to tribal sources, "The probability being that He (Jagannath) was the local divinity of some, now unknown tribe, whose worship was engrafted into Hinduism, and the God when admitted into the pantheon was regarded as another manifestation of Vishnu"³¹.

Dr. Benimadhav Padhi in his book '*Daru Devata*' has traced the origin of Jagannath to the *Daru* worship by the Savaras in the pre-historic times. Tree worship is a very ancient cult. The proto-australoids worshipped the ficus tree and their religion was known as the '*Cult of Ficus Tree*'. Gradually tree worship has spread into other religions. Till today the Savaras or Sauras of Ganjam and Koraput district worship tree as their '*Kitung*', which in Saura language means god. They believe that their '*Kitung*' dwells in a tree

28. Sarala Mahabharata, *Musali Parva*, ed. by Dr. Artaballava Mohanty p. 116.

29. W. W. Hunter, "*Orissa*", Vol. I, pp. 88—89.

30. Ibid, pp.—94—95.

31. *Hindu Mythology*, W. J. Wilkins, p. 208.

outside their village. They never cut the tree which they call Jagant (a special name of Kitung), nor cut any other tree in the area where it stands. They also believe that their Kitung has ten incarnations which is exactly similar to the concept of ten incarnations of Visnu. The word Jagannath is never a Sanskrit word, nor a Pali word; presumably it is the sanskritised form of the austric word 'Jaganta'³².

Cult of Jagannath

The cult of Jagannath is an eclectic system that has assimilated and incorporated in its fold the influences of divergent religious creeds and sects. Jagannath is never a sectarian deity. The crude figures of the Jagannath triad do not approximate to any anthropomorphic concept of the known gods and goddesses of the Hindu pantheon. In the daily ritual, practices and festivals of the temple Jaina, Buddhist, Saivite, Tantric and Vaisnavite influences are clearly discernible. Jagannath is both Sankara's Advaita Brahman, and Mahayanic *Sunya*. Acyutananda Das, the famous 16th century saint-poet of Orissa, in his *Sunya Samhita* has conceived both Krishna and Jagannath as Sunya Purusa, or void personified.³³ Frequent mention of Jagannath as Buddha is found in the Mahavarata of Sarala Das (Adi Parva, Sava Parva, Musali Parva etc.) and in the Daru *Bramhagita* of Jagannath Das. The absence of caste distinction in the temple of Jagannath, especially in partaking of the *Mahaprasad*; the car festival, and the bathing festival of the Lord are ascribed to Buddhist influences. For Sakta Tantrics Jagannath is Bhairava and Vimala is Bhairavi ('Vimala sa Mahadevi Jagannathstu Bhairava'). In the month of Asvina, during the Durga Puja, animal sacrifice is made before goddess Vimala which is singular of its kind in the otherwise bloodless rituals performed in the temple. The food offerings made to Jagannath can only be considered *mahaprasad* after they are re-offered to goddess Vimala. The Vaisnavas of Sri Rama sect worship Jagannath as Raghunandan Sri Rama: 'Jagannatha mahabaho Pratakhya Raghunandanam'³⁴. On Ramanavamai day Jagannath is dressed as Sri Rama. On *Snana yatra* or bathing festival Jagannath is worshipped as Ganesh and is decorated with a proboscis. The worship of the deities in the temple is conducted mainly according to the modes prescribed in such works as *Gopalarchanbidhi*, *Niladrinathapujabidhi*, *Niladrimahodaya* and *Durgotsava Chandrika*.³⁵ Dr. Kanhu Charan Mishra makes the following observation on the intricate form of worship followed in the temple of Jagannath at Puri.

32. Daru Devata—pp. 52—54.

33. Suryanarayan Das, *Odia Sahitya Itihas*, Vol. I, p. 698—99.

34. *Niladri Archana Chandrika*, Ramanavami Kalpa (Vide Shri Mandira Samachara, No. 1—10).

35. Dr. Kanhu Charan Mishra, Op. Cit. p. 143.

"The worship of Jagannath in the temple has assumed a very complicated form in the course of time. Just as the conception about the deities developed from age to age, so also the mode of their ritualistic worship has developed. It appears that there was a progressive assimilation of the fundamentals of the earlier modes with the later modes of worship. For example, although at the present time the images are conceived on the pauranic lines of thought and the *dhyanas* and *mantras* are mostly addressed to the *pauranic* deities, still the vedic modes of *pranava* worship and the tantric modes of *yantra* worship and *vijamantra* worship are also there".³⁶

Ramanuja, the great Vaisnavite teacher from the South and the philosopher of the *Visistadvaita* school, visited Puri in the early part of the 12th century A. D. and his visit gave a fresh impetus to Vaisnavism in Orissa. The contemporary Ganga monarch of Orissa Chodaganga Deva seems to have come under the influence of Ramanuja. Chodaganga was a Saiva and was called 'Parama-Mahesvara' in his earlier records, but in later records he has been described both as Parama-Mahesvara and Parama Vaisnava, and also as a devotee of Visnu alone.³⁷ Though Ramanuja did not succeed in his attempt to introduce certain modes of his own sect of Vaisnavism into the worship of Jagannath, still Vaisnavism flourished in Orissa under royal patronage. The existence of the famous Emar Matha and the Ramanuj Matha at Puri and the Alvarnath temple at Brahmagiri in Puri district are reminiscent of the visit of Ramanuja, the last of the Alvar saints, to Puri. But the climax of Vaisnavism in Orissa was reached in the 16th century with the coming of Sri Chaitanya whose long sojourn at Puri up till his death wrought a miraculous change in the religious life of the people. Under Chaitanya's influence Vaisnavism became the dominant faith of the people of Orissa and Jagannath came to be regarded primarily as a Vaisnavite deity. According to Hunter, "The adoration of Chaitanya has become a sort of family worship throughout Orissa. In Puri there is a temple specially dedicated to his name, and many little shrines are scattered over the country. But he is generally adored in connection with Vishnu, and of such joint temples there are at present 300 in the town of Puri, and 500 in the district. At this moment, Chaitanya is the apostle of the common people in Orissa. The Brahmans, unless they happen to enjoy grant of land in his name, ignore his work. In almost every Brahman village the communal shrine is dedicated

36. Ibid, pp. 143-44.

37. The Orissa Historical Research Journal, Vol. III, No. 1, p. 17.

to Siva; but in the villages of the ordinary husbandman, it is Vishnu who is worshipped, and Chaitanya who is remembered as the great teacher of the popular faith".³⁸

The strict followers of Chaitanya are known as Gaudiya Vaisnavas who adore Krishna as their Supreme Lord. In Orissa, an eclectic form of Vaisnavism had existed from the time of Chodaganga centring round Jagannath which 'did not completely eclipse Saivism and Buddhism and Sakti worship, rather it assimilated certain ideas from these faiths'. Traces of this broad-based Orissan Vaisnavism can be found in the works of the great 15th century Oriya poet Sarala Das, who, though avows himself to be a Sakta, has shown remarkable tolerance and regard for other religious faiths. But Orissan Vaisnavism finds its best expression in the writings of Balarama Das, Jagannatha Das, Achyutananda Das, Yosobanta Das and Ananta Das, the five poet-philosophers of Orissa who are popularly known as the Pancha Sakhas. In spite of their individual predilections with Sunya, Yoga, or the cult of Bhakti, these poets sing the glory of Jagannath in one voice, and are mainly responsible in making the cult of Jagannath the mass religion of Orissa. According to Pandit Nilakantha Das these saint-poets, "through their Yogic practices based on Brahmacharya, including strict celibacy and control of the senses, seek 'Nirvana'. This they explain as the real worship of Jagannath. This is the Yogic Vaisnavism of Jagannath expounded by the Panchasakhas as distinct from Gaudiya Vaisnavism of Chaitanya and his followers".³⁹

In the true catholic tradition of Jagannath, attempts have been made to accommodate and absorb the Neo-Vaisnavism of Chaitanya within its all-embracing fold. Yosavanta Das in his *Premavakti Bramha Gita* describes Nilachala as the embodiment of all the holy places whose sanctity baffles description; Gokul, Mathura, Vrundavan, Dvaraka, Kasi, etc. are all present here.⁴⁰ Achyutananda Das in his *Sunya Samhita* writes that all the ten incarnations emanate from this *Daru Brahman* (Jagannath) and are again absorbed in Him.⁴¹ In the same book Lord Jagannath says, 'An aspect (*kala*) of mine will go to Navadip and will manifest itself as Chaitanya'.⁴² Krishna has not merely been identified with Jagannath by the Orissan

38. W. W. Hunter, 'Orissa', Vol. I, p. 109.

39. Pandit Nalakantha Das, 'The Cult of Jagannath', Orissa Review, Vol. XXVI, No. 12, p. 20.

40. *Premavakti Bramha Gita* (Prachi Publication), Ch. V. p. 40.

41. *Sunya Samhita* (Radharaman Pustakalaya, Cuttack), p. 9.

42. *Ibid*, Ch. IX, p. 75.

Vaisnavas, but has been depicted by some as the *ansavatara* (part-incarnation) of the latter. In *Jagannath Charitamruta*, a work of post-Panchasakha period, Jagannath has been described as the Supreme Lord or *Purna Brahma*, whereas Krishna, the son of Nanda, represents only a part of his glory.⁴³

Thus the synthetic cult of Jagannath is an epitome of divergent religious creeds and schools of philosophy that prevailed in India at different periods of her long cultural history. In the historic process of adjustments, Jagannath has assimilated strange contradictions in a manner that is most amazing in the history of religious thought. "There is no discarding any in this religion of man", wrote Pandit Nilakantha Das, "and all the gods and goddesses attacking and appealing have found a place in the compound of the temple. Jagannath has welcomed and embraced all, but been overwhelmed by none and has lost Himself in none"⁴⁴.

The temple of Jagannath, built on an elevated ground about twenty feet above the level of the surrounding area, presents an imposing sight and can be seen from miles away. The height of the main temple or *Vimana* above the road level is 214' 8". It is a fine specimen of the *Pancharatha* style of Orissan temple architecture. The construction of the present edifice is credited to Anantavarma Chodaganga Deva (1078—1147 A. D.) of the illustrious Ganga dynasty. The main shrine consists of four distinct buildings, viz., the *Vimana* or the Great Temple, *Jagmohan* or the Hall of Audience, *Natamandapa* or the Dancing Hall, and *Bhogamandapa* or the Refectory. The temple has two enclosures with large gateways on all the four sides. The dimensions of the outer wall known as *Mehghanada Prachira* are 665 ft. by 640 ft., and that of the inner enclosure known as *Kurma bedha* are 420 ft. by 315 ft.

The Temple
and the Icon

The images of Jagannath, Balabhadra, Suvadra, and the emblem *Sudarsan* are installed in the inner sanctuary of the temple on a raised platform called the *Ratnavedi* or the jewelled platform. The miniature images of Lakshmi, Saraswati and Madhab are also placed on the Ratnavedi along with the main deities and worshipped. The platform, made of stone, is 16 ft. long, 13 ft. wide and 4 ft. high. Sufficient space has been left on its sides for the circumambulation of the devotees when at certain specified hours of the day they are allowed inside the inner sanctuary for a closer view of the deities. The images are made each

43. *Jagannath Charitamruta*, (Union Printing Works, Cuttack), 1913, Ch. XVIII, Lines 29-30, p. 169.

44. Pandit Nilakantha Das, *The Cult of Jagannath*, Orissa Review, Vol. XXVI, No. 12, p. 18.

of one solid block of *nim* wood (*Melia Azadirachta*). The height of Balabhadra is given as 85 *pavas* or a little above 7 ft., 'one *pava* being equal to one inch'.⁴⁵ The heights of Jagannath, Suvadra and Sudarsan are 84, 52 and 84 *pavas* respectively. Jagannath is painted black with brilliant round eyes and a crescent-shaped mouth. The colour of Balabhadra is white and that of Suvadra is yellow. The painting is not directly on the wood, but on silk which is pasted round the wood in several layers. The deities are painted every year during the fortnight preceding the car festival which period is called *Anasara*. The wood is renewed every 12--18 years when there are two months of *Asarah*. The rules and detailed specifications as laid down in *Niladrimohodaya*, *Utkala Khanda* of *Skanda Purana* and other religious texts are strictly followed at the time of the construction of the deities. The deities are adorned with different kinds of dresses in a day which forms a part of the daily ritual of the temple, and wear festive or ceremonial dresses on specified occasions in a year.

Ritual *

The rituals or *nitis* of the temple of Jagannath may be classified under three heads : (a) the daily *nitis* which are fixed and are observed everyday as of routine course; (b) the special *nitis* according to the speciality of certain days (Thursday, Amabasya, Ekadasi etc.), months, *naksyattras*, eclipses, or some mishaps in the temple, (c) the various festivals observed during the year, some outside the temple and some inside, come under the category of festive *nitis*. Besides these, there are some *nitis* which by tradition are kept secret. These *nitis* are performed by certain section of the temple functionaries according to the old customs and practices and usages of the temple. The procedure followed at the time of *Nabakalebar* of the deities and some rituals during *anasara* come under this category. As there are *nitis* for the main temple of Lord Jagannath, so also there are *nitis* for the subsidiary temples. All the details regarding the *nitis* and usages of the temple of Lord Jagannath find mention in the chronicles of the Temple called the *Madala Panji*, and other sacred texts like *Niladrimahodaya*, *Ksetramahatmya* etc.

The following is a brief account of the daily ritual of Jagannath.

The first *niti* begins in the early morning with the opening of the doors of the temple. The Bhitarchu Mahapatra, a temple servitor, accompanied by Palia Mekap, Pratihari, Akhanda Mekap and Muduli examines the seal put on the main door (Jaya Vijaya Dvara) by the

45. Dr. Kanhu Charan Mishra, Op. Cit., p. 112.

* The accounts given on Rituals, Festivals etc., are based on the Report of the Special officer under the Puri Shri Jagannath Temple (Administration) Act, 1952, and the Record-of-Rights compiled by him.

Talcha Mahapatra on the previous night. If the seal is intact, he breaks it, unlocks the padlock and opens the door. In the same way the door of the inner sanctuary is also opened. The object of this inspection is to see that there has been no defilement of the sacred buildings in which case a purifying ceremony is necessary. After the cleaning of the inner sanctuary Mangal Arati is performed to the chanting of hymns and the play of *mangalavadyam* or auspicious music. This is followed by *mailamlagi* or change of dress. The dress of the previous night is removed and *tadapa* (a kind of dress) is supplied to make the deities ready for the succeeding *niti* of *abakas* i. e., cleaning of teeth, bathing and dressing. The priests pretend to clean the teeth of the deities by sitting in front of the mirrors in which the images are reflected and then bathe them by pouring water on the mirrors. After the deities are adorned with new clothes, flowers and ornaments *sahana mela* takes place i. e., the devotees are allowed to go near *Ratnavedi* to have a closer view of the deities. After *sahana mela* is over the deities again change their dress. In the meanwhile *rosa homa* or starting of the sacred fire to cook the Lord's food in the kitchen, Surya Puja and Dvarapala Puja are performed. *Gopal Ballabha* consisting of sweetmeats, fruits, curd, butter, green coconut, etc., are offered to the deities by way of early breakfast. The next important *niti* is Sakal Dhupa or Raj Bhoga served at 10 a. m. in which various preparations of black gram like Bada Kanti, Sana Kanti, Enduri; other preparations like Matha-Puli, Hansakeli, Kakatua, Jhili, Ada Panchedi, Sag, Khechedi, Pitha-puli, Bundia Khiri are offered. Betel-nut is offered to the deities at each meal time. Next follows the change of dress and then the Bhogamandapa Bhoga. The food offerings made at the Bhogamandapa or Refectory is not a part of the compulsory routine of *nitis* followed in the temple. It is traditionally done in order to facilitate the pilgrims, the various *mathas* and other institutions, private individuals as well as the Suaras (temple cooks) who sell *Mahaprasad*, to offer *bhog* in large quantities, as in *sakal dhupa* offerings from the Temple fund only are allowed, besides the offerings of a few other persons who have got rights for it. *Madhyana dhupa* or mid-day meal is offered at 1 p. m. in which rice, pulses, vegetables and a variety of other items of food are offered. It is on record that as many as 435 items of food were being offered to the deities at this *dhupa* in 1910. After their mid-day meal the gods change their dress and enjoy a siesta, the cots being taken from the store room and placed in front of them. Betel-nut, green coconut and perfumed water are kept by the side of the cots and Arati is performed. The doors are then sealed. In the evening the doors are again opened by an elaborate procedure as in the morning. The Sandhya Arati is performed at 6 p.m.

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The next *niti* is Sandhya Dhupa in which rice is not offered, but sweets and other preparations of various kinds like Kanla-puli, Takua Matha-puli, Bhoga-pitha, Gotali, Kakara, Khuruma, Amalu, Jhadaineda Kadamba and Subas-pakhal form the speciality of the *dhupa*. Elaborate rituals including special Aratis are performed after which the inner sanctuary is thrown open for the public. Next follows the change of dress of the deities, and *chandanalagi* i. e., sandal paste is applied to the person of the holy ones. The gods are again dressed with new clothes, flower crests, garlands, Tulsi (holy basil), etc., at about 10:30 p. m. which is known as *badasinghar besa*. *Badasinghar bhoga* is offered at about 11:30 p. m. The last *nitis* are *bina-lagi*, *gana*, *khataseja-lagi*, *puspanjali*, *pahuda*, *muda* and *sodha*. The couches are put in front of the Ratnavedi. Three green coconuts are placed close by with some betel-nut and flowers. The Vinakar Sevaka plays on Vina to lull the deities to sleep. Gita Govinda of the famous Oriya poet Jayadeva is recited. Thus the gods are left to their slumber. The doors are then sealed by Talicha Mahapatra with his golden seal. All persons excepting those required to watch the temple are cleaned out of the Temple precincts. This, in short, is the daily round of *nitis* of the Lord.

On Thursdays, Amavasyas (new moon day), Ekadasi (11th day of the dark or bright fortnight), or when the temple precincts are defiled due to the death of a person or other mishaps special *nitis* are performed which have been termed as periodical *nitis*. In winter months from *Odhan Sasthi*, the 6th day of the waxing moon of Margasira (November-December) up to Basanta Panchami and in a modified form up to Phagu Dasami in Falguna (February-March) the deities are dressed in warm raiments which is called *ghodalagi*. Weekly retouching of the deities with paints (on Wednesday or Thursday) called *banaklagi* or *srimumkh simhar* is another such periodical *niti*.

Festivals

Festivals are common to all the religions and they are to provide for the laity mirth, gaiety and entertainment mixed with religious ardour. More than sixty-five ⁴⁶ festivals are celebrated in a year in honour of Jagannath and most of them find mention in the annual almanacs of Orissa. Snana Yatra, Gundicha or Ratha Yatra, Sayana, Daksinayana, Uttarayana, Parsvaparibartana, Utthapana, Pravarana, Pusyapuja, Dola, Damanaka Utsava and Chandana Yatra are called the *Dvadasa Yatra* or the twelve main festivals of Jagannath. ⁴⁷ (A

46. Report of the Special Officer under the Puri Shri Jagannath Temple (Administration) Act, 1952.

47. Jagabandhu Singh, *Prachina Utkala*, Orissa Sahitya Akademi Publication, p. 524.

brief account of the chief festivals of Jagannath, and the Festive Dresses (Besa) are given in Appendix I. An account of the *Nabakalebar* of 1969, with its elaborate rites and rituals, and the famous Car Festival of Jagannath are given separately.

Puri is a unique place where all shades of Hindu religious faith Mathas have converged. A large number of Mathas or religious monasteries belonging to different sects are located here centring round the shrine of Jagannath. The Mathas were originally founded with the purpose of imparting education to *chelas* or disciples and feeding travellers, ascetics and beggars. Gobardhana Matha is one of the oldest in Puri and is believed to have been founded by Adi Sankaracharya in the 9th century A. D. Tradition assigns some Mathas like the Vругu Ashram and the Angira Ashram even to an earlier date.⁴⁸ The Vaisnava Mathas belonging to different *sampradayas* or sub-sects of the cult are numerous at Puri, of which Emar, Dakshinaparsva and Raghavadas are supposed to be the richest. Prominent among the Goudiya Mathas are Radhakanta, Gangamata and Kothabhoga, whereas the Oriya, Sisu and a few other Mathas belong to the local sect of Utkaliya Vaisnavas. The Gobardhana and the Sankarananda Mathas situated in the sandy tract near Swargadwara are Saiva, and the Kabir Chaura Matha located in their vicinity belong to the followers of Kabir. There are two Mathas, viz., Bauli and Mangu which belong to the followers of Nanak. The Mahantas or the heads of these Mathas are usually celibates, the *gadi* passing to one of the *chelas* or disciples by way of succession, but there are a few Mathas like Kothabhoba, Kalitilaka and Achari where married Mahantas may hold the office. A list of the Mathas at Puri belonging to various sects is given in Appendix III.

Most of the Mathas of Puri are connected with the worship of Jagannath and have various *sevas* or duties to perform in the Temple. The Mahantas are the *gurus* or spiritual preceptors of many people. In the past, they received from their wealthy followers liberal gifts of money and endowments in land for the worship of Jagannath and for other charitable purposes. The priests of the temple used to be trained at the Sankaracharya Matha and only after obtaining a certificate from the Matha were eligible to enter into priesthood and perform worship in the temple, but now this function is being performed by the *Muktimandap*. Raghavadas Matha, besides other duties, arranges special *bhogas* in the temple during Snana Yatra, Car festival, Chandan Yatra, Kumar Purnima, and along with Gopal Tirtha Matha supplies the requirements for the *Hatibesa* of the deities. The Oriya

48. Dr. K. C. Mishra, *Op. Cit.*, p. 228.

Matha makes arrangement for the *pankti bhoga* in the Jagamohan during *Rukminiharan* festival and supplies *kala sari* (black cloth) to goddess Vimala. This Matha is also vested with the duty of cleaning the Ratnavedi and supplying of canopy for the inner sanctuary and the Lord's pillows. ⁴⁹ The Record of Rights compiled under the Puri Shri Jagannath Temple (Administration) Act, 1952, mentions in detail the *nitis* to be performed by certain Mathas. Closely connected with the daily *nitis* and the festivals of Jagannath are the Mathas Jagannathaballava, Raghavadas, Shri Ramadas, Emar, Uttarparsva, and Oriya.

After their conquest of Orissa in 1803 the British Government took over the management of the Temple for some years and made an attempt to assess the properties of Jagannath including the vast landed properties endowed with the Mathas for the worship of the Lord. Mr. C. Grome, the Collector of Puri, furnished a report in 1805 in which he gave an account of lands under the charge of the Mathadharis for the use of Jagannath. ⁵⁰ In 1848 a rough estimate of the annual income of twenty-nine Mathas from land alone amounted to Rs. 1,45,400 ⁵¹ which increased enormously during subsequent years. The lands were endowed to the Mathas by the donors with the specific purpose of offering some *bhogas* or performing certain *sevas* in the Temple of Jagannath or for performing other acts of charity and the Mahantas were mere trustees or marfatdars. But being possessed of huge wealth the Mahantas misutilised the trust property and led a life of luxury and vice against which there was much public resentment. Some steps were taken by the British Government to resume endowments of the Mathas which were grossly abused, but no tangible result ensued from such half-hearted measures as the British Government had committed itself not to interfere in religious matters. "The English Government", writes Sir William Wilson Hunter, "respected the patrimony of Jagannath not less scrupulously than it conserved the religious endowments of Orissa. We simply took over charge of the country from the Marhatta intruders and the Company bound itself to uphold all rights and privileges as it found them". ⁵² After the achievement of independence the Orissa Hindu Endowments Act, 1951, with its subsequent amendments put some effective control over the management of the religious and charitable trusts. In case of gross

49. Ibid, p. 125.

50. Jagannath Temple Correspondence preserved in the Board of Revenue Archives, Orissa, Part-VIII, pp. 212-229.

51. Puri District Gazetteer by L. S. S. O' Malley, p. 173.

52. A History of Orissa, Vol. I, Ed. by Dr. N. K. Sahu, p. 30.

mismanagement the Commissioner of Endowments was empowered to remove the hereditary trustee of a Matha and appoint one or more persons to discharge his functions till the new trustee was appointed in accordance with the provisions of the Act (Act 1951, Section-35). The Orissa Estates Abolition (Amendment) Act, 1974, envisages a drastic change in the entire system by vesting all religious endowments and charitable trusts in the Government.

The sanctity and the fame of Puri or Purusottama Puri as an important centre of Hindu pilgrimage is of remote antiquity. The Saradadevi temple inscription of Maihar referred to earlier indicates the fame of the shrine of Purusottama in Odra country in the 10th century A. D. The Govindpur inscription of ⁵³ Gaya dating back to 1137-38 A. D. mentions of one Manoratha who went to the sacred Purusottama Khetra and gave away his wealth in charity on the noisy shore of the sea at the time of an eclipse of the bright moon. After the construction of the present magnificent temple of Jagannath in the 12th century A. D. with its elaborate rites and rituals the fame of the temple spread far and wide and every year a steady flow of pilgrims from all parts of the country started pouring in to the holy city. Before the opening of the railways pilgrims had to track hundreds of miles on foot on rough roads and forest paths crossing many unbridged rivers on the way. The fear of pestilence and highway robbery was always there and many unfortunate pilgrims died on the way.

A tax was levied on the pilgrims of Jagannath which proved to be an important source of revenue to the Government. The Muslims are supposed to have raised the enormous sum of £1,00,000 (Nine lakhs of Sicca rupee) per annum from this tax ⁵⁴. The pilgrim tax continued to be collected during the Maratha and the early British rule till it was abolished in 1840 ⁵⁵. The British Government made elaborate arrangements for the collection of the tax and stationed a Collector of Pilgrim tax at Puri. By the Regulation IV of 1809 ⁵⁶ the pilgrims, depending upon their financial position and status, were divided into four categories, viz., Lal-jatri, Nimlal, Bhurung, and Punjtirthee. The pilgrims coming from the South paid from rupees six to rupees two at Lokanath Ghat. Certain categories of persons including *sannyasis* and very poor pilgrims were exempted from the tax. Total tax collected in a period of sixteen months from January 1st 1806 to April 30th 1807 is stated

53. J. A. S. B., Vol. LXVII, Part-I, (1898), pp. 329—30.

54. W. W. Hunter, A History of Orissa, Vol. I, Ed., by Dr. N. K. Sahu, p.26.

55. Orissa Itihas, by Dr. H. K. Mahatab, Pt., -II, pp. 433-34.

56. Deed of Jagannath Puri, Orissa, for the East India Company, 1809.

to have been Rs. 2,05,608. ⁵⁷ According to the accounts given by a Christian missionary during the Car Festival in July, 1825, about 2,25,000 pilgrims came to Puri and a sum of Rs. 2,60,000 was realised as tax. ⁵⁸ The pilgrim tax was an additional burden to the pilgrims who were often coerced and harassed by the unscrupulous tax collectors stationed at various toll gates.

But the lure of Jagannath was irresistible to the Hindus. They came to Puri in thousands surmounting all the hazards of the journey. Some devout pilgrims traversed many miles measuring their length prostrate along the dusty road to fulfil some vow. Such practice, though not completely stopped, has become rare nowadays. After the opening of the railways most of the pilgrims prefer to come by train, though every day many come to the holy city by bus and other conveyances. It was the usual practice with the pilgrims of Jagannath to visit on the way Biraja and Barahanath at Jajpur, Lingaraj at Bhubaneswar and Sakhigopal at Satyabadi, but many modern pilgrims do not strictly adhere to this itinerary. The rush of pilgrims at Puri increases during important festivals like Ratha Yatra, Dola Yatra and Chandan Yatra, and reaches its peak on Nabakalebar and Govind Dwadasi which occur at long intervals. The number of up-country pilgrims is more during Dola Yatra while during Jhulan Yatra (July-August) and Rasa festival or Panchaka (October-November) the local pilgrims prevail. Curious non-Hindu visitors who have no access to the temple often come during Ratha Yatra and Snana Yatra when the celebrated deities come out of the temple and can be seen from outside. A large number of pilgrims and visitors also congregate at Puri during Durga Puja and Christmas holidays.

The Pandas
and the Pil-
grim Agents

A time-honoured relationship exists between the pilgrims and the priests of Jagannath. The Pandas and the Pratiharis of the temple usually employ pilgrim agents to keep contact with their pilgrims coming from different parts of the country. These pilgrim agents or Jatri Pandas, some of whom serve pilgrims independently, are not necessarily all Brahmins. They used to visit remote corners of India with a view to recruit pilgrims before the important festivals and conducted their little flock all the way to Puri for which they are known as *Batua* (Journeymen) or *Sathua* (fellow travellers). Nowadays as the pilgrims travel by train and bus the agents are no more required to accompany them from their home but usually await to receive them at important railway junctions and other pilgrim centres, and

57. Jagannath Temple Correspondence, Part-VIII, Vol. 12, p. 98.

58. James Peggs, India's cries to British Humanity, p. 255.

then conduct them to Puri. For accommodating the pilgrims and visitors at Puri there are a large number of licenced lodging houses, hostels and *dharmasalas*. The Pandas and the Pratiharis of the Jagannath Temple have a reputation for hospitality and they take all possible care of the pilgrims during their stay at Puri. The Pandas or their agents take the pilgrims round the important shrines and other holy places where certain ceremonies are performed. A dip in the holy tanks of Narendra, Indradyumna, Markandeya, Swetaganja, and the sea near Swargadwara are considered sacred and offerings are also made at these places. Many perform *pindadan* or oblation to their ancestors at Puri. Partaking of the *Mahaprasad* or food offered to Jagannath is a distinctive feature of the pilgrimage to Puri. People of all ranks, castes and creeds may join together in eating the 'Mahaprasad' which proclaims the equality of all men before God. In olden days no pilgrim used to cook his own food during his stay at Puri and wholly depended upon the *Mahaprasad* supplied from the Temple by the Pandas, but nowadays this usage is not strictly adhered to. The Pandas are paid by the pilgrims for the services rendered to them. Before the pilgrims depart from Puri another rite called *Atika-bandha* is performed at *Koili Baikuntha* situated in the outer enclosure to the north of the temple. The pilgrims are persuaded to pay a round sum to feed the Brahmins, ascetics and the beggars with the *bhoga* offered to Jagannath and the amount thus realised is appropriated by the priests. If a pilgrim can not pay the whole amount on the spot then he writes a promissory note in his own hand to pay the remaining amount later. Either the pilgrim remits the amount after reaching home or the Panda's agent goes to his place and collects it. Most of the Pandas earn a fair income from the pilgrims but they spend quite a good sum for employing the pilgrim agents and the rest they spend away on spend-thrift habits.

The Madala Panji is the chronicle of the Jagannath temple at Puri. It can not be said with certainty on what date or in which year the writing of the Madala Panji actually started. On the basis of circumstantial evidence it is presumed that the writing of the Madala Panji started in the later part of the 16th Century A. D. i. e., during the Bhoi dynasty of Khurda.

Madala
Panji

The Madala Panji was written in four volumes, namely. (a) Raj Madala, (b) Niti Madala, (c) Khei Madala and (d) Karmangi. It is the property of the Jagannath temple of Puri and the volumes are kept in the custody of (a) the Raja of Puri, (b) Deul Karan, (c) Tadhai Karan, (d) Pattajosi Mohapatra (Chhatisha Nijog Nayak) respectively. The scribes of these volumes were Sithakaran, Behera Karan, Dandi Karan and Panjia Karan.

It was being written on palm leaves with a stylus or Lekhani and preserved in annual bundles (from *Sunia* to *Sunia*, the Oriya New Year's Day). It is not known when Madala Panji stopped being written. The fact that the raid of the Jagannath temple at Puri by the followers of the Mahima Dharma on 1st March, 1881 does not find mention in the Panji shows that it must have stopped before that date.

In 1971, the Vigilance Department seized a number of bundles of the Madala Panji (probably a part) on the ground of a secret transaction done with a foreign organisation. These records were kept in the Orissa State Museum for sometime. After being properly examined and edited, these records may throw some new light on Madala Panji. At present, there is a printed form in Oriya entitled "Shri Shri Jagannath Mandir Dainika Panjika" (ଶ୍ରୀ ଶ୍ରୀ ଜଗନ୍ନାଥ ମନ୍ଦିର ଦୈନିକ ପଞ୍ଜିକା) in which certain daily records of the temple are being maintained by a writer employed by the Temple Administration.

TEMPLE ADMINISTRATION

The affairs of Shri Jagannath Temple at Puri were looked after with great devotion and care by the successive Hindu ruling dynasties of Orissa with whom Jagannath had come to be regarded as the family or the State deity. The famous Ganga monarch Chodaganga, after constructing the present edifice in the 12th Century A. D., confirmed the old endowments of Jagannath, made new endowments, and laid the foundation of a sound administration of the Temple.⁵⁹ Madala Panji,⁶⁰ the chronicle of Shri Jagannath temple, Puri, eulogistically records the extensive endowments in land and fabulous gifts of gold made by Anangabhimha Deva. He is also credited with organising the *Chhatisanijoga* or thirty-six order of temple servitors and instituting numerous *bhogas* and *yatras* (festivals). The Suryavamsi rulers who succeeded the Gangas were great devotees of Jagannath and from some of their inscriptions in the Temple it is evident that they not only enriched the coffers of the Temple by their numerous gifts, but also looked to the strict performance of the *nitis* of the deities and added new *nitis*. On the left hand side of the Jaya-Vijaya gate of the Jagamohana, Gajapati Prataparudra Deva in the 4th Anka of his regnal year (1499 A. D.) records an order for the performance of dancing at the time of *bhoga* of Jagannath and Balaram from the end of the evening *dhupa* to the time of *badasinghar* or bed time. The dancing girls were enjoined to sing only from poet Jayadeva's

59. Jagabandhu Singh, *Prachina Utkala*, p. 359. Dr. K. C. Mishra, Op. Cit. p. 120.

60. Madala Panji, Utkal University Publication, pp. 30—33.

Gitagovinda. It is stated at the end of the record that the Superintendent who allows any other song except those in the *Gitagovinda* will cause a violation of the orders of the god Jagannath.⁶¹

Political power of Orissa fast declined from the time of Gajapati Prataparudra Deva and with the death of Mukunda Deva, the last independent Hindu king of Orissa, in 1568 A. D., Orissa for a time passed into the hands of the Afghan power of Bengal.

The bigoted Afghan general Kalapahad who has earned great notoriety in popular tradition as a cruel iconoclast desecrated and plundered the temple of Jagannath in 1568 A. D.⁶² According to Madalapanji⁶³ Jagannath had been removed from the temple and hidden, but Kalapahad found out the deity and taking it away with him consigned it to flames on the bank of the Ganga. A devotee who had followed the god in disguise somehow succeeded in recovering the *brahma* from the charred image and kept it in the custody of the Khandayat of Kujang. King Ramachandra Deva of the Bhoi dynasty had carved out a small Hindu kingdom on the ruins of the vast Gajapati empire with its capital at Khurda. After strengthening his power and position in the new kingdom he lost no time in bringing the *brahma* from Kujang and performed the Nabakalebar ceremony of Jagannath. The deities were installed in the great temple at Puri in 1575 A.D.⁶⁴ King Ramachandra Deva not only re-installed Jagannath in the temple, but also re-established the sanctity of Mahaprasad, the offering of which had been stopped for about a decade. The Mukti-mandap Sabha which had been established during the reign of Gajapati Prataparudra Deva (1497—1534 A. D.) was re-organised by Ramachandra Deva, and became the chief authority in social and religious matters of the Hindus of Orissa.⁶⁵ For reviving the worship of Jagannath at Puri after the temple was desecrated by Kalapahad, Raja Ramachandra Deva of Khurda was popularly called 'Abhinava Indradyumna' or incarnation of Indradyumna. In 1553 A. D. Raja Mansingh, the great Mughal general, proclaimed Ramachandra Deva as the Gajapati ruler of Khurda, under the Mughal Emperor, and also the Superintendent of the Jagannath temple.⁶⁶ The Rajas of Khurda continued to be the hereditary Superintendent of the Jagannath temple and managed its affairs under their direct supervision till Orissa passed into the hands of the Marathas.

Kalapahad's invasion, and Raja Ramachandra Deva of Khurda

61. R. D. Banerjee, *History of Orissa*, Vol. I, p. 334.

62. Dr. H. K. Mahatab, *History of Orissa*, Vol. II, p. 458.

63. Ed. By Dr. Artaballava Mohanty, pp. 61—63.

64. Dr. H. K. Mahatab, *Op. Cit.* p. 458.

65. *Ibid.*, p. 459.

66. *Ibid.*, p. 460.

Administra-
tion of the
temple under
the Mara-
thas

By the treaty concluded between Nawab Alivardi Khan of Bengal and Raghuji Bhonsla of Nagpur in 1751 A. D. the province of Cuttack i. e., Orissa as far as the river Suvarnarekha was ceded to the Marathas over which they became *de facto* ruler.⁶⁷ The Marathas kept the management of the Jagannath temple in their own hands and being Hindus encouraged the worship of Jagannath. They got the ceremonies and festivals properly conducted, and made good the deficit between the receipt and the expenditure of the temple. The day to day affairs of the temple were managed by the Parichas appointed by the Maratha government. "There were three Purichas, viz., Sewajee Pandit, Jugurnath Raj Goro and Amna Pandit, whose sole duty it was to take care of the interior management of the temple, and any complaints against them were made to Ekadee Pandit at Cuttack, who decided upon them finally".⁶⁹ The authority of the Rajas of Khurda 'was very limited in the temple during the time of the Maratha government who had assumed almost the entire control'. The Marathas were defraying the expenses of the temple from the tax they collected from the pilgrims. Besides, they also set apart some lands for the worship of Jagannath in the Parganas of Rahang, Sirai, Chabiskud and Lembai which they received from the Raja of Khurda in lieu of payment for military services. This endowment yielding a revenue of Rs. 27,000 was known as Satais Hazari Mahal.⁷⁰ But the discipline and the administration of the temple seem to have much deteriorated during the Maratha rule.

The temple
during the
British rule

With the British occupation of Orissa in 1803 the management of the Jagannath temple was taken over by the East India Company. The Marquis of Wellesley in his despatches to Lt. Col. Campbell, the Commander of the Southern forces, had particularly stressed the need for respecting the great sanctity attached to the temple of Jagannath at Puri. Before the British army marched into Orissa Wellesley had instructed that "no part of the property, treasure, or valuable articles of any kind, contained in the Pagoda of Jaggernaut, or in any religious edifice, or possessed by any of the priests or Bramhins, or persons of any description attached to the temples or religious institutions is to be considered as prize to any army".⁷¹ For the first few years the East India Company managed the day to

67. R. D. Banerjee, Op. Cit., Vol. II, pp. 110—115.

68. Jagannath Temple Correspondence, Part, I, Vol. II, p. 2.

69. Jagannath Temple Correspondence, Part I, Vol. II, p. 141, Letter from James Hunter, Collector of Tax, Puri, to Magistrate, Cuttack, dated 21st July, 1807.

70. Krupasindhu Mishra, Utkala Itihasa, p. 328; L. S. S. O' Malley, Puri, District Gazetteer, p. 234.

71. J. K. H. R. S., VI. I, No. 4, p. 378.

day administration of the temple through the Parichas and annually made up the difference between the receipts and the expenditure of the temple as their predecessor the Marathas had done. Gradually the Christian Government endeavoured to get rid of the minute supervision of idolatrous rites which this system involved, and in 1806 the Superintendence of the temple was vested in an assembly of three *pundits*. In 1809 the assembly of *pundits* was abolished, and the management was transferred to the Raja of Khurda (now known as the Raja of Puri), who was appointed as hereditary Superintendent of the temple subject to the control and supervision of the British Government. With a view to give up all connections with the management of a Hindu temple the British Government in 1840 vested the Raja of Puri with full and absolute authority in regard to the management of the temple and its property, and in the same year abolished the pilgrim tax which was considered to be a State sanction to idolatry.

The Britishers after their conquest of Orissa in 1803 A. D. had gradually resumed the endowments of the temple of Jagannath and were making a cash payment of about Rs. 53,000 per annum for the management of the temple. With a view to sever all connections with the temple the British Government in 1843 released to the Raja of Puri the last resumed endowment, viz., the Satais Hazari Mahal, yielding a revenue of Rs. 17,420. In 1858 and 1863 some villages which constituted the Ekharajat Mahal were transferred to the Raja for the maintenance of the temple and all future cash payments by the Government were stopped.⁷³ The Raja was also held responsible for the preservation of peace inside the temple and for maintaining such extra police as may be necessary outside the temple on the occasion of the great festivals.

Raja Birakishore Deva of Puri died in 1859 and his widow Suryamani Pattamahadei was empowered by his will to manage the affairs of the temple during the minority of his adopted heir Dibya-singh Deva. During the superintendence of the dowager Ranee there was a marked deterioration in the management of the temple and the temple properties. "She was entirely inaccessible and was neither seen nor spoken by her people of business. Even her native agents never heard her voice. Her wishes were known only at third hand. She spoke only to her maids who reported her commands to a set of male servants called Bisoi through whom the Mukhtars or the agents learned her pleasure and informed the world without."⁷⁴ Corruption and chickenary was rampant among the employees of

72. L. S. S. O' Malley, *Puri District Gazetteer*, p. 132.

73. Final Report on Ekharajat Mahal (1953—1965), pp. 1—5.

74. Ibid.

the temple estates and the tenants were worst affected. Things did not improve when Raja Dibyasingh Deva came of age. In 1878 Dibyasingh Deva was implicated in murder and was punished with transportation for life. The management of the temple was in utter confusion. This led the Government to institute a suit in 1885 for the purpose of declaring vacant the office of the Superintendent which was nominally held by the convict Raja, and of obtaining a decree to appoint new trustees for the management of the temple.⁷⁵ This suit was hotly contested in which Utkal Gourab Madhusudan Das, the renowned lawyer of Orissa, championed the cause of Ranee Suryamani Pattamahadei. The cry that religion was in danger was raised in the vernacular press and the public mind was considerably agitated over the issue. The Government finally decided to abandon the case under a deed of compromise. According to this compromise the Ranee had to engage a competent manager to manage the affairs of the temple till her grandson Mukunda Deva attained maturity. Complaints of negligence and mis-management continued even after the Raja came of age. So a Deputy Magistrate was appointed as Manager during the life time of Mukunda Deva and on his death in 1926, the management of the temple was transferred to his successor Raja Ramachandra Deva.⁷⁶

With the removal of senior government officers of gazetted rank from the management of the temple the administration of the temple fast deteriorated. After the achievement of independence it was felt necessary to take legislative measures to save this unique religious institution of all India fame from utter confusion and ruin.

Shri Jagannath Temple (Administration) Act, 1952

While introducing the Shri Jagannath Temple (Administration) bill in Orissa Legislative Assembly, the then Minister of Law and Home observed, "In the absence of any guidance from the Raja and sufficient contribution from him for the regular expenses of the Temple, the scheduled and disciplined performance of the *nitis* has suffered beyond imagination and the Raja has practically lost all control over the different *sebaks* and other temple servants. Economic rivalry and moral degeneration of the servants and *sebakas* has divested them of all sense of duty and co-operation. Specific endowments are regularly misapplied and misappropriated. Strikes amongst various classes are of common occurrence. The non-availability of the Mahaprasad, coveted and adored by millions of pilgrims, at the appointed hours is always there in these days. The lapses into

75. L. S. S. O' Malley, Puri District Gazetteer, p. 134.

76. Ibid, p. 134.

unorthodoxy has resulted in extremely unhygienic conditions inside the Temple and commissions of heinous crimes even within the Temple precincts is not rare, even the image of the deity has been at times defiled and its precious jewellery removed".⁷⁷ For better administration of the temple and the temple properties the Government of Orissa as a preliminary step towards undertaking a comprehensive legislation passed the Puri Shri Jagannath Temple (Administration) Act, 1952, providing for the appointment of a Special Officer to consolidate and prepare a record of rights and duties of Sebakas, Pujaris and such other persons connected with the Seva, Puja and management of the temple and also to prepare a record of rights for the endowments of the temple. A Special Officer of the rank of a District Judge was accordingly appointed who submitted his report on the 15th March, 1954, which disclosed serious mismanagement of the affairs of the Temple and in consequence Shri Jagannath Temple Act, 1954 was passed.

Shri Jagannath Temple Act, 1954 (Orissa Act II of 1955) forms the basis of the existing administrative pattern of the temple and its endowments. Section 5 of the Act states that "the administration and the governance of the Temple and its endowments shall vest in a committee called Shri Jagannath Temple Managing Committee constituted as such by the State Government.....It shall be a body corporate, having perpetual succession and a common seal, and by the said name sue and be sued". Section 6 provides for the constitution of the Committee with the Raja of Puri as the Chairman. No person who does not profess the Hindu religion shall be eligible for membership. The Collector of the District of Puri is an *ex-officio* member and is designated as the 'Vice-Chairman' of the Committee. Sections 19 and 21 deal with the appointment, powers and functions of the Administrator of the Temple who shall be the Secretary of the Committee and its chief executive officer and shall, subject to the control of the Committee, have powers to carry out the decisions in accordance with the provisions of the Act. The Administrator shall be responsible for the custody of all records and properties of the Temple.

Shri Jagannath Temple Act, 1954

King Anangabhimha Deva is said to have introduced *Chhatisanijoga* or thirty-six categories of attendants in the Temple of Jagannath. Prior to the introduction of Chhatisanijoga, according to local traditions, there were only nine *Sebakas*, viz., Charu Hota, Patra Hota, Bramha, Acharya, Pratihari, Puspalaka, Daitas, the washerman

Chhatisanijoga

77. Statement of Objects and Reasons, *The Orissa Gazette*, Extraordinary, dated the 21st, June.

and the barber.⁷⁸ In later years the number of *nijogas* in the temple increased considerably, though this organisation of the Sebakas is still popularly known as Chhatisanijoga. C. Grome, the Collector of Jagannath (Puri), in 1805 furnished a report on the affairs of the temple of Jagannath in which he gave a list of about 250 categories of Sebakas.⁷⁹ The Record-of-rights prepared under Puri Shri Jagannath Temple Act, 1952, gives a detailed account of the duties and the privileges enjoyed by about 150 *nijogas*. The rights of the Sebakas in the temple are, in most cases, hereditary and whenever a Sebaka dies without an heir a new Sebaka of the same class is appointed in his place on the payment of a nominal fee. The Sebakas are given *khei* or portions of the Kotha Bhoga as remuneration, some also enjoy landed *jagirs*. Mr. Grome also stated in his report that for negligence of duty the Sebakas were punished by stopping of their *khei*, fines or in extreme cases by dismissal. When the affairs of the temple were under the immediate control and management of the Rajas of Khurda, even for slightest deviation from the prescribed duties the Sebakas were severely punished either by fine or corporal punishment, but from the time the Marathas took over the management of the temple discipline was greatly relaxed.

The organisation of the Chhatisanijoga is a well-knit system which is primarily responsible for carrying on the elaborate rites and rituals of the Temple for centuries without any apparent interruption or break. (A list of the main *nijogas* is given in Appendix II).

Devadasi

The Devadasis or Maharis constitute one of the *nijogas* of the Jagannath temple at Puri. In Orissa the cult of Devadasi is a few centuries old, dating back to the 11th century A. D. In the 12th century A. D., in the temple of Jagannath at Puri, the Devadasis were appointed for the essential ritual service of the deity by Anantavarman Chodaganga Deva. The Devadasis were initiated to the order after compulsory marriage with Lord Jagannath. They were originally intended for the temple alone, but from the time of Ramachandra Deva they also came to be employed for providing entertainment in royal courts. After this the Devadasis ceased to be respected as Dasis of the Lord. Now they are leading a mundane life. At present there are only five Devadasis, namely, Taramani Devadasi aged 71, Haripriya Devadasi aged 61, Kokilaprava Devadasi aged 46, Sasimani Devadasi aged 36 and Indumati Devadasi aged 36, residing in different streets of Puri. Of these

78. Dr. K. C. Mishra, Op. Cit., pp. 120—121.

79. Jagannath Temple Correspondence, Part, VIII, Vol. 12, pp. 232—236.

only Kokilaprava Devadasi is still continuing her service in the temple. She does not dance, but sings before the Lord from the *Gita Govinda* and other devotional songs composed by the famous poets of Orissa. She gets Khei (remuneration) from the temple daily which consists of two pieces of Matha Puli (ମାଠୁଲି) priced about Re. 0.75. Further information regarding the Devadasis and the Devadasi or Mahari dance of the Puri temple are given in Chapter-III).

The lands of Jagannath are known as *Amritamanohi* or nectar-food because these lands were given by the devotees with the intention that the proceeds thereof will be spent in offering *bhoga* to Jagannath. The Amritamanohi estates include the properties like Satais Hazari Mahal, Ekharajat Mahal and other lands directly managed by the temple authorities, and also the vast endowments in land left in the charge of the *mathas* and the *sebakas* for the worship of Jagannath. It is difficult to make a correct assessment of the Amritamanohi lands. Jagabandhu Singh in his *Prachina Utkala*⁸⁰ gives a detailed list of lands donated by the kings of Orissa in different Bisis and Dandapats for the *seba puja* of Jagannath. King Anangabhimha Deva alone is stated to have given hundreds of *batis** of land, besides making various endowments to the *mathas*, and the *sebakas* of the Temple. Gifts of land were also made by the devotees in other parts of the Indian Union for the worship of the Lord. Though attempts were made at different times to ascertain the extent of the landed property of Jagannath, it still remains anybody's guess.

Property and
Income of the
Temple

The Marathas had assigned certain lands with a revenue of Rs. 27,000 for the support of the temple of Jagannath at Puri which came to be known as Satais Hazari Mahal⁸¹ for the amount of revenue it was yielding. In 1843 when the British Government transferred the Mahal to the Raja of Puri for the maintenance of the temple its revenue was Rs. 17,420. The greater part of the revenue of the Satais Hazari Mahal is derived from certain villages, the majority of which are situated in Puri police station, and three only in Cuttack district. An interesting item of the Satais Hazari Mahal comprises certain lands in the ex-State of Daspalla from which timbers for the cars used in the Car Festival are supplied. The income from the Satais Hazari Mahal in the year 1953-54 is stated to have been Rs. 48,495.⁸²

Satais Hazari
Mahal
and Ekha-
rajat Mahal

80. *Prachina Utkala*, pp. 490—502.

* One Bati=20 mans=20 acres, J. K. H. R. S., p. 30.

81. Krupasindhu Mishra, *Utkal Itihas*, p. 284.

82. Record of Rights prepared under Puri Shri Jagannath Temple Act, 1952.

In 1588, the British Government with a view to divest itself of all connection with a Hindu temple decided to transfer some lands to the Raja of Puri for the management of the Jagannath temple in lieu of cash payments. Accordingly in 1858 and 1863 certain villages of Khurda estate which comprised the Ekharajat Mahal were transferred to the Raja of Puri, as the Superintendent of the Temple. The Ekharajat Mahal comprised the whole of Zilla Tapang and 34 villages out of Zilla Rameswar with a total Sudder Jamma of Rs. 23,715-3-8½ pies.⁸³ The word Ekharajat or Ikhrajat is an Arabic word meaning expenses. Ekhrajat Mahal literally means lands assigned for expenses. In the last Settlement Report the income of the Ekharajat Mahal for the year 1964-65, was shown at Rs. 1,25,670.32.⁸⁴

Besides, some other lands and houses in Puri town and at other places are under direct possession of the Temple.

Shri Ratna
Bhandar

Among the moveable properties of Lord Jagannath, besides the temple elephants, horses, furniture and utensils of various kinds, the most precious is the Ratna Bhandar. This treasury of the Temple has been enriched by the contribution of the devotees from all over India among whom the Hindu Kings of Orissa were the most illustrious doners. According to Madalapanji King Anangabhima Deva, in addition to his numerous grants of land, had donated 2,50,000 *marhas** of gold for preparing the ornaments of the Lord⁸⁵. The Suryavamshi rulers who succeeded the Gangas on the throne of Orissa were great devotees of Jagannath and enriched the Ratna Bhandar with their liberal gifts of gold and other jewels. One of the inscriptions⁸⁶ of Gajapati Kapilendra Deva discovered on the wall of the temple of Jagannath records that in the 41st Anka (1466 A. D.) he came to worship Jagannath and gave a number of utensils and ornaments. A supply of gold was brought by a number of officers and placed with other offerings in the audience hall. According to the rules and practices of the Temple, whatever jewels, gold or silk are offered to the deities by the pilgrims are to be stored in Ratna Bhandar. The fabulous riches of the temple of Jagannath had induced the Muslim invaders to raid and plunder the temple from time to time, the worst being that of Kalapahad in 1668. During the time of Raja Purusottama Deva of Khurda even a Rajput General named Kesodas Maru was induced by the Mughal Subedar of Cuttack to plunder the temple of

83. Final Report on Ekharajat Mahal (1953-65), p. 4.

* Weights current in Medieval Orissa:

1 marha=70 grains=½ tola=5.8319 grams.

84. Ibid, p. 90.

85. *Madala Panji*, Utkal University Publication, p. 31.

86. R. D. Banerjee, *History of Orissa*, p. 300.

Jagannath.⁸⁷ On the pretext of coming on a pilgrimage to Jagannath Puri during the car festival, Kesodas occupied the sacred temple by force and looted it and stopped the daily puja, ceremonies, etc., of Lord Jagannath. Raja Purusottama Deva came with a mighty force to rescue the temple from the hands of Kesodas but was defeated. In spite of several raids and plunder the Ratna Bhandar of Jagannath still remains a valuable asset of the temple. Manmohan Chakravarti noted in 1893 that many of the ornaments given to the god in 1466 A. D. were still in use⁸⁸.

A detailed list of the valuable jewels of Lord Jagannath which includes gold ornaments, pearls, diamonds, coral, etc. is to be found in the Record-of-Rights (Part-IV) prepared under Puri Sri Jagannath Temple Act, 1952. There are 150 items of gold ornaments in Bahar Bhandar (outer treasury) which include three gold necklaces (Haridakanthi Mali) weighing more than 120 tolas (one tola being equal to 11.6638 grams) each ; Suna Shri Bhuja and Shri Payara of Jagannath and Balabhadra weighing 818 and 710 tolas respectively ; Suna Mukutas or gold crowns of Jagannath, Balabhadra and Subhadra weighing 610, 434 and 275 tolas respectively, and various other gold ornaments some of which are set with precious stones. The Bhitari Bhandar (inner treasury) has 180 items of jewellery which include 74 items of pure gold ornaments some of which weigh more than 100 tolas, plates of gold, pearls, diamonds, coral, etc., and 146 items of silver articles, some weighing more than 500 tolas each.

The Bahar Bhandar with three locks and the Bhitari Bhandar with double locks were in charge of the Raja of Puri who was the Superintendent of the temple. One key was remaining with the Raja, one with the Bhandar Nayak and the third key of the Bahar Bhandar with the Bhandar Mekap. In accordance with the provisions of Sri Jagannath Temple Act, 1954 (Section 15) safe custody of the Ratna Bhandar is now vested with the Sri Jagannath Temple Managing Committee.

Besides the income derived from the Satais Hazari Mahal and the Ekharajat Mahal the other important sources of income of the temple are the sums realised by annually leasing out the rights of what is known as Baje Mahals. The main Baje Mahals are the right to prepare and sell *nirmalya* inside the temple premises, the right to sell sweetmeats, the right to sell earthen lamps inside the temple; the right to collect money from the pilgrims at Rohini Kunda, Shri Gundicha Mandir and Paduka Kunda ; the right to sell flour and

Miscellaneous
Sources of
Income

87. Dr. H. K. Mahatab, *History of Orissa*, pp. 1461-62.

88. R. D. Banerjee, *Op. Cit.*, p. 300.

spices in the temple, etc. Among other sources of income mention may be made of the fees realised from the pilgrims for having their names inscribed on the stone floors of the temple enclosure, fees realised from the Sevakas at *sadhibandha* or first appointment, the sale proceeds of Kothabhoga Mahaprasad after *kheis* are distributed to various Sevakas. sale proceeds of the wood and cloths used in the cars, fees realised from *dhwajalagi* or for having flags and strips of coloured cloth hung from the temple tower, Parimanik or fees realised from the pilgrims for going near the deities beyond the time fixed for *sahanmela*, fees for using fans, fly-flaps or lighted torches before the gods, and other miscellaneous receipts. The temple runs a few transport buses for the convenience of the pilgrims and the tourists and has a dairy of its own which provide some additional income.

Receipts from *pindika* accounts for a substantial income to the temple. Whatever is offered to the deities on the Ratna Vedi either in the jars placed there or on the *simhasan* goes to the temple fund after paying a small share to certain Sevakas. In 1953 the income from *pindika* was Rs. 50,000 in cash, 102 tolas of gold and 700 tolas of silver⁸⁹.

The average income of the temple for three years in the first quarter of the present century was about Rs. 2,60,000 and the expenditure the same. The average annual income of the temple in a period of seven years from 1967-68 to 1973-74 is reported to be Rs. 19,68,105 and the average expenditure Rs. 20,17,519.

Pre-eminence
of Jagannath
in the Socio-
cultural life
in Orissa

Jagannath is held in loving adoration by the entire Hindu world. In Orissa Jagannath is not only adored, but forms a part and parcel of the social, religious and cultural ethos of the people. In the annual almanacs of Orissa the festivals of Jagannath find a pride of place and certain *tithis* or days of the month like Devasnana Purnima, Chitalagi Amabasya, Chandan Purnima, Herapanchami, Damanaka Chaturdasi, etc., are named after the festivals observed in the Puri Temple. The almanacs are considered valid only after they have been approved by the Muktimandap Pandita Sabha of the Jagannath temple. When the Lord goes to sleep for three months during Sayana Yatra all auspicious works like marriage, Upanayana (sacred thread ceremony), Naba Badhu Yatra (coming of the bride to her father-in-law's place), etc., are suspended. A vow taken in the name of Jagannath is too sacred to be broken. Marriage negotiations confirmed between parties by partaking of the *Mahaprasad* are not usually revoked. Even an Oriya does not die in peace unless a few drops of water

89. Record-of-Rights, Part IV, p. 20.

90-A. L. S. S. O' Malley, *Puri District Gazetteer*, p. 136.

soaked in *Mahaprasad* or *Nirmalya* are put into his mouth in the death-bed. The Hindu kings of Orissa considered Jagannath as the real ruler of the land and for this reason some of the kings refused to have their coronation performed. The mighty Gajapati kings of Orissa considered it a proud privilege to serve as the hereditary sweeper to Jagannath, and the same duty is still being performed by the Raja of Puri who sweeps the cars of the deities with a gold broomstick during the car festival. The poets of Orissa in the past invariably began their poetical compositions with invocations to Jagannath and a mass of literature and devotional songs have grown centring round Jagannath. The legend of Jagannath and Balabhadra fighting in the battle field of Kanchi to uphold the honour of his devotee King Purusottama Deva of Orissa has formed the theme of many popular poems, plays and stories in Orissa.

There were several Muslim invasions of Orissa in the past. At every invasion the first concern of the people of Orissa was to ensure the safety of their loving god, Jagannath. The Muslim or other alien rulers in Orissa, however, left no lasting impression on the social and cultural life of the people of Orissa. The Jagannath culture of the land was too deep to be uprooted. In the words of Dr. K. R. Quanungo, "Here in Orissa, Muslim armies no doubt overran the land ; but itself was totally helpless against its presiding deity Jagannath ; because Jagannath was not like the Somnath and Vishwanath idols housed in temples but a living god enshrined in the hearts of the children of the soil."⁹²

The spirit of tolerance and catholicity which are the basic tenents of the composite cult of Jagannath also form the basis of the social and cultural *milieu* prevailing in Orissa.

91. *Madala Panji*, Utkal University Publication, p. 27.

92. Dr. K. R. Quanungo, *Historical Essays*, p. 11.

APPENDIX I*

LIST OF FESTIVALS AND BESHAS

(i) Festivals

Snana Yatra—It is performed in the month of Jyestha (May-June) on *Purnima* or full moon day. The images of Jagannath, Balabhadra and Subhadra along with Sudarsana and Madanmohan are brought in a procession to *Snana Vedi* on the north-east corner of the outer enclosure of the temple. The deities are bathed with one hundred and eight pitchers of water taken from a well near the northern gateway, which is used only once in the year. Then the deities are dressed as Ganesh and worshipped. Snana Yatra is also known as the anniversary of the birth of Jagannath.

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

Maha Anasara or Navakalebara is performed when there are two months of Asadha which usually comes in a cycle of 12—18 years. A detailed account of Navakalebara is given separately

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

Ratha Yatra—The World famous Ratha Yatra or Shri Gundicha Yatra of Lord Jagannath takes place on Asadha Sukla Dwitiya, i.e., the second day of the bright fortnight of the month of Asadha (June-July). The cars of Jagannath, Balabhadra and Subadra are dragged along the Bada Danda or Grand Road to Shri Gundicha Mandir where the deities stay for a week. The

* Appendices I and II are based on the Report of the Special Officer appointed under Puri Sri Jagannath Temple Act, 1952; the Record-of-Rights compiled by him, and other texts.

return Car festival or Bahuda Yatra is performed on Ashada Sukla Dasami i. e., the tenth day of the bright fortnight. Thousands of pilgrims from all over India congregate at Puri to see the Ratha Yatra of Jagannath.

Herapanchami—When goddess Lakshmi goes to meet the Lord in Shri Gundicha Ghar (fifth day starting from and including Shri Gundicha Yatra).

Gundicha Ghar Navadina Yatra—The Nitis performed during the stay of the deities at Gundicha Ghar.

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

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

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

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

Jhulana Yatra—It is celebrated in the temple of Jagannath usually from the Shrabana Sukla Dasami up to Pratipada. Madanmohan, the proxy of Jagannath; Saraswati, and Lakshmi are placed on decorated swings in Jhulan Mandap and crowds of pilgrims congregate in the temple to see the festival. Different Mathas of Puri also celebrate this festival with great pomp and grandeur.

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

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

Krishna Janma—It is celebrated in the temple on the 8th day of the dark fortnight of Bhadraba. On this day ceremonies regarding

the birth of Lord Krishna are performed. On the next day *Nandotsaba* is observed and *Nitis* are performed indicating the celebrations made by Nanda for the birth of his son.

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

Satpuri Amabasya—The new moon day of Bhadrab. On this day huge quantities of sweets known as *Satpuri Tada* are offered to the deities.

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

Rekha Panchami or Risi Panchami—The 5th day of the bright fortnight in the month of Bhadrab.

Radhastami—The 8th day of the bright fortnight in the month of Bhadrab. On this day *Nitis* are performed by taking out *Shri Sudarsan* to the four *Ashramas*.

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

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

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

Indra-Govinda Puja—Bhadrab Purnima.

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

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

Dasahara—*Ayudha Puja*, and *Bijaya Dashami* celebrations are performed.

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

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

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

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

Prathamastami—The 8th day of the dark fortnight in the month of Margasira when Bandapana is done.

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

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

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

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

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

Magha Purnima —Gajauddharana Besha takes place on this day.

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

Benta or Sikar —This festival is performed on the 1st, 4th, 8th and the 12th day of the bright fortnight of Falguna. On these days the image of Dolagobinda is taken to Jagannathaballava

Matha which is known as the pleasure garden of Jagannath, and coconuts are struck with arrows by some Sevakas symbolising *mrugaya* or hunting of the Lord.

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

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

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

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

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

Pana Sankaranti or Mahabishuba Sankaranti —Special Nitis are performed in the temple on this day. The day marks the beginning of the Oriya new Year.

Chandan Yatra—The festival begins from Akshya Trutiya, i. e., the 3rd day of the bright fortnight of Baisakh and lasts for forty-two days. It is divided into two periods of 21 days each. The first period is known as 'Bahar Chandan' or Outer Chandan as during this period the images of Rama, Krishna, Madanmohan, Lakshmi and Saraswati are taken outside in procession to Narendra tank where they play in boat and enjoy various modes of worship. Some other deities from other shrines are also taken in the procession. In one boat Madanmohan, Lakshmi and Saraswati are placed and in another are placed Ramakrishna and Pancha Sivas. The boats are well decorated. The *Devadasis*

(temple dancers) sing and dance in the boats when the deities enjoy a cruise in the spacious tank.

The second period of 21 days is known as the Bhitara Chandana or Inner Chandana as during this period the festival takes place inside the temple and the deities play in the water on four occasions, viz., on the 11th day of the dark fortnight, on the new moon day, on the 6th and the 11th day of the bright fortnight of the month of Jyestha, when a consecrated cistern in the temple represents the Narendra tank.

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

Nrusingha Janma —Is celebrated on the 14th day of the bright fortnight of Baisakha when the image of Nrusingh is taken in a procession to Jagannathaballava where some *nitis* are performed and then the deity returns to the temple.

Shital-Sasthi —The 6th day of the bright fortnight of Jyestha. The images Dolagovinda and Pancha Pandava Siva are taken to the temple of Lakshmi where a ceremony is performed.

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

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

(ii) BESHAS (FESTIVE DRESSES)

Ganesh Besha .. On the Snana Purnima day the deities are dressed as Ganesh on the Snana Vedi. This is also called *Hati Besha*.

Suna Besha .. The deities are dressed in gold in the Car on the 11th day of the bright fortnight of Asadha after the return Car Festival is over. Suna Besa is also done on some other occasions.

- Banabhoji Besha, Kali-yadalana Besha, Pralambasura Badha Besha, Krishna Balaram Besha.** On the 10th, 11th, 12th and 13th day of the dark fortnight of Bhadrap respectively.
- Raja Besha** .. On the 10th day of the bright fortnight of Aswina.
- Radha-Damodar Besha** .. From the 11th day of the bright fortnight of Aswina to the 10th day of the bright fortnight of Kartika.
- Lakshmi Narayan (Thiakia) Besha, Bankachuda (Baman) Besha, Tribikram (Adakia) Besha, Nrusingha (Dalikia) Besha, Lakshmi Narayana (Raja Rajeswar) Besha.** On the 11th, 12th, 13th, 14th and full moon day of Kartika respectively.
- Nagarjuna (Parasuram) Besha.** On the 13th day of the bright fortnight of Kartika. This festive dressing of the Lord is occasionally done.
- Sadha Besha or Ghodalagi Besha.** From Odhan Sasthi to Basant Panchami in the months of Margasira and Pausa.
- Jamalagi Besha** .. From Basanta Panchami to Dola.
- Padma Besha** On any Saturday or Wednesday between the new moon day of Magha and Basanta Panchami.
- Gaja-Udharan Besha** .. On the full moon day of Magha.
- Chacheri Besha** .. From the 10th day of the bright fortnight of Phalguna to the full moon day except the 14th day.
- Chandanlagi Besha** .. For 42 days starting from the Akhyaya Trutiya day i. e., the 3rd day of the bright fortnight of Baisakh.

APPENDIX II

LIST OF THE MAIN NIJOGAS

1. **The Raja of Puri**—He is the Adya Sebaka or the foremost Sebaka of Jagannath. He performs *cherapanhara* or sweeping of the three cars with golden broom stick during the Car Festival and performs certain other duties during Chandan Yatra, Snana Yatra and Dola Yatra. He was the hereditary Superintendent of the temple and is at present the Chairman of Shri Jagannath Temple Managing Committee under the provisions of Shri Jagannath Temple Act, 1954.

2. **Mudiratha or Mudirasta**—He officiates for the Raja in *cherapanhara* and other functions in case the Raja is unable to perform them due to some reason or other.

3. **Chatisa Nijoga Nayak Patajoshi Mahapatra and Bhandar Nayak**—He used to enjoy vast powers in the past and had the key of the Bhandar with him till 1930. He is to execute all orders of the Temple authorities and to see that all the Sevakas do their duty properly. Performs 'Sari Bandha' ceremony.

4. **Bhitarcho Mahapatra**—He is the first man to go for Dwrafita ceremony (opening of the doors) and to examine the seals. He checks the purity of the *bhog* offered.

5. **Talicho Mohapatra**—He seals the doors at night after *pahuda* (retiring to bed) and controls and checks the purity of the kitchen.

6. **Bhandar Mekap**—He remains in charge of Bahar Bhandar containing jewellery, etc. required for the daily use of the deities.

7. **Parichas**—Parichas were at one time managing the Temple. At present their work is reduced to holding of a gold cane at the *saka! dhupa patuar* and at certain other festivals.

8. **Deul Karana**—He keeps accounts of the Bhandar, Changada Ghar (wardrobe of the deities), transfer of Sevas (services) and distributes Parbani Khei.

9. **Tadau Karana**—He keeps accounts of the Bhandar and as Tadau informs other *sevakas* about the daily *nitis*. He is in charge of the *Madalapanji*, the chronicle of the temple.

10. Various other kinds of Karanas who keep accounts and distribute khei's.

11. **Charchait**—who makes *charcha* or sees that the *nitis* are performed regularly.

12. Brahmins or Purohit, including Deul Purohit who makes Ratha Anukula, Avisek, etc. Shri Bima'a Pujakas who perform Puja in 'Shola-Puja', and Shrotriya Bramhins who are deputed for Nabakalebar to work as Acharyas and to perform other ceremonies connected therewith.

13. Pujakas consisting of Puja Pandas who perform Puja and offer Naibedya to the deities. The Bada-Panda who is also a Puja Panda is appointed to see that other Puja Pandas perform their duties regularly.

14. Daitas—who work on special occasions like Snana yatra, Nabakalebar, Car Festival, Anasar, etc.

15. Patis—who work with Daitas, but being Bramhin Sevaks have got other special functions.

16. Duttas—who do 'Shrimukha Simhar' or paint the idols.

17. Khuntias of various kinds like Palia Khuntia, Behera Khuntia, Bilajaga Khuntia, Rukuna Haran Khuntia, etc. Their main duty being to give 'Manima Daka', and watch the deities.

18. Changada Mekap is in charge of the deities' clothes. There are other Mekaps like the Palia Mekaps who have specific duties to perform. Akhand Mekap is to light the Ratna Dip of the deities from Dwarafita to Pahada.

19. Padhiaris or Pratiharis—who guard the deities, go to call for Bhogas and are to look to the safety of the pilgrims.

20. Gochhikars—They belong to Pratihari class and watch Jaya-Bijaya Dwara.

21. Binakar—who plays on the Bina when the deities go to bed.

22. Bhitari Gayeni—who sings songs at the time of Pahada and at other festivals.

23. Samprada Nijoga, i. e., dancing girls who dance at the time of Patuar.

24. Madeli—who plays on Madal at the time of Patuar.

25. Sankhua—who blows sankha or conch shell with the Baijyantris (musicians).

26. Kahalia—who plays on Bije Kahali.

27. Ghantua and Ghanta Nijoga play on bell-metal gongs at daily rituals and on festivals.

28. **Amonia Chhatar**—Chhatar, Taras, Kalakanati Sevakas for carrying decorative umbrellas etc. at festivals.

29. **Gitagovinda Sevaka**—who recites Gitagovinda of poet Jayadev before the Lord at Chandan Lagi.

30. **Chakra Dihuri** and **Chamu Dihuri**—who carry masal (torches) at festivals.

31. The **Simharis** or **Pasupalaks**—who dress the deities daily and perform Abakash Puja.

32. **Suar Badus** (Bhog Saita Suar Badu, Behera Suar Badu) — who wash the Pokharia (floor of the inner sanctuary) several times, supply *khata*, *chauki*, etc.

33. **Patri Badu**—who supplies Puja Upakarans throughout the day.

34. **Garabadu**—who supplies water during Pujas and other Nitis.

35. **Sudha Suara** and **Anasara Sudha Suara**— who make preparations for the Pujas (*Pujatha* at Ballav Bhog, etc.)

36. **Muduli**—who is in charge of Puja utensils and other daily Puja Upakaranas and supplies them to Mekaps.

37. **Hadap Nayak**, **Bidia Jogania** and **Tambul Sevak**—who prepare and carry betel to the deities.

38. **Ghatuaris**—prepare and serve Ainla, Chandan and Mahadipa for daily and Parbajatra Nitis.

39. **Tulsia**—who supplies Tulsi leaves daily.

40. **Dayanamalis**—who supply scented flowers daily.

41. **Mahabhoi**—who supplies curd and other milk products.

42. **Pani-apat**—who supplies water required in the temple throughout the day.

43. **Balita Sevaka**—who supplies Arati Balita.

44. **Kumbhar Bishois**—who supply Handi, Kudua and other pottery required daily.

45. **Daudia**—who supplies rope to draw water from Sri Bimala Well.

46. **Malchul Sevaka**—who supplies Chul etc. for some festivals

47. **Mulia Suantia**—who supplies Katha Pidha etc.

48. **Joganias**—for Kotha Bhog, Parbajatra and Ballav, and Bahar Deuli to carry articles and Ballav and supply at required places.

49. **Biman Badus**—who carry all Bije Bimans, etc.

50. **Chapa Behera and Dalais**—who prepare Chapa (barges).

51. **Rath Bhois** who work and supply labourers for the construction of the cars.

52. **Kalabethias**—who drag the cars.

53. **Karatias**— or sawyers who work for car construction.

54. **Tamra Bisoi**—who works as copper-smith during Car festival.

55. **Chitrakaras and Rupakaras**—who prepare Pratimas (images) and colour them for the decoration of the cars, etc.

56. **Ojha Maharana**—who works as blacksmith.

57. **Ratha Dahuka**—who sings on cars.

58. **Banua**—who supplies fire-works when required.

59. **Chaka Apsar Sevakas**—who take charge of Chaka Apsar from the tailors at the time of Anasara.

60. **Mandani**—who ties Chandua (canopy) when required.

61. **Koth Suansias**—who work as labourers to prepare huts, Chamundias, etc. at festivals.

62. **Suna Goswami**—who draws water from Suna Kua on Snana Purnima.

63. **Darajis**—who stitch clothes, Chaka Apsar, etc.

64. **Pataras**—who prepare silk ropes, etc.

65. **Badhais or Carpenters**—who work for cars and Chapas (barges).

66. **Panikunda Sevaka, Lugadhua and Mahasethi**—who washes the deities' clothes.

67. **Bania**—who prepares and repairs ornaments.

68—70. **Badu, Tatua and Patar Bandha**—who work in sending Tat to Raja Superintendent.

71. **Mukha Pakha'a**—who prepares tooth-sticks for the deities.

72. **Khatuli Sebaka**—who puts Khatuli for Abakasha Puja.

73. **Darpania**—who supplies Darpan (mirror) and also clears the utensils of the deities.

74. **Baidya** or physician who gives medicine to the deities during Anasara.

75. **Jyotisha** or Astrologer who daily reads out *riti*s, etc. before the Lord at Abakas Puja time.

76. **Chunaras**—who serve for Garuda.

77. **Lenka**—whose duty is to call the Sevakas.

78. **Pradhani**—who calls the Pandas and performs other duties as well. He distributes *khei* at Mukti Mandap.

79. **Paiks** with their heads **Dalei** and **Dalabeheras** stay throughout the day and night and work according to the orders of the Temple authorities.

80. **Temple Police**—who guard the Temple.

81. **The Mahasuaras**—who take the first 'Chheka' to the panti.

82. **Suars** of various kinds known by different names according to the nature of their duties who cook and prepare Bhoga, like Badu Suar, Pitha Suar, Tuna Suar, Thali Suar, Amalu Suar, Bindua, Pagua, Analu Toli; Tola Badu and Tola Bati, i. e., who show light.

83. **Rosha Amina** and **Rosha Paika** who watch and supervise kitchen.

84. **Handi Jogania**—who supplies pots for Bhogas.

85. **Bahar Deuli Suars**—who cook in Shri Laxmi's Rosha.

86. **Rosha Kotha Bhoga Pania**—who supplies water to kitchen, etc.

87. **Paniki Pata**—who prepares and dresses vegetables.

88. **Rosha Nikap**—who prepares Gandhan articles like ginger, etc, and distributes ghee to some Sevakas.

89. **Chaul Bachha**—who cleans the rice to be cooked.

90—92. **Chunamunda Samartha, Birimunda Samartha** and **Biribuha Samartha**—are those who supply rice and flour ; grind and paste black gram, and carry them.

93. **Panti Badus**—who carry Chekos.

94. **Biduas**—who make Muthmal or Chekos ready.

95—98. Dho-Pakhalia, Gobar-Pania, Angarua and Rabadia—who wash and clean the kitchen and Chulis and supply water for the purpose.

99. Sabut Nijog—who have Seva on Amabasya days at Swargadwara.

100. Bentabindha Paika—has Seva at festive Nitis.

101. Mudra—who puts Mudra at the time of putting seals.

APPENDIX III

LIST OF MATHAS

Name of the Matha	Type, Sect (Sampradaya)
Abadhuta Matha	.. Modern
Arjunadas Matha	.. Gouda Madhava
Angira Ashram	.. Angila *
Achyuta Matha	.. Goudiya
Bada Santha	.. Ramanuj
Bada Matha	.. Khairata
Bada Akhada	.. Pancha Ramanandi
Bada Oriya	.. Ati Badi
Bauli Matha	.. Nanakpanthi
Balaram Kota	.. Ramanandi
Bada Chhata	.. do.
Bada Jhadu	.. Angila
Balagandi Matha	.. Ramanandi
Baba Bramhachari Matha	.. Gouda Madhava
Bali Babaji Matha	.. do.
Bagha Akhada	.. Pancha Ramanandi
Bada Tarala	.. Madhwa Gaudeswar
Bankimuhan Matha <i>alias</i> Padmacharan Das Matha	.. Atibadi
Bisakha Matha	.. Gauda Madhava
Bharati	.. Adwaita
Balabhadra Chhata	.. Madhwacharya
Chhauni	.. Ramanandi
Chaulia Matha	.. Gouda Madhava

* Rajangila or Angila type of Mathas were established under royal patronage,—
Dr. K. C. Mishra, *The Cult of Jagannath*, p. 232.

Chikiti Matha	..	Nimbarka
Chakratirtha Matha <i>alias</i> Pandit Matha		Ramanuj
Sri Ram Das Matha	..	do.
Dasavatara Matha	..	Ramanandi
Dampara Matha	..	Gauda Madhava
Dagara Matha	..	Angila
Dukhishyam Baba Matha	..	Abadhuta
Emar	..	Ramanuj
Falahari Matha	..	Abadhuta
Gangamata Matha	..	Goudiya
Gandharva Matha	..	do.
Gopal Tirtha	..	Adwaita
Gour Kishore Jew Matha	..	Goudiya
Goswami Matha	..	do.
Ghumsar Matha	..	Ramanandi
Girinaribanta Adwaita Bramhashrama		Adwaita
Haladia Matha	..	Gouda Madhava
Haridas Thakur Matha	..	Goudiya
Hati Gurudeva Matha	..	Ananta Sampradaya
Hati Akhada Matha	..	Ramanandi
Haridakhandi Matha	..	do.
Jagannathaballava	..	Vishnuswami
Jagannath <i>alias</i> Patitapaban Matha	..	Ramanandi
Jayapur Matha	..	Khairata
Jagata Mohini Matha	..	Ramanuj
Jatia Babaji Matha	..	Gouda Madhava
Jena Matha	..	do.
Jejeram Matha	..	Ramanandi
Jhanjapita	..	Goudiya

Jeer Swamy	.. Ramanuj
Jogada	.. Modern
Kabir Chaura	.. Kabirpanthi
Kalitilaka	.. Goudiya
Kadali Patuka	.. Angila
Kataki Matha	.. Ramanuj
Kanasa Matha	.. Gouda Madhava
Krupa Samudra Matha	.. do.
Kausalya Das	.. Ramanuj
Kunja Matha	.. Goudiya
Kothabhoga	.. do.
Labanikhia Matha	.. Angila
Languli Matha	.. Dasanami
Lunia Chowdhury	.. Goudiya
Mahiprakas	.. Brahmachari
Mangu	.. Nanakapanthi
Malei Matha	.. Angila
Mahaprabhujike Baithaka	.. Ballavakula
Mahibiria Matha	.. Ramanuj
Mani Rama Matha <i>alias</i> Kapudia Matha	Ramanandi
Nandini Matha	.. Goudiya
Naga Matha	.. Ramanandi
Narasinghachari Matha	.. Ramanuj
Nebal Das Matha	.. do.
Narayan Chhata Matha	.. Goudiya
Nirmohi Akhada	.. Pancha Ramanandi
Nua Matha	.. Ramanuj
Nima Akhada	.. Pancha Ramanandi
Nirbani Akhada	.. do.

Niranjana Chhata	.. Aghorapanthi
Nidhi Das Matha	.. Goudiya
Nandi Matha	.. do.
Omkarnath Sitaram Das	.. Gouda Madhava
Paramananda Das	.. Goudiya
Punjabi Matha	.. Ramanandi
Purana Sava Matha	.. Angila
Poda Matha	.. do.
Pipalayana <i>alias</i> Papudia Matha	.. Ramanandi
Shri Purusottama Matha	.. Goudiya
Ramakrishna	.. Modern
Ramji Matha	.. Nimbarka
Radhavallavi	.. do.
Radhakanta	.. Madhwa Goudeswar
Raghab Das	.. Ramanuj
Ramanuja Kota	.. do.
Ranganaikachari	.. do.
Rima Chhatra	.. Khairata
Rani Matha	.. do.
Runi Matha	.. Goudiya
Ramakrishna Matha	.. Dashnami Sannyasi
Sankarananda	.. Dandi Sannyasi
Sankaracharya or Bhogabardhan	.. do.
Samadhi Matha	.. Ramanuj
Sanachhata	.. do.
Sana Jhadu	.. do.
Satalahari	.. Ati Badi
Satasasan Giridhari Matha	.. do.
Sisu Matha	.. Ukalija Vaisnava

Siddha Matha	.. Ramanuj
Sitaram Kota	.. do.
Sidhabakula Matha	.. Goudiya
Sidha Bramhachari Matha	.. Madhwacharya
Suna Goswami	.. Goudiya
Sundar Das	.. Pancha Ramanandi
Sivatirtha	.. Adwaita
Sana Oriya Matha	.. Ati Badi
Swargadwara Chhata	.. Ramanandi
Surangi Matha	.. Goudiya
Sana Tarala <i>alias</i> Radha Krishna Matha	do.
Satyaprakas	.. Modern
Sana Santha	.. Gadua Madhava
Trimali	.. Ramanuj
Torani Chhatra Matha	.. Ramanandi
Tota Gopinatha	.. Goudiya
Uttara Parswa	.. Ramanuj
Vania Chhatra	.. Khairat
Venkatachari	.. do.
Vrugu Ashram	.. Angila

This account of the Mathas at Puri is based on the information collected from the Office of the Commissioner of Endowments, Orissa; Various Mathas, and the list of Mathas given by Dr. K. C. Mishra in his work, *The Cult of Jagannath*. The list is not exhaustive.

SUPPLEMENT II

NABA-KALEBAR OF 1969 AND THE CAR FESTIVAL

BY

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There is so much of confused notion about Naba-Kalebar that I propose to set down what exactly is happening in the year 1969 at least for record for the future.

The year in which the body of Jagannath will be changed is fixed by the Astrologers. It is a year when there are two months of Asharh. The lunar month being a little less than 28 days and the solar month being 30 days, to bridge the gap of nearly a month every year, astrologers sometimes prescribe two months instead of one. In this way they preserve approximately the season in which lunar festivals are held, so that people who can easily follow the changing phases of the moon can have the festivals approximately in the same season every year. In 1969, there are two Asharhs, from the middle of June till the middle of August, instead of being from middle of June to middle of July. The car festival of Lord Jagannath which falls on the second day after the new moon of Asharh comes this year on 16th of July.

Naba-Kalebar which literally means new body is made out of a newly cut Neem tree and will last till the next Naba-Kalebar which may come from 12 to 18 years from now.*

A notion which is widely held is that the tree which is cut this year will be kept for the next Naba-Kalebar and that the Naba-Kalebar of this year will be made out of the wood which was cut during the Naba-Kalebar of 1950. This is a wrong notion. The tree which has been cut on the 16th of May, 1969 will be the Jagannath who will appear for public view on the day of Netrotsab on 15th of July, 1969.

The ceremony of Naba-Kalebar starts on the day a party of priests go in search of Daru, i. e., the tree. This year it started on 28th of March, 1969, the 10th day after the new moon of Chaitra. The journey is known as Bana-Jatra. The party which went out consisted of 28 Daitas, 1 Pati Mohapatra, 4 Bramhin priests, 4 Viswakarmas (carpenters), 5 members of the temple police, 1 Lenka carrying the Sudarsan Chakra (the wheel emblem of Vishnu), 1 Kahalia (bugler), 1 Deula Karan

* The Naba-Kalebar of this year (1977) came after 8 years.

The 10 signs are:

- At least 5 of these signs must be there before a tree is selected. At Champajhar the tree had the following signs:—

2. It had two of the sacred signs, i. e., the wheel and conch-shell clearly visible on the bark.
3. It branched in threes.
4. There was an ant-hill at the foot of the tree.
5. There was no bird's nest.
6. 3 cobras had been seen coming out of the ant-hill.
7. It was a very old fat tree with a girth of 11' at ground level and free of branches up to a height of 12'.
8. There was no creeper or parasite.

Location of Darus

Jagannath's Daru stood on Plot No. 928 belonging to Gobardhan Bramha in village Champajhar of Puri district which belongs to the Ekharajat Mahal, the landed property of Lord Jagannath.

Balabhadra's Daru was found on Plot No. 1285 at village Bhakarsahi, hamlet Gada Chari Pada, in Balipatna Police Station of Puri district belonging to Keshab Chandra Patra.

Subhadra's Daru was found at village Kanhupur in Police Station Govindapur in Cuttack district on Plot No. 254 which is Gochar (belonging to the whole village).

Sudarsan's Daru was found at village Balara near Banamalipur in Police Station Balipatna of Puri district.

After the Daru has been located, Homa is performed until the auspicious day for cutting it. At Champajhar it lasted for three days and cutting of the tree started in the afternoon of the 16th of May, 1969. Crowds collected during this period, causing sanitation and law and order problems for the authorities. Although it is laid down in Sankha Puran that "Swarupam Ba Arupam Ba Napashyet Chhedan Abadhi", that is, people should not see the Daru before it is cut, the rule was not known to the people and no body told them to desist from visiting the Daru. Crowds not only collected but started chipping off bark inspite of the priests trying to dissuade them.

The cutting started at 3 p. m. on the 16th May, 1969. Biswanath Pati Mohapatra (of Bidiyapati family) first touched the Daru with a golden axe. Then Daitapati Rajkishore Das Mohapatra touched it with a silver axe. Then the 4 Viswakarmas (carpenters) started cutting. They soon got tired and wanted the help of the villagers which was at the beginning not forthcoming. Later they came forward and helped.

During the Naba-Kalebar of 1950, Balabhadra's Daru was found at Jalalpur near Kakatpur in Puri district. The owner was a Mohammedan who first refused to give it. But his wife not only gave permission to take the Daru, but engaged men to cut it and entertained the whole party during the few days they stayed at Jalalpur.

The wheels of the cart on which Jagannath's Daru was carried was made out of the tamarind tree which stood near the Daru at Champajhar. The wheels were like disc wheels without spokes.

The Darus have been shaped into the four deities in secret. Perhaps it is not generally known that the Devadasi system prevails in the Puri temple. A Devadasi sings before the deities before the doors are closed for the night. While the Darus are being shaped in a closed room, the Devadasis sing outside the closed door and live on Havisanna during that period as if they are in mourning. On 13th June, the inner contents of the deities were transferred from the old bodies into the new bodies and the old bodies were buried at a place inside the temple precincts called Koili-Baikuntha. The Daitas who removed the inner contents of the old deities to the new were selected on 28th March, 1969.

Actually there were 4 deities who got new bodies. They were Jagannath, Balabhadra, Subhadra and Sudarsan. According to traditional belief the person who transfers the Bramha or the inner contents of Jagannath dies soon after performing the ceremony. Rama Chandra Pati Mohapatra, aged 76, transferred the Bramha of Lord Jagannath at the Naba-Kalebar of 1969.* The transfer of the inner contents was done in a closed and locked room with the Daita blindfolded and hands wrapped in cloth so that he could neither see nor feel what he was transferring. The selection of the 4 Daitas was made by the 28 families of Daitas in consultation with their elders. When the transfer of the inner contents was completed all the Daitapatis of Puri started a period of mourning as if a close relation had died. They observed this period of mourning for 11 days and on the 12th day 8,000 persons were fed for which contributions were received from many sources. The food was cooked in the temple kitchen.

While the Daitas transferred the inner contents of the deities prayers (Archana) were offered by a Pati Mohapatra who is a Brahmin. All the ceremonies after the bathing festival (Snana Jatra on full-moon of Jestha which this year fell on 31st May) up-till Netrotsab (the day before the car festival, that is, on 15th July) are secret. The period is called Anasar.

* It is reported, Rama Chandra Pati Mohapatra died in 1972, three years after performing the ceremony.

The next stage is covering the wood with silk. There will be several layers of silk pasted on the body and then a Chitrakar (painter) will paint it to become the deity. In other words, what is visible to the public is the painted silk which has been pasted on the wood.

CAR FESTIVAL

As in previous years the timber for building the cars came from Daspalla, an ex-princely State of Orissa which is traditionally the donor of the timber for the car festival of Puri. After the integration of the State with Orissa in 1948 the Government of Orissa honoured the traditional commitment and directed the Divisional Forest Officer of Daspalla to despatch the annual requirement of timber in good time. This year the timber was floated down the Mahanadi, Kathajori, Bhargavi, and landed 3 miles from Puri. According to the temple manager the size of the timber has been gradually getting smaller, so that it has to be supplemented by purchase from the market. The entire timber is of Sal (*Shorea robusta*) which remains strong and hardy even though it may crack on loss of moisture. The fact that the size of the timber is diminishing shows depletion of the Sal forests of Daspalla which needs special preservation for honouring the traditional commitment of supplying timber for Lord Jagannath's car festival.

The building of the cars started on the date of Akhaya Trutiya (on 19th of April 1969). The carpenters are hereditary Jagir holders, but on account of partition and sale of Jagirs they cannot render full free service which they did before. Now they have to be paid concessional wages of Rs. 3.25 per day per head.

The size and dimension of the cars has remained unaltered. The size of the car of Jagannath being 45' high and 45' square at wheel level. The wheels are 7' in diameter for all the cars and the number of wheels prescribed is 16 for Jagannath, 14 for Balabhadra and 12 for Subhadra which will remain unaltered this year. The covering of the cars used to be woollen previously. But for want of sufficient woollen material Markin cotton cloth is now being used. The Markin is dyed and dried before it is used on the cars. The colour of the covering is as follow:—

Jagannath	.. Red and golden
Balabhadra	.. Red and green
Subhadra	.. Red and black

The cars of the deities have their own names. The Car of Jagannath is called Nandighosa; those of Balabhadra and Subhadra are called Taladhwaja and Devadalana respectively.

The number of ropes used for pulling each car is 4. Occasionally a 5th rope is tied when the car goes off the middle of the road and has to be steered back to it.

The cars travel a little more than a mile and a half. The exact distance between the gates of Jagannath Temple and Gundicha Temple where the deities will be taken for 8 days being 8,327 ft.

From the date of the full-moon of the bathing festival till the deities return from Gundicha Temple, this year, from 31st May till 24th July, the deities remain in charge of Daitas who are supposed to be the descendants of a Savara Princess who was married to a Brahmin youth called Vidyapati.