

ORISSA STUDIES PROJECT NO. 14

**LORD JAGANNATHA
IN INDIAN RELIGIOUS LIFE**

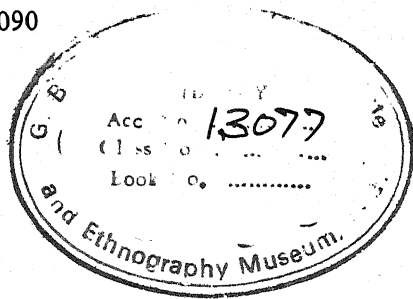
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Introduction

THE present volume originally captioned "Jagannatha-worship, at Puri" written by Bulloram Mullick and published in 1892, is now edited with an introduction by Dr. H. C. Das and reprinted by Kalyani Debi, Calcutta under the title of "Lord Jagannatha in Indian Religious Life", and another book published by her entitled "Bhakti Movement in Orissa". The book is a fine piece of treatise in the shape of a travel account presented to the readers at a time when there was no railway link to Puri nor a surfaced road with bridges over the rivers. It was, therefore, not a mean task to travel a long distance by bullock cart through ups and downs and against hazards. It is not definitely known the original place from which Mr. Mullick started his pilgrimage though the book begins with journey from Cuttack with a group of persons.

The book begins with a journey from Cuttack by bullock cart in the later part of October, a suitable time for pilgrimage to the holy shrine of Jagannatha. The author describes the sandy bed of Kathajodi river and stinging heat unbearable during their journey and speaks of *sarais* or inns on the road for food and shelter of the travellers and shady trees on each side. The first halt at Baliana on the bank of Kuakhai river reminds him of the story of Rama's killing Bali, the king of Kiskindhya, the curse of Tara to Rama for

unfair combat and killing of her husband resulting the conjugal unhappiness of Rama in the later part of his life. The place on the old Jagannatha road has religious significance and antiquarian importance. An image of Gopinatha recovered from the river Kuakhai is worshipped here. As one proceeds on the old road towards Bhubaneswar one finds the remains of a pillared bridge on the Gangua rivulet built during the Ganga period. A couple of hours journey from Baliantha brought the party in complete sight of the temple town of Bhubaneswar. "Here the natural scenery was grand and glorious. The spot was gentle elevation from the Puri Road, on the summit of which stood the famous shrine. And no better spot could have been chosen. It bristled with innumerable temples which appeared to us from the road to be in a dilapidated condition. But the fact itself was nevertheless significant, viz., that in an ancient epoch of the religious history of the Province, Bhuvaneshwara was a citadel of Hindu faith".

The chapter two begins with their journey from Bhubaneswar by the same bullock cart. It was again a difficult task to cross the sandy bed of Bhargavi river. After a few hours journey the party reached Sardeipur Bungalow located in the junction of two streamlets connected by roads to Puri and Bhubaneswar and overshadowed by hill ranges in the west. The place was quite enjoyable for its scenic beauty. The hillocks reminded him they hey-day of Buddhism and the religious

activities of Buddhist recluses residing in the rock-cut caves. Gone are the days of Buddhism but the caves and archaeological remains stand as lone witness to communicate to the posterity the tenets of the religion and sanctity of the places. The party proceeded from Sardeipur to Pipli, the famous centre of applique works. It is clear from the account that Pipli earned name and fame for this special type of cotton fabrics. The party took shelter in the Mukundar bungalow for the night.

In the next morning the party moved in the religious mission in the same bullock cart. Here the author intensely depicts himself as a devout devotee of the Lord and the efficacy of Hindu religion which is pre-eminently a religion of love. "It is the love of a mother or of a friend or of a chaste Lover, if you understand him aright. Bhakti or devotional love and esteem is the where with of a reunion with the divine Mother". He believes in *sajujya*, the state of absorption into the supreme Being. The other states of spiritual bliss of Hindu religion are *samipyā* (nearness), *salokya* (living in the same region), and *sarupya* (likeness). If one, however degraded or fallen to any extent enjoys such spiritual bliss if one is devoted to the supreme spirit. As the mist cleared up and day light illumined in the east like a chaste devotee of the Sun he exuberantly chanted "that divine and incomparably greater light which illumines all, delights all, from which all proceed,

to which all must return, and which alone can irradiate our intellects”.

The party reached Satyabadi, famous for the shrine of God Sakhigopal. After a tiresome and hazardous journey the members of the group, particularly the ladies brightened up at the sight of Satyabadi shrine, thinking that their Cherished Lord Jagannatha is not far off. The author describes lucidly the temple of Sakhigopal and the numerous gods and goddesses of the Hindu pantheon now worshipped in the temple complex. Here he witnessed the syncretism of sectarian creed like Vaisnavite, Sakta, the Ganapatya and Saiva, the central figure of worship being Sakhigopal, an incarnation of Visnu.

While offering *Puja* to Gopalji in the temple the author while expressing his intense devotion describes the deplorable condition of the management. The dark cella visible during day time with the flickering of the lamp only was extremely inconvenient for the visitors. “Sceptical people confound the dark environment with the stygian. It is freely bruited that darkness is ignorance, superstitions and hellishness. The temples are dark inside, say they, because its objects is to handicap the devotee with a sense of false solemnity. To the Hindu devotee such sentiments are extremely offensive. In Hindu spirituality blackness and darkness are identified with awful solemnness of chaos. Krishna, Kali and Linga are all of black colour and the household Sila-Saligrama is a black routundity”.

The shrine of Sakhigopal has a strong legend and a continuous history. The popular legend spread from the time of Purusottamadeva (1466-1497 A.D.) relates that the monarch brought Ratna simhasana and the images of Sakhigopal and Ganesa from Vidyanagar or Vijayanagar as a mark of victory over the kingdom. The icon of Sakhigopal is stated to have been first installed at Cuttack, the capital of the then Kalingan empire. This fact is attested by Sri Chaitanya Charitamrita. According to a Jagannatha temple stone inscription of Purusottamadeva, the place in Varanasi Cuttack where the shrine was installed is known as "Gopalapriya Jagati". Sri Chaitanya on his way to Sri Jagannatha paid reverence to the shrine. During the attack of Kalapahada in 1568 the image was shifted elsewhere and re-installed by the king Sri Ramachandradeva in the Khurdah fort. There also the image could not be worshipped safely on account of Mughal attack. As a result, the icon was shifted to Rathipur fort and worshipped in a newly built temple. The fate of the image was more disastrous when Takki Khan, the Mughal subadar attacked Rathipur. The image was once again brought to Kantalbai on Chilka. Thanks to the Maratha for their invaluable service in bringing back the image to Satyabadi and finally installing him in a temple which still exists today.

The contention of the legend that the image was brought from Vijayanagar as a trophy appears

to be confusing in the sense that an imported cult cannot have a strong background in the religion all of a sudden. Sakhigopal to my mind appears to be the patron deity of the Orissan monarchs and is carved out in Orissan style with traditional iconographic features of Gopinath.

However, Sakhigopal, on account of its wide celebrity and popularity is closely associated with Orissan religion, legends and history. The present image may be attributed to the post-Jayadev period and since then he has occupied a conspicuous place in our religion.

The pilgrim party left Satyabadi in the same afternoon after traversing a distance of fourteen miles. As the cavalcade nears Srikshetra the concourse of pilgrims increased in number. However, the party entered the holy town at 10.00 p.m. The joyful chorus of '*Jagannatha Swami ki Jay*' and the roaring of the sea brightened up their faces quite jollily and all of them jumped out of their cart to walk on foot to the great temple of Jagannatha. They were overwhelmed with joy at the sight of the supreme Lord and exclaimed in utter devotion, "Behold now us ! men, women and children—all in posture humble and repentant, before the supreme Lord, in dire need of his grace and mercy ! Our hearts were full, tears trickled down our eyes. We felt we were in the midst of a great want-removing place, but we did not know which want of ours required removal first.

Such is the soul's longing ! Such is her innate constitution" !

While visiting the temple of Satyabadi and Srimandira at Puri the author did not forget to note the tyranny of the Pandas (local priests) who are 'thirsty like leeches'. In this connection he describes the tout behaviour of the pandas in Kalighat, Baidyanath, Brindaban, Benaras and their extortions in extracting money from the pilgrims. He speaks of their awfully rich condition and their addiction to vang and opium.

The brilliant sight of sunrise on the sea finds description in a nice manner. To him the sunrise which he never saw in such a circumstance appeared to him the evolution of life from out of darkness, a typical phenomenon of the creation.

The author now proceeds with the pilgrims party for a *darsan* of the temple and the Lord. Here he tries to touch upon the temple complexes beginning from the lion's gate, Sun pillar (Aruna stambha) to the sanctuary. Probably due to his ignorance and paucity of time he failed to describe in detail all the shrines located within the complex of Srimandira. This needs a more elaboration.

The sacred complex of Lord Jagannatha at Puri consisting of the Srimandira and numerous temples and shrines of Brahmanical pantheon, represents the crystallised and accumulated experience of several hundred years of temple building activities, the religious zeal and fervour of the Oriya people.

The temple complex, located within the vast compound measuring 665 ft. × 640 ft., on account of the stately appearance of the shrines associated with the subsidiary temples and shrines of various gods and goddesses, its elegant and graceful carvings, its effective treatment of light and shade, its sanctity and above all the majesty and dignity of its conception, occupies a very prominent position among the notable and magnificent monuments ever created by man in India. Every temple in the complex proclaims its individuality in architectural application but at the same time is assimilated in the whole complex in such a masterly harmony that the result appears to be an ordained and convincing uniformity. The white brilliance of the temple on the surf-beaten shores of Puri earns the appellation of white Pagoda, whereas the Sun temple at Konark, a structure begrimed and deemed by the passage of ages, earned for it the name of the Black Pagoda from the 17th century European sailors who must have seen it from the sea. Standing on a raised hillock within the vast compound much above the ground level the temple of Jagannatha presents a commanding appearance, its soaring *deula* providing an imposing landmark across the low-lying countries for many miles around. Percy Brown, an eminent authority on Indian Architecture, is of the view that the elevated position of the Nilachala suggests the existence of some more ancient monuments. However, this magnificent temple is perhaps one of the

grandest achievements of the Kalingan school of art and architecture and the supreme climax of a continuous evolution and development in the art of temple architecture.

Apart from the architectural maturity and artistic grandeur the sanctuary bearing the Pauranic appellations of Nilachala, Purusottama Kshetra, Shree Kshetra or Puri is one of the most sacred centres of the Hindu world drawing myriads of devotees. The enigmatic and all-pervasive cult of Jagannatha assimilating in its fold the quintessence of all India religions has been the cult of great veneration since time immemorial. No other cult or sanctuary in India can claim to have such wide celebrity, abiding publicity, and ungrudging faith and unstinted devotion of devotees and a deep and lasting influence on the culture of the State in particular and the country in general as the cult of Jagannatha. The Nilachala which has been described in the Mahabharata as the *vedi* (or the raised platform of the temple) on which the temples are situated is considered equal in sanctity as the image itself. "Puri has a pan-Indian influence, people from all parts of India resort to this place to worship the deity and to *dei perchance*, being lulled to their last sleep by the roar of the eternal ocean. Puri is considered by some to be the most sacred place in India, even more sacred than Benaras. There is no doubt, that the sanctity of the place is dated anterior to the growth and rise of Buddhism ; but it must be admitted here that

Buddhism has brought an immense change in the details of worship and religious rites”.

The sanctity of the place and myriads of legends connected with the Kshetra and the cult have been lucidly alluded to in the Utkal Khanda of the Skanda Purana, Brahma Purana, Narada Purana, Padma Purana, Kapilasamhita, Niladri Mahodaya etc. Srikshetra being strong in tradition has greatly enriched the literature in Oriya, Bengali, Hindi, Telegu and in other languages. On account of its religious significance many eminent savants have been attracted to the Kshetra. The notable among them are Sankaracharya, Ramanuja, Jaya deva, Sri Chaitanya etc. The greatly contributed to the evolution of the religious rites of the temple.

The construction of the present temple of Jagannatha which is the main shrine in the Kshetra is attributed to Sri Chodaganga Deva, the first emperor of the Ganga dynasty who is also credited with the construction of Vaisnavite temples at Mukhalingam, Srikurmam and Simhachalam. The literary and other corroborative evidences prove beyond doubt that the existing temple was built on the ruins of an earlier one. It is relevant to mention that in Orissa, upto the 10th century A.D. Vaisnavism occupied a relatively subordinate position. It existed in this part of land on a narrow basis and did not enjoy full royal favour and patronage. The active support of Vaisnavism by Sri Chodaganga Deva and the construction of the

Jagannatha temple marked a decisive change in the religious history of Orissa. Chodaganga could thus accomplish in Puri a very important religious task which his Somavamsi predecessors had failed to perform. It will not be out of place to mention that the throne of Kalinga occupied by Chodaganga Deva was not a bed of roses. He was encircled by turbulent enemies on all fronts. He was fully engaged in defending his newly acquired vast empire, which was threatened by the ambitious Kalachuri King Ratnadeva II whose inroad into the empire could be checked with great difficulties. He had to fight the Cholas in the southern border of Kalinga. The northern border was threatened by the Palas and Muslims. For effective administration of the vast empire and effective control of the borders, Chodaganga shifted his capital from Kalinganagara to Varanasi kataka (the present Cuttack town), the centrally strategic point of the dominion. Having been able to protect the country from the external aggression and internal dissension, he began the construction of the Purusottama temple. The construction of the great temple was considered expedient as a consolidating factor in internal administration. As a result of this noble venture the diverse religious elements commingled in the cult of Jagannatha which sprang up from this time onwards as the main tutelary deity of Vaisnavism and the *Rastradevata* of the Kalingan empire.

According to Dasgoba copper plate of Raja

Raja III the temple construction was completed in 1198 A.D. But the inscriptional statement does not appear to be plausible as Chodaganga Deva died in 1178 A.D. If the year 1197 A.D. is considered to be the year of completion of the temple we are inclined to believe that it was done by Ananga Bhimadeva (1190-1198). Puri sprang up as the greatest centre of religion and culture in eastern India from the time of Chodaganga, the founding father of Ganga dynasty. "This mighty monument is great not because of its huge structure alone which has stood the ravages of time and men for centuries mocking at their futile attempts to destroy it, but because of its having been the centre of the culture, civilization and religion of Orissa for all these centuries. Jagannatha occupies unique position in the cultural and religious life of the Oriya people".

The sky-kissing temple of Lord Jagannatha is made up of four adjuncts such as the *Vimana*, the *Jagamohana*, the *Natamandapa* and the *Bhogamandapa*. The last named two structures were a later addition possibly during the time of the Gajapatis. The ground plan of the great tower is a square of 80' with a height of 192 ft. The temple is of the *Pancharatha* type having a curvilinear tower rising above all other monuments of the area. Due to heavy plaster on the exterior the scholars had wrong notion that the outer walls were devoid of sculptural decoration. The removal of plaster recently by the Archaeological Survey of India

(up to the Bada so far) has brought to light the rich sculptural art of the temple, superior in beauty and finish to that of the Lingaraja temple at Bhubaneswar. The exposed portion reminds us that Orissan architecture then continued to be a moving art. The figures in the *Vimana* exposed so far comprise of the lion figures standing over crouching elephants, horse and elephant procession, Astadikpala figures conspicuously placed in the respective directions, the figures of adult Krishna, various socio-cultural scenes, erotic panels flanked by the floral, geometric and animal motifs, bespeaking the artistic glamour of the Ganga epoch. The Jagamohana, also *pancharatha* in plan (80' square on the ground plan) is a *pidha* type standing on the same plinth as the *Vimana* with a height of 120 ft. The scrolls and motifs have been filled up with lime plaster in course of repeated repairs. The roof of this structure is supported by a number of iron beams. The outer surface is profusely decorated with erotic scenes. The *Natamandira* and *Bhogamandapa* are supported by arches on pillars. Pyramidal in form these two structures with profuse ornamentation on the exterior add elegance to the sanctum. The dancing hall is almost a square room (69 ft. × 67 ft. inside), the outside measurement being a square of 80 ft. The *Bhogamandapa* is also a square building like the other three structures of the unit. It is 58 ft. × 56 ft. on the ground plan having richly sculptured plinth. The important sculptures depicted mainly

on this temple represent Krishna's life and activities like Dola Yatra, cowherd women playing with Krishna in the boat, his flute playing associated with cows, Krishna in various poses etc. The depiction of other divinities of Brahmanical pantheon in combination of scroll work, beaded tassel, the decorated pillars highlight the Krishna aspect of Lord Jagannatha.

We may now move over to the religious edifices including the compound walls which together constitute the sacred complex of Lord Jagannatha. It has been referred to earlier that the temple complex is situated on a mound popularly known as Nilagiri or Nilachala about 20 ft. above the ground level. Since the Nilagiri is entirely covered by buildings and the open space almost totally paved, it is not possible to ascertain whether the elevation is due to a high sand-ridge or due to an ancient Buddhist stupa or due to a hillock. Whatever be the reason of the elevation the globular character of Nilachala appears distinct. The entire super-structure is surrounded by an outer wall popularly known as *Meghanada Prachira* measuring 655 ft. × 644 ft. The wall is as high as 20 ft. to 24 ft. made of dressed laterite and sand stones blocks. This *Meghananda Prachira* does not appear to form a part of the original plan. On account of constant Muslim inroads to Srikshetra, Gajapati Purusottamadeva erected the defence raising the height and thickness of the olden

structure. With serrated battlement on the top the outer enclosure has four gigantic gateways in the centre of each side. These gateways topped by pyramidal temples enhance the beauty of the complex. The significant explanation behind the erection of the gateways may be that Jagannatha being conceived as the Lord of the country as well as Universe is supposed to live in royal aristocracy in a fort having four gates to four sides. The eastern gateway, the main entrance to the temple is known as Simhadvara or the Lion gate. There is a colossal crouching lion with a crown on the head on each side of the entrance. On the pilasters of the door are seen two robust figures known as Jaya and Vijaya. Next in importance is the southern gate known as Asvadvara. The name is derived from the two colossal horses with riders set up at the gate.

The horse riders being Jagannatha and Balarama remind us of the story of Kanchivijaya. The northern one has two elephants and hence is called Hastidvara or elephant gate. The four gateways have religious significance identifying *Dharma* (East), *Jnana* (South), *Vairagya* (West) and *Aisvarya* (North). Propitiation of the gates constitutes a part of daily ritualistic services. The temple, at the Simhadvara contains the images of Patitapabana, Hanumana, Ganesa, etc. The first monument seen in front of the Simhadvara is Aruna pillar, a monolithic structure of chlorite cist. Originally the pillar was located in front of the Konarka temple,

but was shifted to this place during the Maratha rule.

As one enters through the Simhadvara the famous Baisipahacha (very strong in tradition) comes within sight. People have the belief that Baisipahacha consisting of 22 steps represent twenty-two sins of human beings. Sins of the pilgrims entering into the temple are removed when they cross the 22 steps. People also offer *Sraddha* here to *pitris* for their general well-being. The area covering the spacious Baisipahacha is surrounded by the main gate to the east at the entrance, Saraghara of the Suaras, the gateway of Kurma bedha to the west. The smaller shrines in the area are Visvanatha in a small structure, Ganesa and Nrusimha and Ghanta-mundia Thakurani (the presiding deity of the bellmetal workers). The Baisipahacha at the highest step is connected by two passages, one leading to the Ananda Bazar, other in the west to the kitchen and through a gateway into the Kurmabedha. At the top of the Baisipahacha there is a double wall dividing the area into two, an outer and an inner enclosure.

The area in between the southern gate and inner enclosure contains the shrines of Nrusimha facing north in a modern structure, Sadabhuja Gauranga (installed recently), Barabhai Hanuman, Gopala, Rama, and Buddhima (the goddess of small pox and cholera). To the west after the Budhima shrine is a passage to the *upabana* of the temple. The shrines marked within the area attached to the

western gate (in between the main gate and the inner circle) contain four shrines of four important Tirthas of India like Vadrinarayana, Ramanatha, Kasinatha and Jagannatha. Here the pilgrims get the full benefit of visiting the four Tirthas of India. The Nilachala *upavana* stretching from here to south is beautified with the modern images of Navagunjara, Chakranarayana, Kailash Parvata, Anantanarayana, Radhakrishna, Garuda, Panchamukhi Hanumana, Rama, Bibhisana etc.

The outer enclosure after the Northern gate consisting of a flight of steps is circumscribed by the shrines of Sitala, Uttarayani, Hanumana, Somanatha, Vadrinarayana, Dhavaleswara and the famous Pataleswar temple (the shrine which lies about 20 ft. below the ground level of the temple compound). A passage from the top of the staircase to the west leads to Koilibaikuntha, the heaven of Visnu (a two storied brick house). The pilgrims who grant a permanent endowment perform a ceremony known as *Atika bandha* through which the endowment is ratified. A small image of Gopinatha (of modern origin) installed in the top storey is called Baikunthanatha. Attached to the structure is a temple of Baikuntheswara of medium height. The entrance to the sanctum is closed by the Koilibaikuntha. Ganesa, one of the Parsvadevatas of this Saivite temple is seen in the southern niche. This temple shows a lot of restoration. The few sculptural specimens which are seen in the recesses of the temple indicate that it

was originally a beautiful structure bespeaking the art style of the Somavamsis. The priest of Koilibaikuntha informed me that the Siva linga of the temple is covered with matted hair (*jata*). To the north-west of Koilibaikuntha is a spot known as Madhavi kunjā, the burial ground of the sacred figures.

Four interesting epigraphs of the time of Ganga monarch Anangabhima III on the walls of 2nd entrance to the Pataleswara temple are important records in regard to service pattern of Srimandira. The first grant records the offering of milk, butter, rice and curds to the Lord. The second inscription indicates the grant of two batis and five manas of land by the Padatika Khanda to Lord Jagannatha for daily offering of clarified butter, rice, curry, curd and betel leaf. The third grant refers to the gift of two batis of land in Kuranga and Murad villages by Kritivasa Naik to Lord Jagannatha for *naivedya* to the deity. The fourth grant records the gift of one bati and ten manas of land for supply of *naivedya* and ten bundles of fragrant flowers daily to the deity. The inscription is in the proto-Oriya character of the 13th century.

The inner enclosure measuring 400 ft. × 278 ft. has double walls running parallel to each other. The intervening space in between the two walls (11 ft. wide) is filled up with earth. It is probable that when the outer enclosure was not in existence the double walls served the purpose of defence. The inner wall is popularly known as *Kurma bedha*

which has six openings, four corresponding to the four outer gates, one connecting the top at the north-east corner and the other providing a covered passage to the kitchen. The centre of the enclosure is occupied by the Srimandira and all the sides by a number of temples, shrines, sacred spots store rooms, shops and so on.

The kitchen of Lord Jagannatha located in the south-east corner is regarded as a shrine on account of its peculiar fashion of cooking. In each oven nine earthen pots are placed, one over the other and the vegetables or rice kept in these are cooked simultaneously. The cooking in the ovens starts after *Vaishnavagni homa*. In the *Vaishnavagni* rites Lakshmi and Narayana are associated. According to the tradition-oriented procedures, the cooked rice and curries are offered to Jagannatha as *Bhoga* which is transformed into *Mahaprasada* after it is offered to goddess Vimala. It is stated that the kitchen has 200 ovens and 300 cooks are traditionally associated with cooking of *Bhoga* of Jagannatha temple.

The important shrines in the southern sides are Satya-Narayana, Batamangala, Balamukunda, Bataganesa, Panchapandava temple, Batakrushna, Muktimandapa, Kalpabruksha etc. Satyanarayana representing a life-size image of four-armed Visnu is enshrined in a modern structure. The image is of high artistic merit belonging to the late Gajapati period. This reminds us of the image of

Alarnatha at Brahmagiri of Puri district of similar stature. The shrines of Batamangala, Bataganesa, Balgopala and Panchapandava temples are seen under the shades of Kalpabrukshya. The temple of Batamangala is of modern origin but the enshrined goddess conforming to the iconographic features of Mangala is old, belonging to C, 10th-11th century A.D. The Panchapandava temple contains five temples with five Saivite shrines known as Kapalmochana, Markandeya, Nilakantha, Jameswara and Loknatha. The main temple, *Pancharatha* in plan is devoid of workmanship and is heavily plastered. The images of striking importance in this edifice are a four-armed Visnu in usual posture and Trivikrama in the western niche. The image of Bataganesa is a beautiful sculpture worshipped in a temple of modern origin. To the east of this shrine is a Siva linga in a small temple known as Harisahadeva who is considered to be the Lord of livestock. In a small but dilapidated structure we come across a metal (*Astadhatu*) image of Nilamadhava in the shape of Jagannatha. Such type of metal image of Jagannatha is extremely rare. In another chamber of this ranshackle house is enshrined Balakrishna in sleeping pose known as Balamukunda. To the west of this shrine there is a temple of Ananta Vasudeva. In the wall of the Jagannatha temple we come across a peculiar dog-shaped shrine known as Kuttamchandi. There is a general belief that when any ill omen is seen in the temple, deity

Kuttamchandi moves around the main temple heralding the inauspicious happening.

The Kalpabata mentioned earlier is remarkable for its benevolent blessings in removing barrenness of women. The women desirous of children spread the hem of their *sari* under the shade and wait in expectation of a fruit dropping from the tree. If the fruit falls on their *sari* they feel that their cherished hope will be fulfilled. The Kapila Samhita sings the eulogy of the tree as the remover of sin. Near to it is the pillared *Muktimandapa* (Hall of salvation) where the scholarly Brahmins assemble daily to recite sastras. It is a rectangular building (30 ft. × 38 ft.) with a plain high plinth and a roof supported by sixteen pillars. It is stated to have been built by Prataprudradeva and renovated by Mansingha, the Commander in chief of Akbar, during his expedition to Orissa. The Brahmin pandits act like law givers and solve all religious problems connected with the temple services.

Close by is the temple of Nrusimha of moderate height with beautiful sculptures of Varaha, Trivikrama etc. The images are of high artistic merit. On the ground the inscription of Chodagangadeva set in the door jamb of the temple indicating the grant of a perpetual lamp in honour of Purusottama, the temple is attributed to 12th century A.D. (contemporary of the Jagannatha temple). The temple does not have a Jagamohana which perhaps later on was occupied by a portion of the

present Muktimandapa. Attached to the east of *Muktimandapa* is a temple of Mukteswara, which is similar in style and magnitude to that of Nrusimha temple. The *Jagamohana* of these two temples and the intervening space have been occupied by the *Muktimandapa*. The enshrined image of Nrusimha in the temple is known as Yajna Nrusimha. The local belief that Chodagangadeva performed a sacrifice in honour of Nrusimha before constructing the Srimandir can be corroborated by inscription and the style of the temple. A little beyond the temple to the west is the *Jalakridamandapa* of Laksmi and Sarasvati. Close by is the famous small tank known as *Rohini Kunda* containing an image of the crow with four hands. According to the legend the crow by dropping into the tank was metamorphosed into Visnu. Close to the south of this shrine there is the temple of dancing Ganesa. The enshrined image with eight arms dancing on his Vahana mouse, is a masterpiece of Orissan art. The mudras in dancing pose and the workmanship are astonishingly beautiful.

The temple of Vimala consisting of four abjuncts—*Vimana*, *Jagamohana*, *Natamandira*, and *Bhogamandapa* is located in the south-west corner of the inner enclosure. The temple does not show any architectural peculiarity though it is an old structure. Whatever be the date of the temple, the goddess Vimala is the presiding deity of Sri-kshetra. The religious texts describe Puri as one

of the Sakta or tantric pithas of India wherein Vimala is the presiding goddess and Jagannatha is Bhairava. Iconographically the image may be assigned to 10th-11th century A.D. i.e. much before construction of the present Jagannatha temple. Her prominence is marked in the service pattern of the temple and her Sakta-tantrika character is still maintained. A goat is sacrificed to the deity on the occasion of the Dasahara festival (on the 8th day of full moon in the month of Aswina). This is the only instance of animal sacrifice in the temple complex of Lord Jagannatha. The other important images in the temple are an eight-armed dancing Ganesa and six-headed and twelve-armed Sadanana both acting as the *dvarapala* of the temple. The other shrines near about the Vimala temple to the north (facing the Sri-mandira) are Jayapadapadma, Sakhigopala and Kanchi Ganesa. Of these the image of Kanchi Ganesa is significant in view of its iconography. Seated in *Rajalilasana* the four-armed image holds a broken tusk, rosary and battleaxe in three of his hands, while the other one holds his own testicle. His trunk touches the genital organ of the goddess Siddhadebi seated on his left lap. This is the only image of this variety so far discovered from Orissa. The origin and installation of this image is connected with Kanchikaveri legend of Purusottama Deva. People are prone to believe that Purusottama Deva during his successful Kanchi expedition brought Ganesa and Sakhigopala

images and enshrined them here. Since this particular image does not conform to Orissan art style and iconography, we can assign it to be of south Indian origin. Hence the authenticity of the story cannot be ruled out. To the north of the western gate within the inner enclosure are seen the temples of Khirachora Gopinatha and Savitri or Bhubaneswari. Bhubaneswari is one of the oldest images of the pitha and is held in high esteem by the pilgrims. This is otherwise known as *Panchasakti mandira* having the shrines of Saraswati, Gayatri, Savitri, Sasthi and Bhubaneswari. Closely are the temples of Nilamadhava and Bhadrakali.

The temple of Laksmi stands next to Jagannatha temple in order of importance and is situated at the north-west corner of the inner enclosure. It has four parts like the great temple *Vimana*, *Jagamahana*, *Natamandira* and *Bhogamandapa*. The temple is fully exposed after removal of plaster. The *gandi* of the *viman* is devoid of sculptural representation, probably on account of its renovation from time to time. The temple is attributed to Chodaganga, the builder of Srimandira. The lower portions of *Vimana* and *Jagamohana* are exquisitely carved with images of sandstone. The important images in the niches are Laksmi in southern, western and northern niches with elephants pouring water over her head from a *Kalasa* the entwining Naga and Naginis, Dikpalas, Nrusimha, indolent Nayikas, the figure of elephants mounted by the riders.

Laksmi is held in high esteem by the people and is closely connected with the cult of Jagannatha. The Laksmi purana and other legends sing in eulogistic terms the praise of the goddess and her significance in the Vaisnavite pantheon. Contemporaneous with the Srimandira, this shrine has great religious and antiquarian value. It is customary for the pilgrims to pay a visit to this temple and to sit for sometime at ease in the *Jagamohana* known as *tripada-bibhuti-Baikuntha manimandapa*. This is supposed to bring the favour of the goddess Laksmi.

The temple of Dharmaraja or Surya is situated a little away to the north-eastern side of the Laksmi temple. This temple consists of three parts contiguous to each other but of no architectural value. The peculiarity of the temple is due to the nature of enshrined deity. The image of Sun is flanked by brass figures of Sun and Moon. The main image of Surya is standing on the pedestal with a figure of mutilated Buddha. The presiding god is believed to have been brought from Konark. This statement cannot be accepted on the ground that it cannot fit into the colossal pedestal of Sun god seen in the *Vimana* of Konark temple.

The *Anandabazar*, the site for sale of *mahaprasada* is held in high veneration. Hindus irrespective of castes and creed can partake *mahaprasada* here. This peculiar system of taking *mahaprasada* by all castes of Hindu may be due to Buddhist or tribal influence. At a little distance

from this place is seen the *Devasnanamandapa* of the deities, where they are ceremonially bathed on the Jyestha Purnima (full-moon day in May-June). On this occasion the deities are seen from the *Badadanda*. Close by is the *Bhetamandapa*. On the occasion of *Bahuda* festival Laksmi observes the return journey of Jagannatha in the car (Ratha) from this platform and welcomes Him from the *Simhadvara*.

This is a short description of the temple complex of Srimandira and its subsidiary shrines located within its precincts. The installation of so many Hindu gods and goddesses in the same sacred complex and their propitiation according to the customary rites suggest the catholicity and universality of the all-pervasive cult of Jagannatha. The entire system exhibits such a grand synthesis that exclusion of a particular shrine or deity will create an imbalance in the sacred complex. I am, therefore, inclined to conclude that through the historical process of adjustment Jagannatha has assimilated and integrated strange contradictions most amazingly, and in the process he has become the symbol of the faith of the millions of devotees of different faiths who submerge all their differences in their love for the greatest and noblest of all gods—the Lord of the Lords—Jagannatha.

After illustrating the temple complex in a sketchy and confusing manner and worship pattern of different styles the *Mahaprasada* and its distribution and sale in the Anandabazar the author

switches over to the history of the temple and its administration under the Raja of Khurda during the British Government. During the British rule the Raja of Khurda who is popularly known as the *Thakuraraja* was appointed as the Superintendent of the temple. While speaking of the administration of the temple he briefs Jagannatha treasures (*Ratnabhandara*) consisting of precious jewels, gold, ornaments, trinkets. The budget of 1854, a copy of which author collected during his stay at Puri gives a poor financial picture, the revenue of the temple estate appears to be very inelastic. It continued in the same way for years together. In the budget estimate the annual expenditure for repair of the temple was only Rs. 500 which is inordinately inadequate. This poor budgetary provision indicated the apathy of the Raja and the Government towards the temple administration.

The author despises the filthy condition of the then Puri town. Except *Badadanda* which was also spotted with numerous stalls, the narrow streets and lanes were in deplorable condition. He writes "the insanitary condition of the place is the perennial cause of the outbreak of cholera and other virulent maladies which have become almost epidemic. Good water is rare in Puri, though it is quite a marvel that there are sweet-water wells on the beach".

"The place has a straggling and decaying aspect. Jagannatha's Temple is itself deplorably out of

repair. One does not witness prosperity. The palace of the Raja has a mournful and sombre look from outside...". The author also speaks of deplorable condition of *Mahaprasada* sold in the Anandabazar. The rotten and stale Mahaprasada caused illness and sufferings to the pilgrims who out of devotion could eat it as sacrament.

The author while enjoying the sea and its shore speaks of sea fishing with catamaran consisting of three pieces of wood which capsizes and reappears causing no harm to the fisherman.

The author has attempted to discuss the synthetic and all-pervasive cult of Jagannatha. It embodies the tenets of Buddhism, Saivism and finally the quintessence of Vaisnavism. To him the temple of Jagannatha is the visible embodiment of Hinduism in sculpture and stone, colours and painting. In order to emphasise the influence of Buddhism in the cult of Jagannatha he cites the story of Buddha's holy tooth lodged within the Jagannatha image and stresses the origin of car festival to Buddhism. The Buddhistic triad—Buddha, Dharma and Sangha must have some connection with the cult as the religion was widely prevalent in Orissa. The identification of Buddhist triad—Buddha, Dharma and Sangha with Jagannatha, Balabhadra and Subhadra, the concept of castelessness in partaking *Mahaprasada* within the temple complex and the tracing of origin of car festival to Buddhism may not be untenable. Sankaracharya's attempt to re-establish Hindu supremacy in the

religious centres must have been a great blow to Buddhism. With fire and zeal Sankara re-converted India into Hinduism. His advent to Puri in the 9th century A.D. is a great historical event. Due to his preachings Saivism and Saktism got a new impetus and mass appeal.

Finally the author discusses the Vaisnavite influence on the cult of Jagannatha. His description in this respect is so sketchy and confusing that we cannot get an idea of the Vaisnavite character attached to the cult of Jagannatha.

Vaisnavism was by far the latest major Indian religion to reach Orissa and now Jagannatha dominates the religious arcana as Visnu. The vast mass of legends and traditions, the long history, its peculiar service pattern made Jagannatha cult pivot of Orissan religion. The Orissan monarch through their immense patronisation made the cult so important designating Jagannatha as the *Rastra Devata* and thus establishing Vaisnavism as the State religion. The monarchs identified themselves as the deputy of Lord and proclaimed authority in their empire in the name of the Lord. The lofty structure of Jagannatha temple built during the reign of Chodagangadeva of Ganga dynasty highlighted Jagannatha cult and raised eminence of Puri as a premier *Vaisnava Tirtha*.

The concept of Hindu Trinity—Brahma, Visnu and Maheswar is reflected in the discussion of Jagannatha cult. "The Creator (Brahma) is to be admired, the Destroyer (Maheswara) is to be feared,

but the Preserver (Visnu) is to be loved and worshipped". The Hindu triad as the personification of three independent spiritual entity having conflicting theology find amalgamation in the triad of Jagannatha cult. But under the impact of Vaisnavism the triad consisting of Jagannatha, Subhadra and Balabhadra represents the three aspects of the cult. The Vaisnavite character of Jagannatha is further highlighted by inculcating the theory of Visnu's incarnations and carving out of the icons of incarnations, the sculptural representation of the different episodes and construction of temples in honour of them at various places. Numerous images of Visnu and His incarnations, their consorts available in different parts of the State bespeak the significance of Vaisnavism.

In a section of the book the author depicts Krisna as the singer of Bhagavat Gita, as the hero of Gitagovinda and as the apotheosis of many other eternal principles. The miraculous feats of Krisna connected all through his life history such as fighting and subjugation of the demons, the Nagas, Indra, the king of the gods, uplifting the Mountain Govardhan on the tip of his finger, his dominion over the animal and vegetable world, his alliance with 16,000 gopis fancifully multiplying himself into similar number, his role as statesman, warrior and politician in the battle of Kurukshetra, a prophet and the builder of a united Bharatavarsa suggest his acme and superiority over the then existing cults and popularity among the people of

all castes and creed. The Krisna-Visnu cult gained popularity in Orissa greatly enriching the literature, sculptural art, painting and folk religion. Krisna's fact of killing Puttana in the temple of Simhanatha on the river Mahanadi, the scene of Kaliyadamana in sculptural panels, the lifting of Mountain Govardhan to shelter the people from the heavy storm and rain, Krisna's fighting with Indra, the theme of stealing of butter by baby Krisna from the milk pot churning by Yasoda, the enshrinement of Balarama, Ekanamsa and Krisna in the temple of Ananta Basudeva at Bhubaneswar, the scene of *bastraharana* and dancing of Krisna with Asta Gopis at Visnupur, the numerous images at Gopinatha (Adult Krisna), the composite Krisna-Visnu images symbolising the amalgamation of two cults are well reflected in the cultural heritage of Orissa. Jagannatha considered to be Krisna incarnate is associated with all these miraculous facts.

The author illustrates the influence of Sri Chaitanya in the Jagannatha worship at Puri. The advent of Sri Chaitanya to Puri in 1509 A.D. was one of the greatest land-marks in the religious history of Orissa. His Bhakti movement through *Kirtana* was so popular that he flooded the entire area from Nadia to Puri with devotional fervour. His philosophy of neo-Vaisnavism found fruition at Srikshetra under the magic spell of Jagannatha Purusottam. He started from Navadwipa with only four followers, but by the time he reached Puri he had a large party. When he saw the spirē

of Sri Jagannatha temple near Tulasi Chaura he was overwhelmed with joy, tears rolling down from his eyes. In a mood of ecstasy he moved ahead of his party and entered madly into the temple. He lost his sense at the sight of Sri Jagannatha.

He visualised Jagannatha in the form of Krisna. He himself is also described as Krisna. Kavi Karnapura and Brindaban Dasa designate Chaitanya as Krisna incarnate. Rupa Goswami and Sanatan Goswami considered him to be the combined incarnation of Radha and Krisna. Sri Chaitanya lived for long 18 years in Kashi Mishra's house of Puri which came to be known as Gambhira of Radhakanta Math. Puri thus became a centre of his religious activities drawing a large following. Surya Samhita records as many as 12,000 disciples of the Master. Rai Ramananda, the Governor in the southern region under Prataprudradeva, was the most famous disciple of Sri Chaitanya. Prataprudra himself and his family members became devotees of Sri Chaitanya.

Sri Chaitanya and his neo-Vaisnavism had tremendous effect on the then socio-religious order of Orissa. The tenets of the faith were incorporated in the cult of Jagannatha which over the ages has proved its receptivity of what is good in all the faiths. The Vedic Brahmanas of this country, failed to oppose this neo-Vaisnavism although they had, at first, no real sympathy for it. The interplay of different systems of Vaisnavism and Tantricism, then existing in this part of the country,

actually transformed the Cult of Bhakti into an eclectic form of Vaisnavism. This reform gave enough scope to the followers of Chaitanya to mould the literature accordingly. The Pancasakha (the five associates) of Chaitanya played an important part in this matter and preached this new religion in such a way that every corner in Orissa was influenced by it and the literature, nay, the social life of Orissa came completely under its spell.

After the advent of Sri Chaitanya the cult of Krisna became popular. He was considered the complete manifestation of Visnu. Radha's place in the Vaisnavite pantheon was next to Krisna. The writing of Panchasakhas and others in Oriya language became an instrument in spreading the Krisna legend among the masses. Jagannatha Himself was regarded as the incarnation of Krisna. The greatest contribution of Chaitanya was the introduction of *Nagarakirtana* (street singing of holy names) in group consisting of people from all castes and creed. The *Nagarakirtana* centering round Chaitanya attracted people in large number. Through this method he reached the masses to the extent no other saint could. As regards popularity of Vaisnavism the remark of Hunter is attracted here. "The adoration of Caitanya has become a sort of family worship throughout Orissa. The worship of Caitanya extends throughout Orissa and I have a long list of landed families who worship him with daily rituals in the household chapels, dedicated to his name. At this

moment, Caitanya is the apostle of the common people in Orissa. The Brahmins, unless they happen to enjoy grants of lands in his name ignore his work. In almost every Brahmin village, the communal shrine is dedicated to Siva, but in the villages of ordinary husbandmen, it is Visnu (Krisna), who is worshipped and Caitanya is remembered as the great teacher of the proletarian faith".

From the description of Chitanya's influence the author tries to touch upon several other shrines, sacred mathas and tanks of Puri in an unsystematic manner. He just mentions the names of these religious institutions as he heard from others or visited them in course of his pilgrimage. These temples and other institutions of the sacred centre to him are nothing less than a treasury of the religious history of the Hindus. "Examine each nook, each gable, each door, each wall of the Temple, and it is all history, painted or carved in stone". To him Jagannatha worship at Puri is an attempt at the religious unification of the Hindus. This sacred *tirtha* stands now as the great vanquisher of sectarianism, subordinating each sectarian creed to the all-powerful Visnu worship.

It was customary to bid a farewell to the Lord while returning home. The author and his party had the bliss of *darsan* on the occasion of *chandana* at night. At the auspicious moment he sang in joy and devotion, "where is that spot on earth which gives rest and peace to the aching and throbbing heart, alternating between her hopes and

fears, joys and sorrows? Hie us thither, O Lord ! that we may forget ourselves, and see all in Thee!"

The return journey started by the old route via Bhubaneswar, the city of temples. The author's description of the temple city including the then state of preservation of the temples is attracted here. "Truly to conceive of the immensity of Bhubaneswar's territorial jurisdiction, you are to conceive of ten miles of ground studded with temples of all sizes, some in decaying, others in a decayed condition, and all in sad want of repair. Judging from its remains, it must have been a larger place than what Benares is at the recent day. The cost of building these fanes must have been enormous even in those days. The architectural design appears to have been the same. It is simpler than what is seen in Puri, but certainly more graceful.

It is distressing to find the central Temple and its adjuncts in a refracted condition. ...A single flickering Chiraq makes darkness visible inside the sanctum. It is really a shame that matters should be so. Even the compound is not free from jungles, which are thick enough to screen leopards and hyenas. The whole place evinces studied neglect and remissness on the part of the management..."

The pilgrim party is attracted to the magnificent shrine of Bhubaneswar representing Hari and Hara. The pilgrimage ended with a visit to Bindu Sarovara and Kedara-Gouri. The author concluded his travelogue by an appraisal of the colossal dimensions of Hindu religion.



Chapter One

IT was the latter end of October, on an auspicious day, pre-eminently suited for starting a Pilgrimage that we jumped into our bandy-carts—all bound for the holy shrine of Jagannath. The day was fearfully fine. Indra had well-nigh drained his cisterns of rain-water, and had declined jurisdiction in favor of Savitri, who like a new-appointed judge was bent upon exercising his effulgent power with a vengeance. His solar Majesty's discharges became simply unbearable—and the sandy bed of the river *Katjurri* added fuel to the celestial fire. Every body complained of the stifling heat, save our matron ladies, who reminded us off and on that some bodily discomfort was a *sine qua non* to the success of our journey and to seeing the lunar face of the great Lord at Puri with effectiveness.

A couple of hours' trouble in the sand brought us on the high road, which opened out before us in straight smoothness. Contrast is often the source of human pleasure and pain, say the philosophers. So it proved in our case. We blessed the often-cursed D. P. W. from the core of our hearts for having made the road to Heaven, such as Jagannath justly was, so smooth and beaten. This is no language of hyperbole. As we passed on, it seemed so even that a blind man could walk along without stumbling. The road is maintained

in a most efficient manner. There are magnificent trees on each side, and at easy distances there is a good well to vivify the weary and jaded pedestrian.

Almost at every second mile-stone you find a *Chati* or *Serai*, where you can get the necessary articles of food. Of course, they are very coarse things, such as are within the reach of the poor. For the well-to-do, you have the staging Bungalows, which a generous Government maintains to give the traveller a shelter at an extremely trifling cost. There are Pilgrim Hospitals on the road at fixed distances. And the arrangement to meet the wants of the traveller is almost perfect.

There is little worth seeing within the first 14 miles—as you move on from Cuttack, except the stream of carts and Pilgrims, slowly wending their way. The sound of '*Jagannath Swami ki jai*' *Glory to Lord Jagannath*, perpetually assails your ears as you drive on. What with endless privations attendant upon a long journey on foot, what with insufficient food and shelter, such is the devotional cast of the Hindu mind that it pays little heed to physical discomforts. It is the prospect of a reunion with the Supreme Soul that keeps the Hindu devotee firm on his legs—and even while dying by the roadside he is full of hope of bliss of immortality. The Hindu Faith is a living Faith. Its fountain-head is clear and cool—and its on-flow is perennial. No power on earth

can reduce its vastness or extinguish its flame, and all the reformation that is preached against it is mere dwarfish business which touches not its adamantine basis. Enthusiastic and ardent reformers! You who boast of your doings in shaking the Aryan faith of our dear motherland, you who glory upon your *soi disant* success in the work of religious destruction of the Hindus—do come to the Puri-Road once and see with your own eyes that Hinduism is still in her gorgeous vigour—and your attempts to demolish her are no better than drying the sea with a few handfuls of dust!

Our party halted for the night at a place called *Balihanta*. BALIHANTA has some degree of mythological interest. People say it was here that the godly *Rama* slew *Bali*, the king of *Kischkindhya*, in that unfair combat which drew upon the former the curses of his queen *Tara*, and which by an ordination of Fate brought on the conjugal unhappiness of *Rama* in the later chapters of his life. This may or may not be true, but the spot is doubtless an accursed one. The silt of the river, which was quite dry at the time of our journey, gave no small degree of bother to our bullocks—and at each minute almost, the wheels of our blessed carts got buried deep in the sandy mire. Could not the authorities do something for bridging the little stream in the interests of the large traffic?

A couple of hours' journey from the other side of the *Balihanta* river brought us in full view of the shrine of Bhuvaneswara and the country around. Here the natural scenery was grand and glorious. The spot was a gentle elevation from the Puri-Road, on the summit of which stood the famous shrine. And no better spot could have been chosen. It bristled with innumerable temples—which appeared to us from the road to be in a dilapidated condition. But the fact itself was nevertheless significant, *viz.*, that in an ancient epoch of the religious history of the Province, Bhuvaneswara was a citadel of Hindu faith.

We defer giving an account of Bhuvaneswara at present, as we are now bound for Puri direct.

Chapter Two

IT was close upon breakfast time as we came to the bank of the *Bhargavi*, the only river of note in the District of Puri. The stream is an off-shoot from the *Katjurri* opposite the Civil Station of Cuttack, and is there called the *Koa-khai*. Its bed has almost wholly silted up owing to the building of an annicut down the *Mahanadi* gorge which intercepts the flow of the water into the *Katjurri*,—the object being to keep a large volume of water in the *Mahanadi* for feeding the canal system. During high flood only, the *Koa-khai* becomes navigable throughout, and through boat-traffic from Cuttack to Puri becomes possible. The silt is considerable at the confluence of the *Koa-khai* and *Katjurri*, and it is well worth considering whether its removal should not be taken in hand in the interests of irrigation and boat traffic. There is no canal-system in that portion of the country which used to be watered by the *Koa-khai*, and there could not be two opinions in regard to the practical utility of the proposed scheme.

But our business is now pilgrimage and not engineering. Our bandies were now wading through the sand and water of the *Bhargavi*. It was a ticklish thing. The drag was too much for our bovine companions to bear, but bless their souls! they went through it admirably well.

An esteemed friend of ours, possessing rather anti-Benthamite instincts, could not brook the systematic maltreatment of the wretched brutes in the midst of their up-hill work, silently invoked the spirits of the Society for P. C. A. to put a stop to unjustifiable battery and assault. We were for counselling a different procedure, *viz.*, the twisting of the bovine tail, a procedure unknown to Urya cartsmen. Tail-twisting is a much more efficacious deterrent than every other type of mundane punishment. There is considerable penal effect in pressing one's tail. It is honorable to the presser, as he does it with the coolness and gravity of a minister without evidencing any facial distortion. The party owning the tail pressed avoids an exposure. People seldom see the infliction of punishment, and identify the manipulation of a tail with a form of caressing and endearment. Why, it has the sugar of affection for its coating—not disagreeable to your ocular senses. As for the penal effect—it is quite lesson—teaching. It sends through—what must be a shooting pain, as you can perceive from the result. The brute brings out his conserved energies, and such is his forced alacrity that he does Herculean deeds.

Sad it is that the theory of human punishments is not susceptible of expansion in this respect. The reason why is manifest, as there is no tailed humanity, and physical tail-twisting is an impossible feat. Physical twisting may be a *non possumus*,

but is there no moral tail-twisting of men ? Alas ! there is, and to a high degree. 'Tread a man's tail and he submits to you'—is a Bengali adage. Power, position, and prestige imply one's capability to twist his neighbour's tail, and the latter plays an infinite *role* of parts in life's drama. Your conqueror and administrator, diplomat and bishop are all tail-twisters *par-excellence*. Are n't they ?

But Sardaipur Bungalow is now in sight—and we must hie thither to take our breakfast and rest. This little place has a lovely position, being situated at the trijunction of two streamlets. On the right you have the road to Bhuvanewara, on the left, where we were going, the road to Puri. The spot stands on the high bank of the river and there is a long range of hills forming a sort of amphitheatre as you look towards the west. It was a rare enjoyment to see those hills with half-closed eyes, with the burning gold resting thereon at sunset, with the pipe of your ever young *Hooka* stuck into your mouth, in a recumbent posture against the bolster, ruminating a late but heavy-bodied breakfast. Such a state is ethereal bliss, enjoyed and enjoyable by those who have like ourselves, well—a big abdominal globe. Time flies, and our delicious reverie must be closed that we may address ourselves to active duty.

Once more the bullocks are harnessed and our *Rathas* are equipped for a further go. It was

evening when we reached Pipli, which played a conspicuous part in Indo-Portuguese history. Pipli appeared to be a large place, as it took us a full hour to walk from one end of it to the other. Pipli is noted for its cotton fabrics, some of which are nice. They make excellent *Shamianas* here. It is now the head quarters of a Christian Mission. Nature here is tame and common-place, and as it was getting into nightfall we took shelter in the Makundapur Bungalow for the night.

Chapter Three

THE day dawned with an intense fog. Though it was six, the glorious Orb of day was no where in the heavens. Mother Earth stretched far and wide in somnolent stupor, as if tired of punctual waking. The feathery tribe forgot to articulate their joyous morning chorus. Nothing but the tinkling of the bells tied to the necks of our bovine carriers—and the merry laugh of our darlings could be heard. Our cavalcade slowly moved on—and it appeared through the misty medium as if a big goods' train was crawling snail-like on the even road. This foggy aspect of nature brought to our mind those memorable lines of Addison. It was an important day, "big with the Fate of"—not Cato but our religious mission. We were however in no mood to follow the footsteps of the stern Roman, with a drawn sword in one hand and Plato's book on the Immortality of the Soul in the other. Ours was not a mood of desperation. *We* had never any doubts in regard to the futurity of our precious Ego. It was quite safe in the keeping of the Supreme Soul. Our God is not like the God of the Jews of old—a jealous god. Our Hell is not merely a Pandemonium, but a Paradise also. It is the southern gate of Yama's extensive kingdom which leads to the destruction of the Linga (carnal) body, the other gates lead to diverse shades of

celestial bliss. Each stage of bliss has however its soul-purifying environment. Hindu religion is pre-eminently a religion of love. It is the love of a mother or of a friend or of a chaste Lover, if you understand him aright. *Bhakti* or devotional love and esteem is the where with of a re-union with the divine Mother. Hindu spiritual culture is either *Niskama* or *Sakama*. The *Niskama* devotee yearns after no reward. The *Sakama* devotee prays for a reward. Both the devotees are blessed. The *Niskama* has the prospect of *Makha* or absorption into the Divine Essence, while the *Sakama* the prospect of getting into *Swarga* or Heaven of joys. For the *Niskama* culture no forms or ceremonials are needed. The *Sakama* adopts certain ceremonials, either Vedic or otherwise, as the vehicle of his prayers and out-pourings of his heart to the foot of the Divine throne. The state of absorption into the Supreme Spirit is called *Sajujya*. The other states of spiritual bliss are called *Samipya* (nearness), *Salokya* (living in the same region) and *Sarupya* (likeness). Such is the transcendental beauty of the Hindu spiritual system, that no being however degraded is without hope or is forsaken, if at his last moment he invokes the Divine Presence. Our theological philosophy has for its pivot, *Karma* (deeds), and each deed has its pre-ordained reward. The sanctity of duty or the doing of suitable work is impressed upon the heart of every Hindu, and we are counselled by the Divine Teacher to go on doing our duty irrespective of the result. It is impossible to conceive of a

sublimier ethical rule than what his teachings imply. It embodies every phase of human duty, duty to self, duty to those immediately near, and those less near. Such is the cream of the Hindu's true faith—a faith which has been despised and held up to ridicule, in which India's degenerate sons and daughters have unhappily taken a part. Oh *tempora* ! O *Mores* ! Enough.

The mist now clears up. Day-light stands on tiptoe in the far East. Aurora flies like a coy maiden. Savitri pursues her driven in a one-wheeled chariot by seven steeds. Let us chaunt right *Aryan*—like the *Gayatri*, *Tat-Savitur Varenyani Bhargo Devasya-dhimana. Dhyo Yo nah prachadayat.* Let us meditate on that excellent glory of the divine Vivifier ; may he enlighten our reason. Let us follow the footsteps of Rishi Viswamitra, who though a Kshetrya by birth, has immortalized himself by promulgating the *Gayatri* to vivify the hearts of Aryan humanity. It is not the physical sun, which the mother of the Vedas invokes, but “that divine and incomparably greater light which illumines all, delights all, from which all proceed, to which all must return, and which alone can irradiate our intellects.” May our motto perpetually be, ‘Heaven’s light is our guide !’ With hearts, young and fresh, we took up the *Tanpura* and struck up the chorus of the Maker’s praise.

What a bliss is prayerfulness ! What untold treasures you enjoy when the spirit loosened for

the time from its trammels of life holds communion with its Maker ! How balming to the soul, lacerated and downcast with the pangs of the world, its cares and anxieties, its love and hate ! It is not a matter of cold logic—this prayerfulness. It appeals straight to the heart and stirs up its regions, only if you remove the bars of pride and prejudice, and leave the approach to it wide open. To a prayerful heart, grace from on high comes down dew-drop-like refreshing and vivifying her arid and parched wastes. And you rise as if regenerated and reformed. Independence its virtues—but entire dependence on Him who caused your being, sustains you as no mother does who lifts you by the hand when sorrow and tribulation lower you to the dust, is supremely blest. Absorption into Him may be eternal peace, but it is an eternal joy to look up to Him, like the devout *Guhaka Chandala* of the Ramayana and piteously exclaim, 'Lord, Lord, have mercy on me !'

Chapter Four

IT was nine in the morning when we reached Satyabadi—where Government keeps a staging Bungalow. We were now about 14 miles from the Temple of Puri. Our ladies, who had hitherto felt the journey to be an endless one, now brightened up at the thought that Satyabadi was to be our last wayside halt, and that the lunar face of Jagannath would in all human probability be seeable before they were a day older. Satyabadi had an attraction of its own. It was the presence of the God, *Sakhi-Gopala*, there whom a devotee was bound to worship before going to Puri.

We bathed and performed our ablutions preparatory to our visiting the shrine. Our clothing was the silk of virgin purity. The road leading to *Sakhi-Gopal's* about half a mile in length, is well-paved, thanks to his past Manager, and is adorned by a fine avenue of trees.

Sakhi-Gopala thrives in a lordly temple which even now would be an engineering admiration. At the entrance, which everywhere in Orissa is styled the Lion's gate, there is the *Aruna-Stamva* or Sun-pillar. This pillar might have for its object the determination of solar ascension or declension, or it is a mere relic of the Vedic-worship of the Sun. To bow down before this pillar is imperative.

Possibly a compliance with the formulary of Vedic-worship is necessary to become a good *Pauranic* devotee. At the entrance, in one of the niches, sits the lord *Ganesa*, to whom you must apply for the necessary pass-port for entering the sanctum. The Temple stands in the midst of a capacious courtyard, bristling with small temples. These structures house the numerous gods and goddesses of the Hindu Pantheon. They constitute an after thought as one can judge from their architectural aspect, with the object of meeting the devotional requirements of each sectarian creed. The *Vaisnuvite* and *Sakta*, the *Saiva* and *Ganpatya* find here their central figure for worship and need not go away disappointed.

The central Temple of Gopalji, like all Orissa Temples we have seen, consists of three portions. The building in which the image is placed is called the *Sri-Mandir*, next to it is the *Nat-Mandir*, and the furthest is the *Bhog-Mandir*. The *Sri-Mandir* is a lofty structure, of an oblongular shape, ending in an arc of a circle, on which is placed a block of stone resembling an *Amlaki*-fruit and supporting a minaret. There is no window or opening in the wall, except a single door, which constitutes the entrance. The floor of the *Sri-Mandir* is considerably lower than that of the *Nat-Mandir*, and to witness the Divine presence one has to go down a flight of two or three steps. The darkness prevailing inside the *Sri-Mandir* is visible in the

light of the flickering *Cherags*, and one must accustom himself for a short time to see things in the dark, before he can hope to see the *Thakur*.

Gopalji's is a noble figure. The sculptor has given it bold outlines, and even the *Thakur's Trikachha* (folds of the Cloth) have a sharp and natural aspect.

Sceptical people confound the dark environment with the Stygian. It is freely bruited that darkness is ignorance, superstitious and hellishness. The temples are dark inside, say they, because its object is to handicap the devotee with a sense of false solemnity. To the Hindu devotee such sentiments are extremely offensive. In Hindu spirituality, blackness and darkness are identified with awful solemnity of Chaos. Krishna, Kali and Linga are all of black colour, and the household *Sila-Saligrama* is a black rotundity.

Worship over—we were honoured with the *Thakur's Prasad*, holy food, and the *Charanamrita* or the water which had washed his holy feet. *Sakhi-Gopal's* being a public endowment, whatever offerings are made to him become a part of that endowment. There is a small local Committee here to manage the affairs of the Temple, and to superintend the collection of rent of the *Devuttor* lands. The Committee hold their authority under the old Regulation of 1810 and Act XX of 1863.

Availing of our official vesture, the *Pandas* mustered strong to prefer a categorical complaint against the management. The funds were being misapplied, the *Sheba* of the *Thakoor* was not looked after, no account was rendered, were some of the items of complaint. There may be some foundation for the complaint, but one cannot help feeling it to be grossly exaggerated.

Chapter Five

TO visit a Hindu Temple and not to say something about the Pandas (or local priests) would be to beat a leatherless drum. In fact, temple-visiting and Panda-tyranny are two inseparables. Kalighat, Baidyanath, Benares and Brindaban are well-known haunts of Pandaic tyranny. Urya-land is poorer, and Urya Pandas are often thirsty like leeches. The only difference is—that the latter are easily satiable. A pie or half a pice would at times be quite welcome to them. Pilgrims are not reluctant to do the charity. In fact, charity is the *sine qua non* of a well-undertaken pilgrimage by a Hindu. 'Blesseth is he who giveth' is quite a tame maxim of religious polity compared with what the *Gita* promulgates, *viz.*, to give away your 'all' in charity. The pages of the great epic poems of the country abound with instances of such charity. According to the Hindu Sages, charity should have a fit recipient otherwise it is misplaced—and the Pandas infesting these religious places are not. What touters and touting are to Courts of law, that is Pandas are to visitors of the holy temples—a never failing brood whose lot it is to tyrannize over the poor pilgrims. What is known as the binding of the *Atka* in *Purusuttum*, is the sacerdotal pact to pay a certain sum to the Panda in virtue of the relation of Priest and *Jajmana*.

There are some Pandas who are good and honourable men, but the evils of Pandatism stick on them as a class. Ignorant and avaricious in the extreme, they are thorough adepts in hoodwinking females, and not satisfied with relieving them of their pecuniary burden, the Pandas force them to contract debts, which are always paid. Unpaid debts are a bar to the salvation of the devotee.

In Orissa, the Pandas get a commission from venders of the *Mahapersad*, or holy food, which goes considerably to augment their coffers. As is everywhere the case, some Pandas are awfully rich. It is said, with what degree of truth we do not know, that most of them eat fish and flesh secretly, which are prohibited food in *Purussuttum*. *Bhang* is their favorite drink, opium their favorite drug.

We left Satyabadi in the afternoon. Puri is good 14 miles, and we were eager to reach our goal that day. It took us some time to be ferried across the Bhargavi which flows beside Damudarpur into the Chilka. What a shame! there is no bridge over this streamlet. It is not broader than the lower Circular Canal, and yet the ferry charges are fearfully high. Damudarpur is the seat of some trade, though not of any considerable magnitude. It would have been a flourishing place were it not for the temporary navigableness of the river, which dries up in the cold season.

There was nothing noticeable on the road as

we passed on, except the concourse of pilgrims, which enormously increased in numbers as our journey was coming to an end. There are some extensive marshes in the proximity of Puri. Are they the bed of a dead river? They wore a lovely appearance tonight. The moon was shedding her soft ray, and the morass was an expanse of silvery sheen, which the breeze wafted into resplendent billows.

Our cavalcade entered the holy Town at 10 o'clock in the evening, quite jollily. The entrance into the Town is the bridge over the *Bhargavi*, which is called the *Athara-Nalla* or 18 arches. From here, we heard the roaring of the sea like distant thunder. A few minutes' drive brought us to the *Burra-Danda*, or great Road, in the vicinity of the great Temple, and with one joyful chorus of *Jagannatha Swami ki jai*, we jumped out of our carts to walk on foot to the abode of the Deity.

It is the palmer's custom to pay obeisance to the great God while the dust of peregrination is on his foot. This put us to some inconvenience, as our non-Aryan clothing was against such a procedure being easily followed. But the dictates of a revered custom could not be disobeyed. The tight pantaloons, emblematic of the stiffness and pride of English education, must bend with the mortal coil it encases that his Divine Majesty may be glorified.

Behold us now ! Men, women and children—all in posture humble and repentant, before the Supreme Lord, in dire need of his grace and mercy ! Our hearts were full, tears trickled down our eyes. We felt we were in the midst of a great want—removing place, but we did not know which want of ours required removal first. Such is the soul's longing ! Such is her innate constitution !

This was a hurried worship tonight. It was getting late, and the young ones felt sleepy and fatigued. Our flesh called for rest after a long journey. We took leave of the Temple with a reluctant heart to hie to our nest for slumber and repose, blessing our mortal eyes for what we had seen that night.

Chapter Six

ON the morrow we got up with the lark. Last night's rest was forced on us by nature, though one was in no mood to sleep till day-break. We found ourselves on the sea-beach, in full view of Varuna's Empire, which extended as far as the eye could reach. What a gorgeous sight it is to see the sun-rise here ! We have never seen a grander sight than this. It surpasses all description, and we will therefore attempt none.

One phase of the phenomenon struck us greatly. It was the evolution of light from out of darkness which was so far typical of the creation. Here was the sea in the darkness of its slumber bringing forth a golden orb of light and life. What was darkness and Chaos before soon became a blaze of light. We will have plenty of time to contemplate on the beauties of the eternal Deep. Time presses, and we must now repair to the Temple to witness the *Mangal-Arati* or blessed morning service.

A few minutes drive from our abode on the beach brought us in full view of the Temple. Though past seven, the Lion's-gate was not yet opened, as last night's service had been protracted till a late hour. In front of the Lion's-gate stands

the famous Sun-pillar, a noble work of art, which has for its massive base an exceedingly rich and fine carving. The pillar originally stood near the Black Temple at Kanarak 22 miles off, in the vicinity of the *Chandravaga* of epic fame, where an annual fair is still held. The pillar supports a figure of *Garuda*, the *deos-avis* of Hindu mythology. The Lion's-gate is fairly large though it should have been larger to keep up a better symmetry. On the right of the passage past the gate, stands *Patit-Pavana* in a niche, an image of Jagannatha. Here He shows himself to such as are debarred from entering the hallowed enclosure by reason of moral, social or spiritual degradation. The idea though smacking of Brahminical policy is not a bad one, as it extends to the meanest Gentile the hope of immortal bliss, and '*Patit Pavana*' or the '*Purifier of the Fallen*' is the form which is beautifully appropriate.

At the end of the passage there is a spacious stair-case of black granite. The slabs bear the names in engraving of a considerable number of devotees, especially female, whose gifts they must have been. Here they have left the last relic of their mortality to be trodden upon by a future generation, alike embarked upon a mission of devotion. The engravings though worn out by time, nevertheless, seem to proclaim in ghostly language:—'Here we are *sans* eyes, oh pilgrims ! see the Lord on our behalf, we implore you.'

Rest, eager souls—for our Lord never forgets his *Bhaktas* (devotees).

On the right of the stair-case, is a capacious court-yard where the annual bathing Festival of the God is held, on the left is the great kitchen, where the holy food (*Mahaprasad*) is cooked. On the stair-case, there are stalls where the *Mahaprasad* is sold. The existence of these stalls is objectionable, and we wish some devotee would Christ-like overturn the counters and shopping appliances, and clear God's house of those abominations.

At the top of the stair-case stands another gate leading to a passage on either side of which are the *Mahaprasad*—sellers also. This is a further nuisance, as the passage is comparatively narrow, and it forms an obstruction at the time of High Festivals to the large concourse of pilgrims. Traversing the passage you get into the Temple court-yard, surrounded by high and massive walls. In the centre of the court-yard stands the majestic house of God. Like the Temple at Satyabadi, the Puri Temple consists of three important sections. The nearest to the Lion's-gate is the *Bhog-Mandir*, where the holy food is offered, the one further is the *Nat-Mandir*, where music and singing take place and which is the auditory also of the shrine, and the furthest is the *Sri-Mandir* which houses the divine-Presence. The entrances into the Temple are from the north and south which are secured by large metallic doors. Pilgrims are led by the

southern entrances. It is a pity one of the northern entrances has been converted into a store-room and thereby closed. The purpose of ventilation, light and easy exit would be furthered if the store-room were removed elsewhere.

Certain sandal-wood bars separate the inside of the *Sri-Mandir* from the *Nat-Mandir*, and at seasons when the God is unapproachable, pilgrims are not permitted to cross the bars. It looks all dark inside at first and the lunar phases of the Gods are not visible. This accounts for the fact that many people come away disappointed during high Festivals at not being able to see the Divine presence. It was our good fortune to advance to the foot of the Divine Throne, called the *Ratna-Vedi*, or Jewel Altar. The passage to it is dark and narrow, and as the floor of the *Sri-Mandir* is lower than that of the rest of the building, you have to go down a few steps, which amid the darkness surrounding is a trifle risky, especially to aged people. The *Ratna-Vedi* is a high oblongular altar, on which stand the figures of Jagannatha, Balarama and Subhadra. There are also the figures of Laksmi and Satyabhama there. You witness there Vishnu's *Sudarsana-Chakra* (the mystic disc) with which he rules the Universe. It is the wont of all devotees to go round the altar thrice, chaunting *en passant* certain *mantras*. They reminded us of the following lines :—

'Trouble and ignorance are gone ! the Light
Hath come unto me, by the favor, Lord !

Now am I fixed ! my doubt is fled away !
According to Thy word, so will I do !'

Edwin Arnold

It was the hour of solemn matin service. The priests who officiated went through their task with some degree of indecent haste. Urya Levites are certainly a bad hand at the *Arati* business, which is performed with graceful elaboration in Bengal and N. W. P. Service over, we touched the Altar with our fore-heads, made our humble presents of devotion and gratitude, and craved for His mercy here and hereafter. 'Thy will be done, on earth as in Heaven' is truly a godly prayer, worthy of the great spiritual Master who taught the children of men how to pray. Amen ! say we with all our heart !

The *Arati* is a solemn institution of the Aryan race. There is absolutely nothing idolatrous in it or about it. Of course its essence is symbolization, without which man can do little. The symbols employed are the principal elements of nature. With the conch-shell, we blow out *Vayu* (air). There is *Varuna* (water) in another shell which is besprinkled. The flame of the *Pancha-pradwipa* (five-mouthed lamp) to represent *Agni* (fire), and the dry napkin is emblematic of matter (*Khiti*). *Arati* must be the synopsis of the glorious Aryan worship which prevailed in the time of the *Rik-Veda*, subordinated to the glorification of Nature's God. To make the co-ordination complete, the

worshipper must pour out his soul in manipulating the elements in the Divine Presence. That would be real worship. How few there are who know the true object of the *Arati*! Superficial people look upon it as a meaningless mummery. Our spiritual degradation is so thorough that we ridicule it as a relic of Hindu superstition. We overlook its bright features and identify it with one of the priest's pious frauds. *Arati* is prayerfulness symbolized. And what grander symbols can we employ in prayer and supplication than the primal elements?

It is time for us to depart from the Temple. Our exit was not however easy, for today being an auspicious day a large crowd had collected therein. The crowd gradually dispersed and we were once more breathing outside. Could not something be done to light the Temple in a more satisfactory manner? The need to do so is really pressing.

Chapter Seven

THE existing Temple of Jagannatha was built during the reign of Raja Ananga Bheem Deo of Orissa. It took nearly 14 years to build it, and the edifice was completed in 1198 A.D. at a cost of half a million of pounds.¹ Officials believe that the site of the Temple is identical with that of a Buddhistic Stupa built on a sandhill in the beach, while the Chandra-bangsa kings reigned in India.² This appears to be mere historical speculation, which cannot be accepted as authentic, although it is by no means improbable that the Hindu propagandists would utilize the Stupas of the Buddhists for building Temples upon. One finds it hopeless to ascertain with any degree of exactitude what the initial Temple-endowment was. It is indubitable however that the kings of Khoorda maintained the Temple in pomp and grandeur. No doubt the royal house of Khoorda was situated at a distance of 40 miles from Puri, and the seat of Government was in the midst of a jungly tract of country, but the Raja of Khoorda was in those days the King of Orissa, and exercised great influence upon the princes and people of that Province. He was the head of the Garjat Rajas, whose descendants are

1. Brijokissore's History of Orissa, p. 10, Asiatic Research, Vol XV, 315.

2. Mr. Metcalfe's note, dated the 11th May 1886.

now the owners of the Tributary states in Orissa, and was held in high estimation by the titular princes of Hindustan. According to popular belief, the Raja of Khoorda was the *Chalat Pratima* or incarnated representative of Jagannatha himself, whose personal service was a necessary condition precedent to the proper and effective worship of the Great Lord. Considerations akin to these must have influenced the British Government in investing the Rajah of Khoorda with 'the superintendence and management of the internal affairs of the Temple' in 1807.¹ As a matter of fact that superintendence belongs to the Khoorda house up to this day.

Towards the close of the 16th century, Orissa was conquered by the Moslems. As every where in India, theirs' was a rule of religious intolerance which was minimized on the Hindus agreeing to pay—what was called the Pilgrim-tax. It was a tax on Hindu pilgrims and others which yielded an annual revenue of nine lacs of Rupees. The Marhattas first entered Orissa in 1743, and in 1755 Ali Verdy Khan made over its government to them.² They retained the Pilgrim-tax, and with the object of popularizing it made presents of money to the Temple. The Rajas of Berar and other Mahratta chieftains sent presents to the great Temple. It was during this period that Berar made a gift of the Estates, called *Satais*

1. Government of India Letter, dated 5th March 1807.

2. Note by Babu M. S. Das, Vakil, Cuttack.

Hazari Mehals, yielding an annual profit of Rs. 27,000 &c., to the Temple, which still form the bulk of Jagannatha's demesnes. In consideration of the levy of the Pilgrim-tax, the Mahratta Government annually paid a sum of money towards the support of the worship of Jagannatha, while it abstained from interfering with the internal economy of the Temple. It is quite possible that the Mahrattas made the Pilgrim-tax an item of financial gain, but there are no data forthcoming to show that they severed the tie which had bound the House of Khoorda with the Great Temple. Theirs was doubtless a political conquest, but a political conquest does not necessarily imply the subversion of a system of worship or the superintendence and management of that worship. Every student of Indian history knows that conquest by Hindu or Moslem Chieftains was never far-reaching in its consequences. The conqueror established his suzerainty, levied a tribute from the conquered people, but left them to administer their internal affairs as they liked.

Be that as it may, the official records before us attest in a conclusive manner that the Raja of Khoorda as the Zemindar of the Temple 'consistently with the constitution of the Temple was the controlling authority thereof,' to quote the words of the Government letter. Five months after the above was written, the superintendence of the Temple was made over to the Raja.¹

1. G-G's. letter, dated the 5th March 1807.

In 1803 Orissa was conquered by the British. On the 3rd August of that year, Marquis Wellesley wrote to Lieutenant-Colonel Campbell commanding the Northern Division of the Army to occupy the province of Cuttack. His Excellency asked the commanding officer to show 'every mark of consideration and kindness' to pilgrims visiting the Jagannatha shrine, to 'employ every possible precaution to preserve the respect due to the Pagoda and to the religious prejudices of Brahmins and pilgrims.' 'Perfect security to their persons, rites, and ceremonials, and to the sanctity of the religious edifices' was enjoined. On the 18th September following, Colonel Harcourt took possession of Puri, and wrote to the Military Secretary to say that 'a most satisfactory confidence is shown by the Brahmins, priests and officers of the Pagoda, and by the inhabitants of Jagannatha, both in their present situation, and in the future protection of the British Government.' The policy which Wellesley had in view in showing such consideration to the Temple, as his letter shows, was not 'to exasperate the persons whom it must be our object to conciliate.' That was decidedly a wise policy, and to it is to be ascribed the stability of British rule in Urya-land.

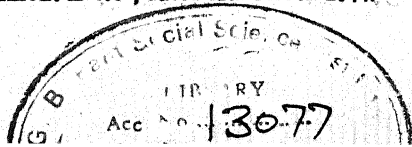
In regard to the Temple the British Government went much further than the offer of its protection. It affirmed what the Mahratta Government had done towards the maintenance of the worship. Though the Pilgrim tax was for a

while suspended, the British levied it afresh and paid the Temple expenses from out of the tax-proceeds. At first the receipts fell short of the expenditure by about Rs. 30,000 per annum, and the difference was made good from the Company's Treasury.¹ The Pilgrim Tax, legalized first by Reg : XII of 1805, and then by Reg : IV of 1806, soon became a source of profit. It yielded an annual profit of £6619 from 1810 to 1831.²

In 1804, the Raja of Khoorda rebelled against the British Government, for which act he was sent to Midnapur as a prisoner in September 1805. While suffering imprisonment, Government resumed the Temple-lands and endowments, and commenced a settlement thereof under the provisions of Reg : XII of 1805, albeit the lands as Devuttur were not amenable to a settlement. It is singular that there was no settlement ordered in respect of similar land held by the numerous Muths (monasteries) in the Province.

The allowance made by Government to support the Temple was originally Rs. 60,000 a year, as the Sanad to the Raja of Khoorda dated 1808 shows. In consideration of the relinquishment of the Satais Hazari Mehals to Raja Ram Chander Deb of Khoorda, the grant was reduced to Rs. 36,178-12-2.³ The grant was subsequently reduced to Rs. 23,321.

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1. Letter No. 1943 dated the 26th August 1843 to Board of Revenue.
 2. Hunter's Orissa, Vol. I, 124.
 3. See Bengal Government Letter, dated 11th March 1844.



It appears from a despatch of the Court of Directors that an investigation was made into the nature of the payment to Jagannatha. It was then established that that amount 'represented partly certain assignments of revenue, which having been granted by the former Rajas of Berar, had constituted a portion of the endowment of the Temple and partly Sayer duties formerly collected on behalf of the Temple, and for which it was entitled to compensation precisely in the same way as the then landholders of the province. The balance of the same was found to be a mere donation only, which after the example of the former Rulers of the country had been continued for so many years by the British Government, partly in consideration of a supposed pledge by the Marquis Wellesley and partly in respect of the revenue realized by the Pilgrim Tax, but very much also because the real nature of the payment had never been brought distinctly under the notice of Government.'¹

Act X of 1849 abolished the Pilgrim-tax and paved the way for the reduction of the grant in the manner described above. We find that the allowance fixed in 1845 came into operation in 1850, and it included a sum of Rs. 5,276 granted as compensation—for the sayer-duties which the British Government had abolished.

Considerable agitation was taking place in

1. Despatch dated the 27th July.

England and India about this time as to the propriety of the East India Company maintaining idolatry. Missionary bodies has sent up several memorials protesting against the support of the Jagannatha-worship at Puri by the Company. These had their effect in Leadenhall, and in consonance with the wishes of the Court of Directors, the Government of Lord Dalhousie discontinued the monetary grant,¹ towards payment of the Temple Expenditure. That decision of His Lordship directed the Government of Bengal to purchase 'lands in the District of Khoorda yielding an annual net profit of Rs. 16,517.' It recited that the difference between the money-grant of Rs. 23,321 and the annual profit assigned, *viz.* Rs. 6,804 had been 'appropriated to the maintenance of an adequate Police force' for keeping peace in and about the Temple, and preventing accidents during High Festivals.

The decision of Lord Dalhousie took effect from the 3rd April 1858, when Mr. Collector Mactier executed a reconveyance—in favor of Raja Birkishori. Immediately after, the question of the Police grant appears to have been disposed of by the Court of Directors, who decided that 'in future the Superintendent of the Temple was to be held responsible for the preservation of the peace inside the Temple, and that he was to engage such extra Policemen as would be necessary on the occasion

1. Home Dept. Resol : dated 28th February 1856.

of the High Festivals. In conformity with this decision, a further grant of land fetching a profit of Rs. 6,804 was made to the Raja by a deed, which was executed by Mr. Collector Barlow on the 30th March 1863.

With the execution of these deeds in 1858 and 1863, the Temple demesnes were placed under the Raja Superintendent as trust property, and from the former year the monetary grant has ceased. The demesnes in question have a nominal Rent-Roll of Rs. 23,321.

It is not necessary to determine here, whether the right of the Raja of Puri to superintend over the Temple of Jagannatha is absolute and indefeasible. Neither do we propose to ascertain whether the Raja is removable from that office. We find that a suit was instituted in the District Court of Cuttack in 1886, in which the above questions were raised at the instance of Government, the Plaintiff. In that suit, the guardian of the minor-Raja was made the principal defendant, and he was charged with mal-administration and mismanagement of the Temple-affairs. It is to be regretted that the suit did not proceed to trial but was amicably settled. Had the trial proceeded, the Hindu community would have been in a position to judge how far the superintendence of the Temple had been defective. Government however was content to confirm that superintendence, and wanted the defendant to appoint a manager. This

is the cream of the compromise effected—which we presume will be a dead settler until some body raises the controversy again.

What we deplore is the fatality, which hung over the Khoorda House ever since the conquest of Orissa by the British, in regard to the Temple-management. We have said that there are no materials to shew that the superintendence of that House over the Temple had ceased during Mahratta rule. Immediately after their conquest, it is true the British had interfered with it, and had intended to vest the superintendence of the shrine and management of its affairs in an assembly of Pandits,¹ recommended by the Collector of the Pilgrim-tax and appointed by Government. Before this scheme had been legalized—the Executive of the Temple were certain officers called Deyule Parichars. It is not probable that they would be independent functionaries.

Though Regulation IV of 1805 was passed, Government did not as a matter of fact appoint the assembly of Pandit as they and contemplated. During the Raja's imprisonment at Midnapore, the British Government paid the Temple-allowance to the Parichars, and on his release it was paid to him under the grant of 1808.

It is unfortunate that since 1808, no Raja of Khoorda lived for a sufficiently long time to leave

1. See Reg. IV of 1805.

his mark on the Temple-management. Raja Birkissori died in 1859 soon after the Temple Estates were made over to him. In 1863, when the further grant was made, Raja Dibya Singh, the grantee was a minor, under the guardianship of his mother, Rani Surjomani Patmohadeyi, eight years old. Dibya Singh attained majority in 1873, and was transported for life in 1877. The present Raja, Mookund Deb, has not yet attained majority, and is still under that lady's guardianship.

Apart from the defects inseparable from the management of the Temple by a female, who has necessarily to act through her agents and servants, the Temple demenses have neither increased in profit nor volume. It is a stern fact that since 1807, not a Biga of land has been added to the Endowment by gift or grant. The Rani is precluded by para : 15 of the grant of 1863 from increasing the Temple Rent-Roll. That para : runs thus :—'These lands having been recently settled, and engagements entered into with the Surbarakars and tenantry, any interference therewith will be illegal, no one can be ousted so long as rent is paid according to such engagements, and *no increased rent can be demanded.*'

This is not the only financial difficulty which the Rani has to encounter. Whoever has been to Puri could not have failed to see the number of Muths which have been established there. There are altogether 755 of the monastic Institutions,

which represent all shades of Visnuvitism. Each Muth enjoys lands dedicated to Jagannathji, subject to an obligation to offer Bhoga to the great Lord according to certain conditions. The lands in their enjoyment are called Amrita-Monohi (Amrita being the Holy Food), and though the profits of those lands are perpetually on the increase, it is problematical whether the Temple authorities are entitled to a share of the increased profit. Some of these Muths are rolling in wealth and money, but the Rani is absolutely powerless to raise their contribution. These institutions, which are perfectly useful in their way, sit like parasite-plants on the tree, and take away a considerable portion of the sap to the prejudice of the healthy growth of the tree. Thus while they thrive and prosper, the Temple Endowment wanes. If Government think that it has by right of conquest, and in virtue of the constitution of the Temple, power to interfere with its existing superintendence and management, it should consider whether a readjustment of the conditions under which the Muths hold Amrita-monohi lands is not possible in the interests of the Temple finances.

The total income of the Muths from these lands is nearly 9 lacs of Rupees per annum. We cannot resist the temptation of making a quotation here from a note by the Government Pleader of Cuttack, printed in connection with the Temple suit instituted by Government against the Rani of

Puri. He writes, 'There have been a good many instances in which it has been found these trustees (Muthdharis) have committed such breaches of their respective trusts as to be sufficient under the existing law to remove them from their offices. But there being no machinery in the establishment of the Superintendent of the temple of Jagannatha, who could hardly manage the affairs of his own office properly, for instituting suits for the purpose of bringing back such trust properties to their legitimate uses, the holders of them have gradually begun to deal with such properties as their own, to the entire abuse of their respective trusts. There are, however, some rare exceptions, and they, up to the present day, apply the income of the endowed property in their charge to the Bhoge offering of the Idol. These Bhoges are known by the name of *Ohhuttur-Bhog*, as distinguished from the daily regular Bhoges given to the idols, by the Superintendent, which are called *Kot-Bhoges*.'

The last item of the Temple Income is made up by the *Pindika*, presents made by pilgrims. Sir William Hunter assesses the amount of these at the year's end at £s. 3,7000. In para 14 of the plaint filed by Government, the amount is assessed at Rs. 50,000. It appears that in the Temple-suit, a Receiver had been appointed by the District Court in whose time the receipts amounted to a few Rupees in the space of two months. The assessments appear to be fearfully in conflict with

each other, and the conflict is by no means unnatural. A correct assessment of the income under this head is almost an impossibility. Even the Rani's figures are not trustworthy, although if there was a judicial issue on the matter, the Court's verdict would be assuredly in her favor.

Barring the season of High Festivals, few pilgrims resort to the Temple. During High Festivals, a large ratio of pilgrims frequenting it consists of poor people, who are fleeced by the Pandas, and it is the Pandas who prescribe the amount of each gift. Their policy in regard to payment is religiously kept in tact, *viz.*, payment to them first, payment to Jagannatha after. It is the popular belief that payment to the Pandas constitutes the earnest-money for securing a place in the Lord's abode of Bliss. Even such a good devotee like the late Maharaja of Cashmere could not wholly divest himself of the idea when His Highness gifted away a lac of Rupees to his Panda and a pearl necklace to Lord Jagannatha worth Rs. 50,000 only! A Magisterial officer remonstrated in vain with His Highness on his paying such a large sum to his Panda.

People like Cashmere do not visit the Temple daily. Their visits are like the angels, and it is unfair to make an assessment of the Temple-presents after the Hunterian method. Nor would it be fair to assess with the aid of the Rani's figures. A considerable degree of misappropriation of these presents exists beside the *Ratna Vedi* on which the

Thakurs are seated. The misappropriators must be the priests officiating there. The votary presents his mite, somebody picks it up, but the darkness reigning inside prevents any body from detecting the party in fault. The votary's soul is so much enraptured by the Divine Presence that his is no mood to see where his present goes. He feels himself blessed for the nonce, thanks his stars at being allowed to pay his tribute of Love and Gratitude, and walks out of the Temple with a joyful heart.

Talk of stopping the misappropriation! We doubt very much if the Magistrate himself was there all day and night, he would be able to prevent it.

Lord Jagannatha's treasures also consist of precious jewels, gold, ornaments and trinkets. It is commonly believed that barring those He wears on ordinary and extraordinary occasions, the valuables are deposited in the Temple-store-room, the key of which is always kept by the *Bhandarmakapa*. The store-room was never opened within the period of living memory. After the repeal of the Pilgrim Tax, people suspected the Superintendent to have removed the jewels to his own house. But this is not supported by an iota of proof. There are however two lists of such jewels, dated 1815 and 1819, kept in the Collectorate of Puri, which were traced shortly before the Temple-suit was instituted by Government. These lists consist of over 200 pages each of close Urya

writing. It is not known that since those dates there have been supplementary lists made on behalf of the Superintendent, and we gather from the record of the Temple-suit that the Rani refused to submit such a list on account of 'some very arbitrary steps'¹ adopted by the Commissioner in enforcing its submission.

The last item of the Temple-income is the sale-proceeds of *Mahaprasad* and the Car-wood. It is a great mistake to suppose that all the *Mahaprasad* sold within the Temple enclosure belongs to the Superintendent. The Superintendent's offerings are called the *Kote-Bhoge*, and the Superintendent suffers these offerings to be sold, for the quality of which the Temple officers are accountable. After the offerings are made by the Rani as *Kote-Bhoge*, they are distributed among the Temple-officers as a remuneration for their services. Any residue that is left is sold, and the proceeds form an item of income in the Temple-Budget. The Rani's offerings however form a small portion of the *Mahaprasad* sold in the holy city. A considerable portion thereof is sold by the *Muths* and the agents of these Institutions. Occasionally the Temple officers are the vendors thereof. To hold the Rani responsible for any abuses under this head would be like convicting a cow for the bad *ghee* which is 'sold in the market,' to use the facetious expression of her agent. People possessing a taste for fine

1. Note by Babu M. S. Das, Rani's Wakil.

things find fault with the *Mahaprasad* because it is made of coarse stuff. They forget that Orissa is the land of course stuff. Its poverty and simplicity are proverbial. We would appeal to all pilgrims to say whether they get any delicacies all the way from Cuttack to Puri. An attempt was made some years ago to introduce potatoes into the Holy Kitchen of Jagannatha's, but the attempt failed as smacking of heterodoxy and outlandishness. Those who find fault with the quality of the Holy Food sold at Purosottam should know what the Uryas' daily meals are like. The *Pakala* or rice soaked in rice which maintains their physique is at times worse than the *Mahaprasad* sold in the Temple. But Humanitarianism never stoops to enquire into the consistence of the *Pakala* but must turn up its nose at the rotten *Mahaprasad* !

In regard to the car-wood, little needs be said. It fetches a small income at the year's end. The wood is in requisition for the cremation of well-to-do pilgrims dying in that spot of Bliss.

Proceed we now to consider the Disbursement side of Lord Jagannatha's Budget. Here the outlook is of one of despondency. It was the British Government which considered the Budget of Expenditure in 1854, and in consideration thereof shaped its grant in 1858. We have been kindly furnished with a copy of that Budget in which the most insignificant things, such as ginger and black pepper are entered. That list seems to be conclusive, and it is for the Hindu community to

consider whether the money-value of the things necessary for worship and offering in 1854 is the same which obtains now. We think it unnecessary to answer the query. It is a stern economical fact that prices have enormously increased all round.

This is not the only disadvantage which the Temple Finances suffer from. The revenue of the Temple Estates is very inelastic. Considerable portions of the demesne lands are subject to periodic inundation. The Urya peasant has to brave scarcity every year. Every body knows how difficult it is to keep a Devuttor Rent-Roll free from arrears and accumulations. It is not given to a true Shebait to be a harsh exacting rent-collector. We have seen that under the deed of grant of 1863, the Rani is incapacitated from increasing the rents of the tenants. Ejectment is impossible by means of a notice to quit, and the Superintendent is precluded from participating in the unearned increment of the *Amrita-monohi* land.

In regard to the Budget of Expenditure as fixed by Government in 1854, we are assured that the things therein allowed, their quantity and measure still form the items of the Temple disbursement. The credit of maintaining those items belongs to the Rani, who is justly proud of her administration of the Shrine. Whether it was a year of harvests and plenty or drought and famine, even her worst maligners would not venture to say that she measured out a chittack of rice less than the

quantity prescribed. The scale of expenditure is religiously adhered to in prosperity or adversity, in joy or sorrow, while mourning a husband dead and gone or a son transported across the seas.

Unpunctuality in regard to worship and offerings is often a matter of complaint. This is sometimes due to priestly negligence and sometimes to unavoidable causes. Any sort of impurity taking place in the Temple disturbs the time of the worship or offering. If blood is accidentally spilt, it amounts to an impurity and necessitates the washing out of the whole place. Sometimes there is delay in the preparation of the Holy Food by the *Mahasawars*, (Mahasupakara), the cooks. This delay puts pilgrims to some degree of inconvenience, as before the offerings are made none can break his fast. Pious people however rarely think of the inconvenience with any degree of seriousness.

In that Budget, we find an item of Rs. 500 for the annual repairs of the Temple. This sum is lamentably inadequate. As a fact, it never permitted the Temple-authorities to make repairs on an extensive scale.

To this is to be ascribed the gradual decadence of the noble edifice, which threatens to become a thing of the past unless the Hindu community come forward to rescue it from the ruthless hand of Time.

It is wholly an irrelevant issue to pause and enquire whether the management of the Temple

by the Rani of Puri has been faultless. The management certainly admits of improvement. But no personal blame attaches to the Rani, who has done her best, and who has paid a considerable sum out of her own funds to meet the deficit every year. Considering the largeness of the place, the elaborate character of the worship and offerings, some amount of confusion is unavoidable. It is for the Hindu community to come forward with their counsels and help the Rani to minimize the defects in the management.

We have shown what the evils are like, and it is for the Hindu community to think of their removal. They must pause before they think of dissociating the Temple from the management of the Royal House. That House still commands the highest respect in Orissa and elsewhere in Hindu—India, and it would be an evil day if the administration of the Temple were vested in other hands.

Chapter Eight

PURI, though pretty large in area, is one of the filthiest towns we have seen. It possesses a Municipal Government the existence of which is hardly perceptible. Excepting the *Burra Danda* in front of the Temple and one or two streets in the outskirts of the place, the other thoroughfares are in a shameful condition. Even in the midst of the *Burra Danda*, stalls have been made, the owners of which pay rent to the civic authorities. The lanes are exceedingly narrow and serpentine, and filthiness is their normal condition. Conservancy must be here a forgotten art. In justice to the civic Fathers, we must say that they have to work at tremendous odds, and their representative told us that there are perpetually, 'religious' obstructions to the carrying out of Municipal reforms. Cleanliness is godliness—and we are sure Lord Jagannatha would not in the least object to the increase of civic godliness. The insanitary condition of the place is the perennial cause of the outbreak of cholera and other virulent maladies which have become almost endemic. Good water is rare in Puri, though it is quite a marvel that there are sweet-water wells on the beach.

The place has a straggling and decaying aspect. Jagannatha's Temple is itself deplorably out of repair. One does not witness in Puri the signs of

thrivingness and prosperity. The Palace of the Raja has a mournful and sombre look from outside, but he is yet in his teens, and his father was transported for life while in the hey-day of his life.

There is some rice-exporting business here during the winter months only, the beach being inaccessible owing to the shoal which forms the coast line of Orissa. *Mahaprasad*, cotton-yarns from the South, and Balkati brass-ware are the objects of sale, and pilgrims only buy them.

It is lamentable that the *Mahaprasad* should be an article of trade. The consequences of its open sale are deplorable. Rotten things are bought and eaten by poor pilgrims, and the result is illness. Thanks to Magisterial zeal, for there is now official inspection of the holy food—and whatever is unfit for human consumption is now thrown away. It is doubtful whether the action of the authorities is far-reaching. The community ought to interfere in the matter and put a stop to the nefarious practice.

Dried sea-fish is also an article of inland trade here. Fresh sea-fish is delicious. It is pretty cheap here. Owing to the unceasing surf, it is impossible to cast net in the brink but the fishermen go far into the sea on *Katamarans*. These are three pieces of wood, resembling Rail-

way sleepers, held fast by straw or weed strings. They are launched into the sea by fishermen, who before commencing their fishing expedition say their prayers. They sit bolt erect on the rafts wearing a water-proof head gear. With each receding wave they start the raft till they are for the nonce submerged by an advancing wave, which partially bring back the raft ashore. The next receding wave carries them a little further on, and thus by backward and forward steps they happen to be at sea. At one moment, it is all given up for lost, at the next moment there is a reappearance.

Verily, man's lot on earth is like these poor fishermen's! It is life's smooth current which gives our feeble bark a slight go till a mighty surge overtakes and submerges it. Hope and joy are all given up for lost. Suffocated and blinded by trials and visitations, man becomes the very image of despair, till the wave of mercy restore him to his buoyancy once more. It is happiness now,—he is now on the top of life's surge, above the expanse which hides his fellows. Even in this ascendant position he views with dismay the incoming wave, and the valley below. Hope and Fear alternately make a play-thing of him, but nevertheless drag him further into the Infinite Deep from whence his old land-marks, Time and Space, are not seeable. Like the good fisherman

true culture should be one of Hope—an everlasting Yea. This will bring him back to the shore with a basketful of—not fish but Eternal bliss. Let us therefore be undaunted fishers in the sea of Life. Let our mission be one of Hope, and Heaven is sure to crown it with success.

Chapter Nine

JAGANNATHA is a wondrous study. It is like one of those indeterminate problems which baffle an exhaustive solution. Its many-sidedness is its beauty. Is it the vastness of the place? The all-comprehensiveness of its religion? The grandness of the design or its architectural embodiment? Is it the grandeur of Hindu civilization, or the innate religiousness of the Hindu races? Is it charity or the kindred virtues? Is it patriotism—love for one's motherland? A visit to the remarkable spot will give the requisite materials for silent contemplation and thought. It is a thousand pities that Jagannatha's chroniclers are not his devotees except a very few. Missionaries and their following write of Him to abuse and vilify Him and his votaries. Superstition and falsehood, man's sins and shortcomings are laid to the door of the great God. These are no more referable to Him than the setting up of the golden calf on the plains of Bethel is referable to the Divine Presence on the top of Sinai, or the eating of waifer to the crucifixion of Christ in the interest of Humanity. A system of Faith has for its germ an Idea—a Truth, which is Eternal. To confound the central Idea which clothes a faith with the false crust which is the handiwork of faithless or ignorant teachers is the height of unreason. Truth never dies, its false encrustment however falls into pieces.

Hindu Faith found Puri a suitable place to display its manifestations. Some of the figures carved in stone look like Budhistic. We saw an image of Buddha in the Sun-Temple near Lachmi's Shrine. There are some people who think that the figure of Jagannatha is Lord Buddha's own, modified during and after the great *Sankaracharjya* had re-established Brahminism in the Dekhan. The popular belief among Hindus is, that Jagannatha is the *Kalki Avatara*, and as such will destroy and recreate the Universe at the end of the *Kali Yuga*. The present spiritual Code in operation in Puri is the Vishnuvite, and Jagannatha means the spiritual descent (*avatara*) of Vishnu. Sir William Hunter rightly says that whatever phase of sectarianism had had supremacy for the time being fixed its *imprimatur* on the Jagannatha shrine. Was it *Saktiism*, it was enshrined in the shape of Bimala. Was it Saivaism, it was enshrined in the shape of Mahadeo. Was it the Vaisnavism of the Mahabharata—we find appropriate figures representing Krishna's descents from time to time, and *Yuga* to *Yuga*. The preachings of Chaitanya have found a suitable recognition here, and he has been honored by the figure of *Sharabhuj* or Six handed Divinity. The *Ganpatyas* have their *Ganesa* here to worship. In fact, the Temple is the visible embodiment of Hinduism in sculpture and stone, colours and painting.

It is the common belief, a belief which is not unfounded, that there is the Holy Tooth of

Goutama-Buddha lodged within the Jagannatha image, and each time the image is removed the Tooth is extracted from the old and put into the new body. Learned people say that the celebrated Car-Festival is of Buddhistic origin, and the car is familiar to Buddhistic devotees in Southern India and Ceylon. Some of the stray figures in the niches and gables have a Buddhistic cast to be sure. In the absence of authentic chronicles it is impossible to connect the present form of worship with Buddhism or to show the metamorphosis of the latter into the former. It was clearly no evolution, this, from the simple Buddhistic creed, which had for its ingredients, *Buddha*, *Dharma* and *Sanga*. Undeniable as the historic fact is, that Buddhism had vastly prevailed in Orissa, the revolution which *Sankaracharjya* brought about to re-establish Hindu supremacy is also an historic truth. Asoka's Edict is still to be seen in the Dhaulia Rock, three miles to the west of Sardaipur, and there is *Sankaracharjya's Muth* (monastery) in the heart of Puri.

Every student of history knows that Buddhism was a spiritual protest against Brahminical exclusiveness and Brahminical mysticism. It must have been ushered into existence by causes similar to those which brought on the Reformation in Europe. Our ancestors must have got tired of the library of Muntras, Brahmanas and Sutras of the learned sages and wanted to have a living Faith for ennobling and vivifying their homes and

hearths. Possibly the Sankhya philosophy paved the way for the introduction of a Faith on humanitarian grounds. Such a phasis of human belief was necessitated by the woe-begone condition of Hindu society, which must have contained a large number of ignorant and despised men. Hindu learning must have become too learned in those ages to keep touch with the people. A popular creed must have been felt as a dire necessity. So that when Goutama Buddha preached his blessed doctrine of Liberty, Equality and Fraternity, his advent was exceedingly opportune. Times were favorable. A powerful king ruled the country from *Magadha*, and hence Buddhism proved a glorious living Faith.

Chapter Ten

SAY what our national detractors may, we Hindus are an eminently religious people. Our religion is not a branch of politics, as we read of in European history, where the Fate of this *Ism* or that *Ism* is connected with the rise and fall of kings and dynasties. We love to practise religion for its own sake. Ours is no metaphysical creed, and ours is not a mere metaphysical assent thereto. Religion is our food, our drink—the very air we inhale. Its canons permeate down to the ordinary and insignificant affairs of our daily life, and even at the present day, an elaborate ceremonialism, the sure effect of religion crystalized, constitutes our social code. The grand religion preached and promulgated by Goutama Buddha with all its love of Humanity had certain conditions of ineptitude as respects nation's genius. Buddhism was archaic Agnosticism, in so far as it dispensed with the mercy of a Creator and the government of a moral Governor. The Buddhistic Nirvana was certainly bliss and peace, and though attainable by means of *Karma* in this and the numerous transmigrated lives, lacked the pillar of support which the human soul hourly hankered after. Whether it is the dull stone, or silent meditation or the transcendental *Jnyana*, which man clings to, the spiritual hanker is none the less obtrusive. The history of spirituality is painted in wrong

colours, when wise men say that God-worship is a logical deduction. As Max Muller shows in his Hibbert Lectures, Monotheism is not generalized Feticism, but an idea quite independent of logical induction.

Buddhism, with its glorious mission of Love to all, lacked the central pillar of support, that pillar which to the Israelites in the wilderness was a pillar of Light and Hope, in Prosperity and Adversity. It was tottering on its foundation to fall with a heavy crash. Some genius was needed to move in the cause of spiritual regeneration, and such a one was the great *Sankara*. Issuing from his home in the South, he preached the cause of spirituality with fire and zeal, and reconverted India into Hinduism or Brahminism as of yore. You hear more of the great Acharjy'as doings in Orissa than elsewhere. His exposition of the Vedas and Upanishads are still the admiration of our Southrons. From the simplest concept of the Vedic *Siva* (Mangala or bliss) that great man elaborated the grand *Saiva* creed, which vastly prevails even now in the Madras Presidency and which must have been at one time the universal creed of our Urya fellow-subjects. As if Saivism was not powerful in regenerating his motherland, he availed of the Darsanic Prakriti for maintaining the Sakta faith. The worship of *Siva* and *Sakti* prevailing at this time is due to Sankaracharjya's preachings. No tract of the Indian Empire was better fitted to foster the growth of the twin-faith,

than the forests and hill fastnesses of Southern and Central India. Mysticism delights to expand itself in sombre haunts and retreats. The people among whom it spread like wild-fire were well qualified to adopt it. Their physique was hardier than what is turned up by the vapour-baths of Bengal. They knew of little real political subjection. Their semi-wild life considerably favored the religious propaganda. Hence it was that the *Saiva* and *Sakta* faith pushed up to the gates of Benares, traversing the whole of the Dekhan and Central India. If Bisseswara and Annapurna still reign supreme in Holy Kasi, Bhuvaneswar, Lokenath and Bimala, in Orissa, Tarucknath and Kali in Bengal, Baidyanath in Sonthalia, it is due to the great *Sankara's* teachings. It must have been that great man's policy to make an amalgam of valor and devotion, asceticism and a strong physique, in the promulgation of a revised edition of an old faith.

Saktism has also a soft and tender phasis. *Sakti* is the feminine aspect of the creative principle. She is a tyrant over tyrants and monsters in her motherly care to save and protect her children,— a care which begets in them filial affection and gratitude.

'The worship of Kali,' according to the late Ramkrishna Paramhansa, is a child-like, whole-souled, rapturous self-consecration to the Motherhood of God as represented by the power and influence of woman !

Another phase of Kali-worship. It is that which makes man recognize every woman as the incarnation of the sable goddess and which leads him to bow to women and little girls. Such a purity, of thought is quite unique and instructive. 'It is,' as Rev. Protap Chandra Mozoomdar justly remarks, 'the opposite of the European idea. It is an attitude essentially, traditionally, gloriously national, yes, a Hindu *can* honour woman.'¹

Tantric ceremonialism with its Yantras and Mantras may have become by the lecherous acts of the votaries an abomination, but its central idea is a truth. It had certainly for its object the physical amelioration of man, the glorification of woman, and the promotion of moral and spiritual discipline under the motherly government of God. Buddha's Code of love and humility had for its object the grinding down of man to the dust. *Sankara's* was to make *men* of the Hindus even in matters spiritual. His was a deliberate effort to revive the martial spirit of his countrymen, extinguished by Buddha's teachings. The military exploits of Sankaracharya and his followers for re-establishing Brahminism are now matters of history. But further historical details are unnecessary now.

Turn we now to the Vaisnava-side of Puri, and see what has been the case. The worship of the second person of the Hindu Triad is and has

1. Paper published on the occasion of the 57th Birthday Anniversary.

all along been highly popular. *Vishnu* is the preserving Deity—the divine ruler and controller of the universe. Such a Being must always stand highest in the Faith of the Hindus. The Creator (*Brahma*) is to be admired, the Destroyer (*Maheserwa*) is to be feared, but the Preserver (*Vishnu*) is to be loved and worshipped. As in the Christian Revelation, little is said of God the Father, so in the Hindu, little is said of Brahma, and more is said of the Holy Ghost as of Siva. It is God the Son in the Christian and God the Preserver in the Hindu Bible that most is said. The Hindu's notion of the Divine Triad is not a whit more complex than the Christian's of the Divine Trinity. The only difference is that whereas the Christian would unify the Creative, Preserving and Destructive principles of the universe, and leave the regeneration of the human race to the Holy Spirit, the Hindu separates the Creative from the Destructive principle and groups the purification of man under the divine Preserving Force. Whoso understands the Hindu Triad as the personation of three independent spiritual entities possessing conflicting jurisdictions over the universe understand amiss the cream of Hindu Theology. It is true we read of combats in the Puranas between Brahma and Vishnu, and Vishnu and Siva, but those are nothing more than allegorical representations of the possible disunion of the three eternal principles of Creation, Preservation and Destruction, which the universe objectively exhibits in every minute of her existence. They are no more discordant than

Divine justice *vs* Divine Mercy, and other Christian problems.

The Vishnuvite faith with its many phases is truly majestic, and this adequately accounts for the large following it has ever commanded. Vishnu's spiritual descents have been many. In the Gita, our Lord says, 'for the salvation of the good, for the destruction of the evil-doers and to establish Religion, I incarnate myself in *Yuga* after *Yuga*'. As *Ananta Deva*, he supports the universe on his out-stretched hood, as *Koorma-Avatar*, he preserves the earth from being inundated, as *Rama*, he teaches filial duty, as *Krishna*, he shelters *Dharma* as personified in *Yudisthir*, as *Kalki*, he comes to avenge the perverted and degraded. The Great Serpent with his thousand hoods may be a monster, but thousand hoods do maintain the stability of the universe. The *Fish* or *Tortoise* incarnation may have, according to some, the ludicrous about it, but Noah's ark is believed in by races and nations who are the very pink of culture and intellectuality. *Krishna* may be a partizan in the Kuru-Pandava war, but what is the God of the Jews of old as chronicled in the Book of Joshua? But the analogy need not be carried any further. There is a world of truth in what the American Preacher Dr. Pentecost has been recently telling his hearers, that God must incarnate himself to enable man to see Him. And the truth is applicable to Hindu Incarnations also.

Chapter Eleven

SCEPTICAL people may be welcome to discard the incarnations or physical embodiments of the Divinity as unworthy of belief. The Ideal Incarnation, if one may be allowed to use the expression, is however intelligible to sense as it is pleasing to our feelings. It fills us with faith and hope. With Devotion for our helmsman, Life's barge braves the Infinitude of the Deep, till the great Lover of all devotion give it a haven of Rest.

Incarnations of the Divinity exhibit sometimes phases which fine sentimentalism may think to be gross and coarse, but it is the fault of the chiseller that they are so, and not of the stone that was the object of the chiselling. Krishna as the singer of the *Bhagbat-gita* is a Divine solemnity. Krishna as the hero of the *Gita-Govinda* is no better than a gay lover. *Krishna* as the hero of the *Maha-bharata* is Machiavelli's grand-father. Krishna as the hero of the *Chaytanya Bhagbat* is the humble servant of his meanest disciples, washing their feet with bits of straw in his mouth. Krishna as the hero of the *Ramayana*, is the great avenger of ten-headed and twenty-handed Vice. Krishna of the *Srimat Bhagbat* is the great lifter of the Govardhana-Mount, and as such is the protector of cows against Indra's tyrannies. Krishna as the apotheosis of many other eternal principles is this,

that, and many other things. Viewing the main-fold incarnations of Vishnu as a grand synthesis, who will have the hardihood to deny its awful solemnity? Who will have the heart to say that the incarnations are not sufficiently exhaustive to impart spiritual lesson to the driest materialist? *Krishnaism* has been indicted by half-witted people as savouring of the lewd voluptuary. Krishna's communion with the shepherdesses of Brindavana has been characterized as no better than despicable flirtations. The stern truth however is, that it is not He who is in fault but his poetic chroniclers. The world has produced her saints as her libertines. What other libertine has survived the wreck of ages and *Yugas*, through good report and evil report, in spite of the numerous vicissitudes of political rule? Was it to commemorate and honor libertinism that *Narada* sang, *Ajamila* wept, *Siva* served, and *Vyasa* composed his immortal epics? Was it to propagate lechery among the future generations of Hindus that *Chaytanya* renounced the world and took to ascetic *Nyasa*? Repeat the questions to yourself and be ashamed to give an affirmative answer. Now, what is the rational and the national explanation of Krishna's *Lila*? Is not the *Braja*-Shepherdess the penitent and devout soul longing for her Divine Lover's holy embrace and final absorption? Is not His flute the harmonious word of God, attracting by its magic sound the mortal's soul to cut away from the world's meshes? Is not the *Kadamba* tree the

elevated, leafy, and fragrant platform from which Divinity sing sweet ?

It is unnecessary to divest the faith of our ancestors of its poetic garb any further. That faith has truth for its basis—and truth never dies. Man is always welcome to clothe truth in different guises, but the difference of clothing does not alter the character of truth. People therefore, who distinguish Vishnuvism of Vyasa from Neo-Vishnuvism—who talk of Vishnuvism asceticism as Vishnuvish light-headedness, confound the truth with its poetic garb. Vishnuvism should not be identified with the sins of its degraded votaries. A true Vishnuvite is not a ragged, miserable mendicant, who must have a Vaisnavi, *et hoc genus omne*. He who hath known Visnu is a Vaisnav, as one who hath known Brahma is a Brahmana.

Be Vishnuvism what it may, there is indubitable proof that it became very popular in Orissa, and at this day it may be pronounced as the religion of the Uryas. Saivaism and Vishnuvism have no doctrinal differences. Siva is Krishna's servant and devotee, says the Purana, and as such is the first individual in the Vaisnava hierarchy. The Saiva devotee hopes to have spiritual bliss through the mediation of Siva. Krishna enjoins his followers to venerate *Siva*—without which veneration Vishnu-Worship would be purposeless. That great Vaisnava who compiled the Vedas—and composed the Mahabharata was in a miserable fix at Benares for having slighted Lord Siva. It is

a well-known story, which Bharat Chandra has immortalized in verse in his *Annada-Mangala*. The mortal of the story lies however on the very surface. It is this, that the staunchest believer in the Preserving Force of the universe should not ignore the Destructive principle.

Preservation and Destruction being radical contraries, it is singular that *Vishnu* and *Siva* do not fight oftener in our sacred stories. They do fight occasionally, in which either *Krisna* or *Siva* gains the victory. These fights are allegorical representations of the triumph of the Destructive or Preserving force, and the fights are not frequent because Divine Preservation keeps the Universe as a harmonious whole. Very often we read in our holy books of *Siva* lying prostrate at the feet of, or standing in posture submissive, before *Vishnu*. This we suppose is an allegory to exhibit the part played by the Destructive principle towards the Preservation of the Universe. Is not Destruction a condition of Preservation? Physical growth implies destruction at each step. The child must die before attaining manhood. It is not merely the destruction of his physical self, but his mortal and spiritual also. And what is destruction in this world but a change of form and consistence?

A claim and dispassionate reflexion of the subject brings home to us, that the *Saiva* and *Vaishnava* phases of Hinduism constitute a doctrinal unity. Can it be a duality in religious ceremonialism?

The beautiful story recited in the *Chaitanya Bhagbata* of Siva asking *Vishnu* to give him for shelter a spot where *Siva* may not be separated from *Vishnu*, and the latter choosing the *Srikshetra* for his lordly residence, is singularly significant. It shows that whatever differences there were between the followers of the *Saiva* and the *Vishnuvite* creeds were eventually made up in Uryaland, and the latter shook hands with the former. The great *Mahadeo* at Bhuvanewar is *Hari-Hara* or *Vishnu* and *Siva* unified, before whom Chaitanya danced in ecstasy like a true religious unionist. Lord Jagannatha must needs give shelter to *Mahadeo* and his godly spouse *Bimala* beside the great Temple. *Siva's* fare is ascetical and therefore passes unprotected, but *Bimala* can not partake of her ration of fish and flesh, until Jagannatha had retired to bed, and those offerings must be brought to her not by the Lion's Gate but by scaling the high walls. During her Carnival, female devotees are denied access unto Her.

Thus does *Vishnu* assert and uphold His Supreme Majesty !

Chapter Twelve

THE advent of Lord Chaitanya at Puri forms an epoch in the ecclesiastical history of our country. It is commonly believed that whatever is essential in Jagannatha-worship at the present day is due to the preachings and example of that great man. People say that Jagannatha was in former times a meat-eater and wine-drinker, till his flesh-pots and potations were interdicted by his great Votary of Nabadwipa. Popular tradition points to the finger of Chaitanya as having conferred on the *Mahaprasada* (holy food) the virtue of a leveller of caste distinctions. He it was who made the worship at Puri, a transcendental Vishnuvitism. By transcendental, we mean Visnuvitism as embracing all the Incarnations of the second person of the Triad, including *Buddha*. A look at the Temple will impress on you the fact that every form of Visnuvite incarnation exists there in painting or sculpture. A figure of *Buddha* exists in the solar Temple, close to Luchmi's shrine, on the north of Jagannatha's Sri-Mandir. The isolation of *Buddha* from the regular theogonic series is significant. It shows the reluctance of the old Hindu to accept him as a god incarnate, a reluctance which was the sequel of Sankaracharya's anti-Buddhistic crusade, but which a more appreciative subsequent

generation gave the eternal go-by. The credit of giving Goutama *Buddha* a place in Hindu theogony is certainly due to Chaitanya. Following Chaitanya's wake, *Jaideva* struck his immortal lyre in honor of *Buddha* as a true Vaisnava.

*Nindasi yajña vidherahaha srutijātam
Sadaya hrdaya darśita paśu ghātam
Keśava ghrta Buddhaśarīram jaya Jagaiśa hare //*

Those who are familiar with Chaitanya's pilgrimage to Puri will understand the cream of the discussion which took place there between himself and Sarbabhauma. The historian, Brindabana Das, represents the latter,—a great worshipper of Reason and a great admirer of Sankerism, as falling prostrate before Chaitanya, the great apostle of Faith. Faith triumphs in the end, and by Faith Sarbabhauma beholds with amazement the Creator's *Bishwa-murti* (Universal Form), like the blessed *Arjuna* of old. Chaitanya was so much struck down by the force of faith that he went to the length of embracing the figure of Jagannatha,—an embrace which it is every soul's yearning to have. It is the force of this godly Faith which drowns all mundane distinctions between man and man, Brahmin and non-Brahmin, Jew and Gentile, into the ordinary level of humanity, all in dire need of grace and love of the great Creator. Here we all stand on a common platform and feel with tearful eyes that, if a sparrow falleth there is special Providence of Thine,

oh Lord ! That rank and riches, pride and pomp, are as much Thine concern as raggedness and wretchedness, poverty and penury.

It is not the physical *Mahaprasada* that a devout soul longs for. The spiritual is his everlasting panting. The *Mahaprasada* ought to be prized by every Hindu as symbolizing Divine Grace and Divine Love. It speaks with as sure an efficacy as the breaking of the bread and the pouring of the wine by the great Spiritual Teacher with the injunction. "Take ye, this is my body, Drink ye, this is my blood," before he gave himself up to be betrayed. With the *Mahaprasada* within us and on our head, we, Hindus, ought to cherish in us like a lasting flame the lamp of God's love. With the serene fire of divine love we should kindle our household hearths, our friendships and kinships, and like Buddha of old cry for the whole human Brotherhood under the Divine Fatherhood.

The *Mahaprasada* is not potent only to spiritualize the votary. It is potent also to humanize him. All those stiff barriers of caste and rank are but wicker work in Puri, which is no respecter of persons. The sniffing pride of Brahminical exclusiveness, the Kshetrya's hauteur, and the Vaisya's pomp of wealth come in equally for slaughter before Jagannatha. Cooked food knows of no pollution by touch of caste-ridden inferior humanity. It acts like a great levelling agency. It is a sight to see the proud Brahmin

and the lowly Sudra, sitting side by side to help each other in partaking of the holy food, and rubbing the hand which had been used in doling it out on the head, in token of reverence to the great Lord. All this was the glorious doing of that great soul of Navadwipa, who combined in himself an ever-burning Love of the Divine Fatherhood coupled with Buddha's bleeding Love for the Human Brotherhood. Chaitanya's was like Christ, —love to God and love to Man. Pharisaical wisdom was to Jesus of Nazareth what Hindu Rationalism and Intellectualism was to Nemaï Pundit of Nuddea. *Sankirtana* was to the latter what the preaching of the Word was to the former. Christ had his disciples, so Chaitanya his *Bhaktas*. Christ preached to the Gentiles, so did Chaitanya to the unlearned. Christ worked miracles so did his Navadwipa co-adjutor. Christ wept for sinning Humanity, so did Lord Chaitanya. St. Peter was a fisherman, Haridas was a *Javana* ! Christianity is a proselytizing Faith, so is Vaisnavism. The world owes a great deal to Christ, she owes a great deal also to Chaitanya.

It is therefore that the latter has been honored with a place in the Great Temple precincts.

Chapter Thirteen

FOR a votary to be in Puri and not to visit the *Pancha-tirthya* or Five Shrines, is considered improper. He has to visit *Lokenath*, *Markendaswara*, *Swarga-dwar* and *Indradumna*. The two first are the Linga-figures of Siva, and the worship there is wholly *Siva*, the form of which is known to all Hindus. *Siva* can not exist without his *Sakti*. Without his beloved spouse, he would be a Saba (corpse). At each of these two shrines there is his *Bahana*,—the holy Bull. At *Swarga-dwar*, which is on the beach, people offer the *Mahaprasada* to the departed manes of their ancestors. Going to *Swarga-dwar*, you pass by the *Bhog-bati*, which was in Puri-Gossain's *muth* a well of foul water, but which Chaitanya miraculously turned into a crystal well. There near the beach you descry the *muth* which passes by the name of the great Sankaracharya.

At *Markendaswara*, you see a magnificent tank on the brink of which Siva's Temple stands. It is usual for pilgrims to bathe in the tank and perform their holy ablutions.

Lokenath is more venerated by the Uryas than Jagannatha. To take the former's name and tell an untruth is in their eyes nothing short of the predition of the soul. The sentiment must be a

fossil relic of the old Saiva conviction, which Vis-nuivtism in spite of its powerful achievements has not been able to demolish.

Going up the *Barra-Danda*, you see the expansive Narendra (tank) where Jagannatha's *Chandan Jatra* is celebrated during the vernal months. Further on, there is His Divine Majesty's pleasure garden, called *Jagannatha-Bullava*. Half a mile higher up towards the north, is the *Goon-dicha-Barri*, where He quarters during the *Goon-dicha (Rath-Festival)*. The *Goondicha* House is a nice shady retreat, but unfortunately it evinces a considerable degree of neglect on the part of the management. A portion of the ground has become jungly. The House is tenanted by bats, mice, and other intruders, and the smell of the confined air is sickening.

As you traverse the first court-yard leading to the sanctum itself, your eye catches sight of certain figures of obscenity in the carved and painted outer-wall. These are so within easy reach of the eye and so distinct to the sight, that the management would do well to obliterate them in the interests of decency. The existence of these "abominations" in the painted wall, (and we have seen some in the Jagannatha and other temples also) induced us to think of the why and wherefore. Was it to attract the wicked or to allure the innocent? Was the original designer a confirmed debauchee? Was the ruling Prince who paid the

sculptor a disciple of Belial? Was the artist's object to paint vice side by side with godliness to give the eternal go-by? Or was that object Circean and for educational purpose in vicious monstrosity?

It is not very convenient to stand by those sculptured figure and leisurely see them. You thereby become the observed of observers, especially female. One's eagerness to know the reason why is a natural instinct, pardonable like the Surgeon's in a Morgue.

Now a very superficial survey of the painting and carving reveals the fact that the hideously obscene figures appear not irregularly or at random, but according to a certain and definite method. They generally form the last of a series of figures which has some Pauranic form of the Divinity for its first term. The intermediate terms are generally, some animal-god, as *Hanumana* or *Garuda*, some heroic demi-god, as *Arjuna* or *Vishva*, a knight and damsel in an amorous mood towards each other.

All the old Temples we have seen in Uryaland, including those at Bhuvaneswar, exhibit the series in the order we have described above. The inference, therefore, becomes irresistible that the designers thereof were influenced by a desire to depict the various kinds of *Rasa* of Hindu poetry. *Rasa* is the *Juice* of a thing, sour, bitter, sweet &c., and is therefore metaphorically its *spirit*. It is

difficult to catch at an exact English synonym of it. *Spirit* would, we think, approximately convey the idea.

Hanumana or *Garuda* would represent the *Bhakti* (devotional), Arjuna or *Bhisma*—the *Bir* (heroical), the knight and damsel—the *Adi* (love)—while the obscene represent the spirit which shall be nameless here.

Be it said here, that these Temples are nothing less than a Treasury of the Religious history of the Hindus, more instructive to the unlearned than what a bookish theoretic would write or say. Examine each nook, each gable, each door, each wall of the Temple, and it is all history, painted or carved in stone.

As you enter a fane, the *Nabagraha* (nine planets) greet you. On each side *Brahma* and *Siva* in their devotional posture stand to teach you devotion by their personal example. *Ganesa* is at the entrance to bless your present religious mood—and not as Sir Monier Williams says to drive away ghosts or ghostly influences. Outside the Temples you see the various incarnations of *Vishnu*. High up the Temple-steeple, you see a figure of *Jagannatha* with face turned towards *Lanka*, to show His lunar face to his old Bhakta, *Bivisana* of the *Ramayana* fame. In one side, you see the cream of *Valmiki's* Epic sculptured—in another, the *Kuru-Pandu* fight painted. *Siva's* marriage with *Uma*—here celebrated, there She fights with *Sumva* and

Nisumva. But enough of these details. We shall venture to ask the unprejudiced—take the temple as a whole, and pronounce your opinion on the wisdom of planting the obscene figures there.

Obscenity is certainly obscene, every inch of it. The world is however a big Zoo, with its lovely and comely inhabitants, its deformities and prodigies—all making up an everlasting series. Without the everlasting series your philosophy would be poor and inadequate for purposes of instruction and edification.

Remember also that those were olden times which gave us a *Jagannatha* Temple and “obscene figures,” when Professor Tufelsdroch had not preached his Philosophy of Clothes, when the muses’ wont was to exhibit themselves in their native, natural and naked spirit to the world, when no distinction was drawn between the thing and its name, as the boast of our modern civilization now. It is not vice we detest as much as its name, its figure and nakedness. Vice now must be *clothed* to become a presentable something, and to turn up the whites of our eyes ; and the good German Professor must be largely drawn upon to minister to our refined and polished tastes. Vice must not be sufficiently near, but we find it hard to tolerate existence for a day even, if it be beyond the reach of our binoculars. It is not thyself, oh Vice ! whom we detest, it is thy name that is our enemy. ‘Doff thy

name' and come to the arms of fallen Juliets. Condemn the *Jagannatha* temple for its obscenities, but for Heaven's sake, be consistent and condemn Kalidasa and Shakespeare also if you are ultra-Puritanic in your taste.

Chapter Fourteen

INDRADUMNA'S *Hrada* is a worthy object of pilgrimage. Physically speaking, it is not even a lake. It is only a middle-sized tank, enclosing a volume of dirty water, the smell of which is not very agreeable to one's olfactory nerves. But the tank stands *In Memoriam* of the great *Indradumna*, a king of Ajudhya (Oudh), who caused a temple to be built in honour of *Nilmadhava* (Krishna) somewhere near the Sea. The legend has it that the king saw the Great Lord's abode here in a vision, and sent his priest to find out His whereabouts. The priest reported to his master that the Great Lord had for His worshipper a Fowler, who cooked the holy food and set it before Him for acceptance. The priest after marrying the Fowler's daughter became qualified to see the Lord, which he reported in due course. The king, thereafter, repaired thither with "his kingdom and all" in hope of seeing the great God. He found the country to be full of jungles and covered with sand but without the Lord's Temple. Being thus disappointed he commenced the *Ashwamedha* sacrifice to propitiate Him. Moved by the sacrifice the Deity appeared in a vision, and directed him to build a new Temple, and to abandon the search for the old. *Indradumna* was overjoyed at this mark of Divine favor. He built a golden Temple, a

silver and copper temple and one of stone. In consecrating the temples, he gifted away so many cows that their hoofs converted the cow-shed into a lake.

No body knows what become of the temples built by king *Indradumna*, but he still lives in the memory of men, and the vast concourse of people visiting the Tank which is styled after his name, attests the honor which attaches to his memory. We may say *en passant* that the present Jagannatha Temple was built by Ananga Bhim Deo, an illustrious king of Orissa. His memory also lives in the hearts of Hindu devotees.

We have always maintained that he who builds a temple, mosque or church, founds an empire in the popular heart. It is firmer and stronger than the empires of kings and princes. Such a founder immortalizes himself, and the worship which takes place in the house of God is, other considerations apart, the best cement for popular solidarity. The history of Europe chronicles the glorious achievement of Catholicism. And the Moorish Empire was the Crescent's own. In India, the same causes produced the same effects. Asoka's kingdom was not merely a political unity but a spiritual one. 'Give unto Cæsar what belongeth to Cæsar' is certainly wise and politic, but a time comes when even such a sedate and sober man like Chaitanya must raze to the ground the Infidel Kazi's house.

It is not our purpose to justify that act of aggression on the part of a religious preacher, such as Chaitanya pre-eminently was. What we wish to point out is that effective religious preaching propagates a political power. This is an historical truism, which would-be patriots had better remember. Patriotism without religion means the French Revolution in his gory form. Without religion, it is loose and infirm. Patriotism can have no better cement for its consistence than what the fear of God and love of man furnish. Materialism, Utilitarianism and many other soul-less *Isms* may bring about temporary social cohesion, and may for a time focus popular energies, but the dissolution and disintegration are none the less speedy.

The prospect of a large country, with its diversified races and guilds, speaking different tongues, and observing dissimilar customs, but united in religion, is superb. Such a prospect cannot fail to move the true patriotic heart by its grandeur and oneness. One knows where to feel the nation's pulse. Home politics would be under that religious unity a form and condition of the national Religion. The nation's supreme Pontiffs would ex-officio be its Gladstone and Salisburys, —its Thierses and Mazzinis. This was the scheme chalked out by Auguste Comte in reconstructing society, and in subordinating its various classes the great Frenchman placed the speculative class first in his social Hierarchy. The Hindu anticipated.

the Positive philosopher three thousand years before. All *our* great men were for subordinating the other classes to the speculative, *viz.* Brahminical, and it was a system *in esse*.

Was not *Jagannatha*-worship at Puri an attempt at the religious unification of the Hindus? It looks like it. Chaitanya subordinated caste-differences to the great unifying Principle. And Puri stands now as the great Vanquisher of sectarianism, subordinating each sectarian creed to the all-powerful Vishnu worship.

Chapter Fifteen

IN the Metropolis as elsewhere our countrymen are evincing a laudable desire to be lectured upon what Technical Education is like. We, who have the good fortune to be in Urya-land and see the Bhuaneswar and Puri temples, 'die in shame' at the thought that our brethren must sit at a foreigner's feet to learn what Technical education is like, although he is as dear to us as one of our kith and kin. Our humble advice to them would be—come to Orissa and see the temples with your own eyes. Come by the Coast canal route if you dread a sea-ducking. No fear of loss of caste if you cut across the Bay, as you may insure it at our friend, Mr. Charu Chunder Mitter's office. We say again, see the Temples of Orissa and bless your eyes. It is a thousand pities we are not architects ourselves, and the spoken language of architecture is a sealed book to us. But we have eyes to see,—not professional eyes though, and have the heart to admire. We know to appreciate the simply Beautiful and the beautifully Simple, as well as the elaborately Grand and the magnificently Complex. The sculptured figures are life-like and expressive. In point of symmetry and configuration they are simply faultless. Is it a warrior in carving—it is the same bold front, the same soldierly deportment as you would come

across in the best-drilled corps of Von Moltke, or Lord Roberts if you please. Even the boots of the cavalry-men are not inferior in fashion to those sold by Watts in Calcutta. Urvasi in stone here is more voluptuous in languor than Minerva in canvass.

These temples are as old as the hills. The sculpture has yielded its fineness to the hand of time, but there it stands. Modern Engineering means to construct a building which has to be tinkered before it is completed—with a roof which proves a sieve before the builder's account is closed for good. The tinkerer's craft was nowhere in the Temples here. The workmanship is all plain. The mortar is almost conspicuous by its absence. They did not know to build arches, but each stone was drawn a few inches more towards the arch-hollow than what formed its base, till the stones on either side met at the apex, and thus the arch-making was completed or rather avoided.

And then look at the stupendousness of each temple. Jaganntha's is 212 feet high, and Bhuvan-eswar's 192 ft., we believe. The stones employed at the base and in building the wall are no child's play, but are large and massive enough to try the strength of the stoutest crane of modern times. Where are those mechanical powers now which had caused these massive structures to exist? Orissa teems with temples. You find them in the

midst of forests, on the summit of hills, in the islets of the *Mahanadi*. They lie scattered like leaves in Vallambrosa ! Temple-building must have prevailed here as a craft. The builders were excellent designers. It was doubtless a stereotyped design—the same oblongular cube rising high in the air, the same *Amlaki*-shaped crown resting on the summit, the same *Nat-Mandir* and *Jagamohan* attached to the *Srimandir*, and many other points of resemblance. But the design is certainly an improvement upon the *Gopura*, which one sees in the Madras Presidency, barring the architectural ornamentation inseparable from the latter. The *Gopura*, in the Madras Presidency, is a cone-shaped temple, with the apex of the cone lopped off as it were. Temples in Orissa are not of a conical shape, but are so many oblongs, having an arch for their upper base. It is singular that the *Nat-Mandir* and *Jagamohan* portions of an Urya temple should resemble a *Gopura*, with an apex attached. This looks like a *concordat* in architectural design. But it is not our present purpose to write an essay on temple-building, or show the evolution of the builders' design.

One feels aghast at the spectacle of the race of the architects and sculptors of Orissa-temples having become wholly extinct. Where are they now ? Nowhere in the land of the Uryas ! Hossien Shah demolished Hindu Temples in Orissa with the zeal of an Iconoclast. But those temples reared

their heads during Moslem intolerance nevertheless. The freebooting Maharatta Kings of Orissa encouraged nevertheless the growth of temple-building as an art. Why it should now die out is for the historian to enquire and determine.

Chapter Sixteen

IT is time, we must now bid an unwilling farewell to Puri and to the soul-elevating associations connected therewith. Our temporary house on the beach must now be abandoned. It was painful to take farewell of the briny god before us, who in that moonlit night was bewitching in his naked and expansive glory. The sight of the sea shall live in our mind till the end of our days.

It is the custom of all pilgrims to have a parting look at Jagannatha when they return home. Ours was fortunately not a mere look at. The Lord was on this occasion in the midst of His *Chandana* (sandal-wood paste) toilet, and we had the bliss of seeing in coolness and fragrance that which if properly seen by the devout and penitent soul would relieve its ache and anxiety. Where is that spot on earth which gives rest and peace to the aching and throbbing heart, alternating between her hopes and fears, joys and sorrows? Hie us thither, O Lord ! that we may forget ourselves, and see all in Thee !

It was verging on midnight when we left Puri. It was our intention to go back by the old Ganjam Road *via* Khoorda. But other considerations stepped in, and we had to go back by our old route. From Sardaipur, which we reached on the

second day of our start, we cut across about 3 miles of paddy-field before reaching the shrine of Bhuvanewar. The place around Bhuvanewar has charming woodland scenery. Barring certain ruts and breaches, the road leading to Bhuvanewar is drivable. The tract between Sardaipur and Bhuvanewar has the appearance of a river-silt, and here the Bhargavi must have flowed in former days to wash the feet of the Temple. Truly to conceive of the immensity of Bhuvanewar's territorial jurisdiction, you are to conceive of ten miles of ground studded with temples of all sizes, some in decaying, others in a decayed condition, and all in sad want of repair. Judging from its remains, it must have been a larger place than what Benares is at the present day. The cost of building these fanes must have been enormous even in those days. The architectural design appears to have been the same. It is simpler than what is seen in Puri, but certainly more graceful.

It is distressing to find the central Temple and its adjuncts in a neglected condition. Lord Bhuvanewar has endowed lands, which yield an annual income of Rs. 3,000 or so. There is a Committee of management to look after the receipts and disbursements, and yet the Lord periodically fasts we were told. A single flickering Chiraq makes darkness visible inside the sanctum. It is really a shame that matters should be so. Even the compound is not free from jungles, which are thick enough to screen leopards and hyenas. The

whole place evinces studied neglect and remissness on the part of the management, and the Hindu community should lose no time to move the constituted authorities to better the present state of things.

While on this subject, we may say that the old Regulation was better adapted to control public endowments than the Act we have now. The present Act, XX of 1863, is not far-reaching in its scope and application, and it has been advisedly made so at the interposition of Exeter Hall, which cannot suffer a Christian Government like the British in India, to have anything to do with the internal management of Hindu Temples and Hindu worship.

It is an historical fact that immediately after the transference of the rule of Orissa from the Maharattas, the British Government was Lord Jagannatha's *de facto* Shebait. Following the Maharatta precedent, our Government levied the Pilgrim Tax, styled Jagannatha as the great Lord, paid his Divine Majesty's bills, sent red broadcloth from the Government House Toshakhana for ornamenting the Goondicha cars, and declared the whole town of Puri to be the Amrita Monohi (*devuttor*) grant of the great Divinity. In modern official correspondence, Jagannatha is only an 'Idol', and the Road Cess people perpetually issue distress—warrants against His Majesty's chattels to realize arrears of the Road Cess. And Jagannatha is frequently called upon to give I.O.U's for the

defrayal of the cost of His High Festivals. Yet in point of wealth, He is richer than *Kuver* himself, as Hunter tells us, and maintains an army of *Sebuks* and *Pariharis*, priests and singers, *Karans* and Clerks which no wordly potentate can.

But this is only by way of episode. The *Mahadeo* at Bhuvaneswar is a magnificent sight. The figure (*Linga*) must be 8 feet in diameter or thereabouts, and about $\frac{3}{4}$ ths of a foot in height. The *Gouripatta* is made of a beautifully black soft stone, which resembles the goldsmith test-stone. The stone of the *Linga* is a coarse black granite, having a porous consistence, one portion of which represents *Hari* and the other *Hara*. Like the *Viseswara* in Benares, the devotee is allowed to touch the godly figure, though the *Bhog* (sacrificial food) is offered according to the *Vishnuvitish* formula.

There is considerable irregularity in the matter of the daily offerings, for which the officiating priests are wholly accountable.

One gets disgusted with the Panda-fraternity here. They constitute themselves into a great nuisance. Their hunger is unappeaseable whatever the amount of presents one may make. Should not their avarice be slaughtered before the great Lord whose priests they are ?

Chapter Seventeen

BHUVANESWAR is rather an inconvenient place to quarter in. One ought to stop there for at least a fortnight to do justice to his archæological cravings, and to the greatness of ancient Hindu civilization. Our visit could not be prolonged, and our sight-seeing was therefore superficial. The *Bindu-Saravara* is a very large tank, which would do honour to the present age, if something like it could be excavated. Its contents have become quite green. Could not some Hindu Raja see to its clearing? We are sure the cost would not be enormous.

We visited the shrine of *Kedara-Gouri*, two miles off. It is a nice little sylvan spot. The fountain and the playing spawn greatly interested our little dears. It was rather uncomplimentary to the ladies that the Ashura's figure-head here which vomitted the fountain-liquid did not reach the lips of his fair spouse, which she was eternally gaping to taste.

We took leave of Bhuvanewar in the afternoon with some degree of sorrow. It was, we thought, the Omega of our religious peregrination, as far as that particular occasion went. The little journey that we had cheerfully submitted to

during the past ten days or so had been highly instructive to us in every way.

Hinduism appeared to us to be of colossal dimensions, in which the central pillars of support were *Gnyana* (Reason) and *Bhakti* (Faith). It was reasonable Faith and devotional Reason, which formed the true key for unlocking the treasury of spirituality. Truly the Rishi says in Skandha I of the Srimat Bhagvut, that "pilgrimage is the best spiritual cure for the hopeless fallen and degraded." There is a latent, but none the less sure virtue, attaching to all sacred places, only if you look into them with spiritual eyes and a submissive heart. It is not the sculptor's, or the carpenter's, or the potter's art, a cultured mind cares for there. Those are necessary for the uninitiated and unlearned, as Euclid's diagrams are for young would-be geometricians. What overwhelms the initiated heart is the prominent spirituality of the spots, the temporary spiritual abstraction which siezes it, and the spiritual elevation it attains after a right-seeing and right-feeling.

Image-worship is, according to our Shastras, not wholly barren of results. In the *Gita*, the Divine Preceptor says :—

'*Ye'pyanya devatābhaktrā yajante śradhvayānitvāḥ va/
Te'pi māmeva kaunteya yajantrābidhi pūrvvakam|*'

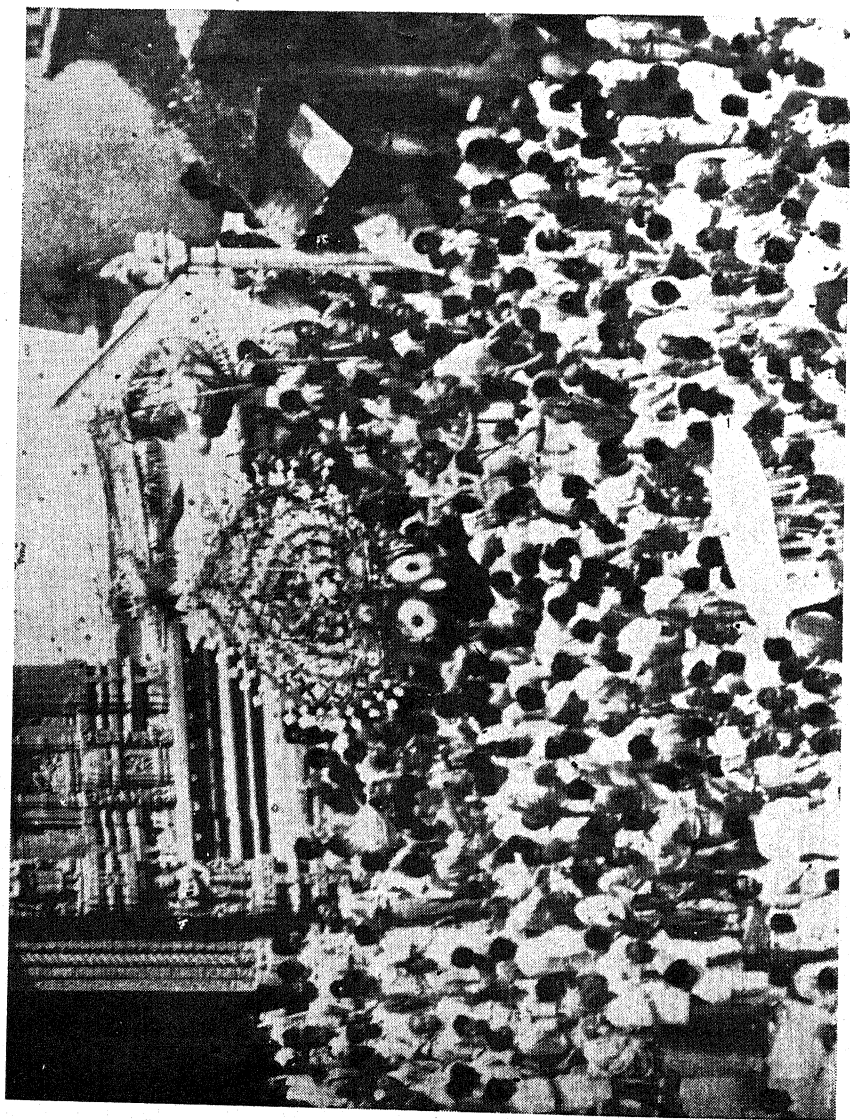
9 *Adhya*, *Sloka* 23.

It is at best a religious act, for which enjoyment, though not final absorption into the Deity, is the ordained reward.

We can not better conclude his Chapter than by quoting a portion from the Preceptor's saying, which is the keystone of the Hindu faith.

"I am alike for all ! I know not hate,
I know no favor ! What is made is mine."

EDWIN ARNOLD

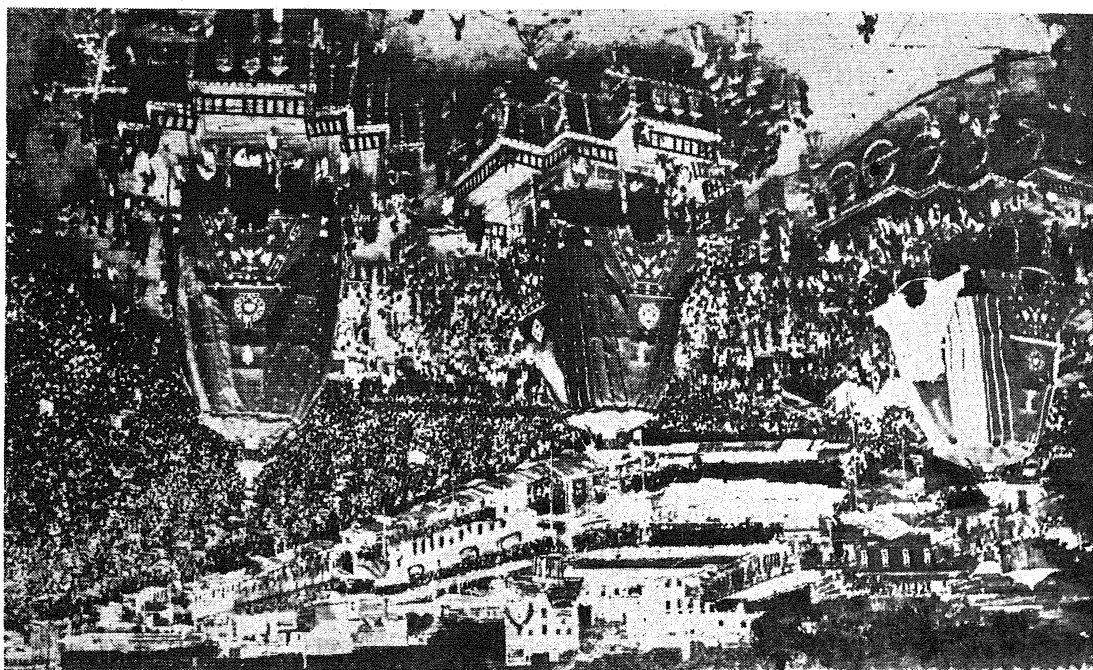


Jagannath in Pahandibije, Puri.

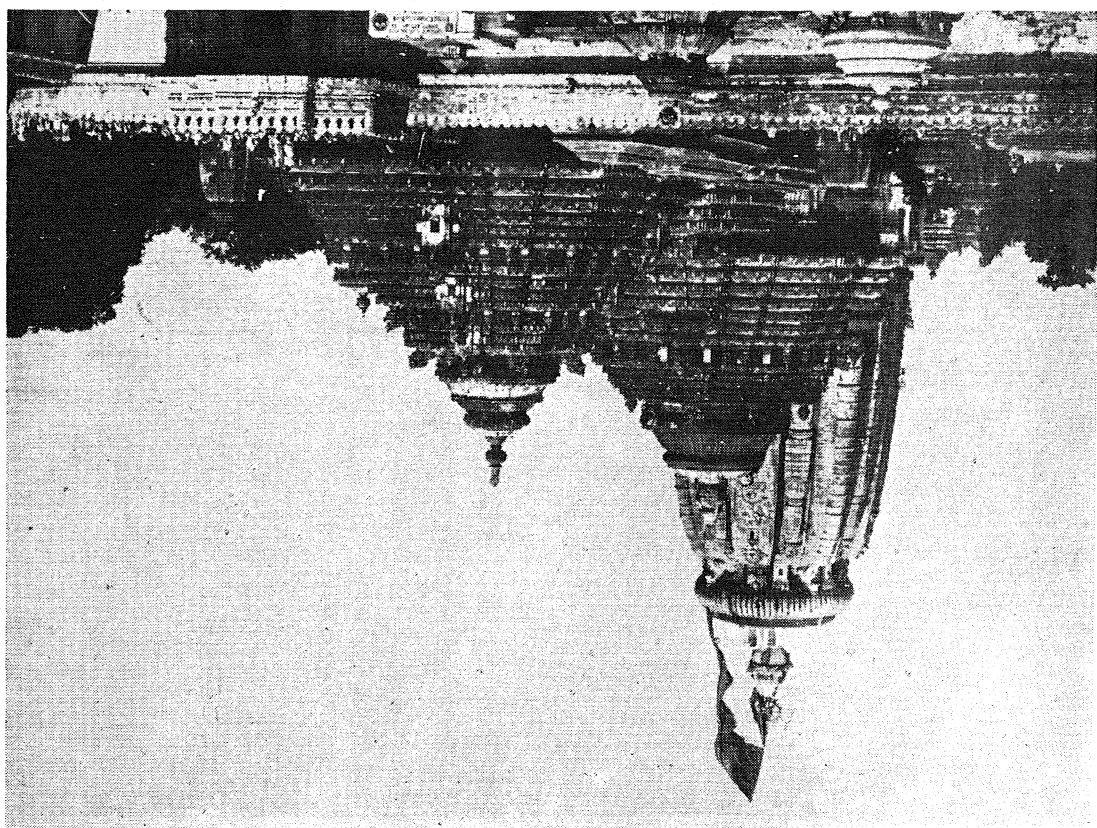


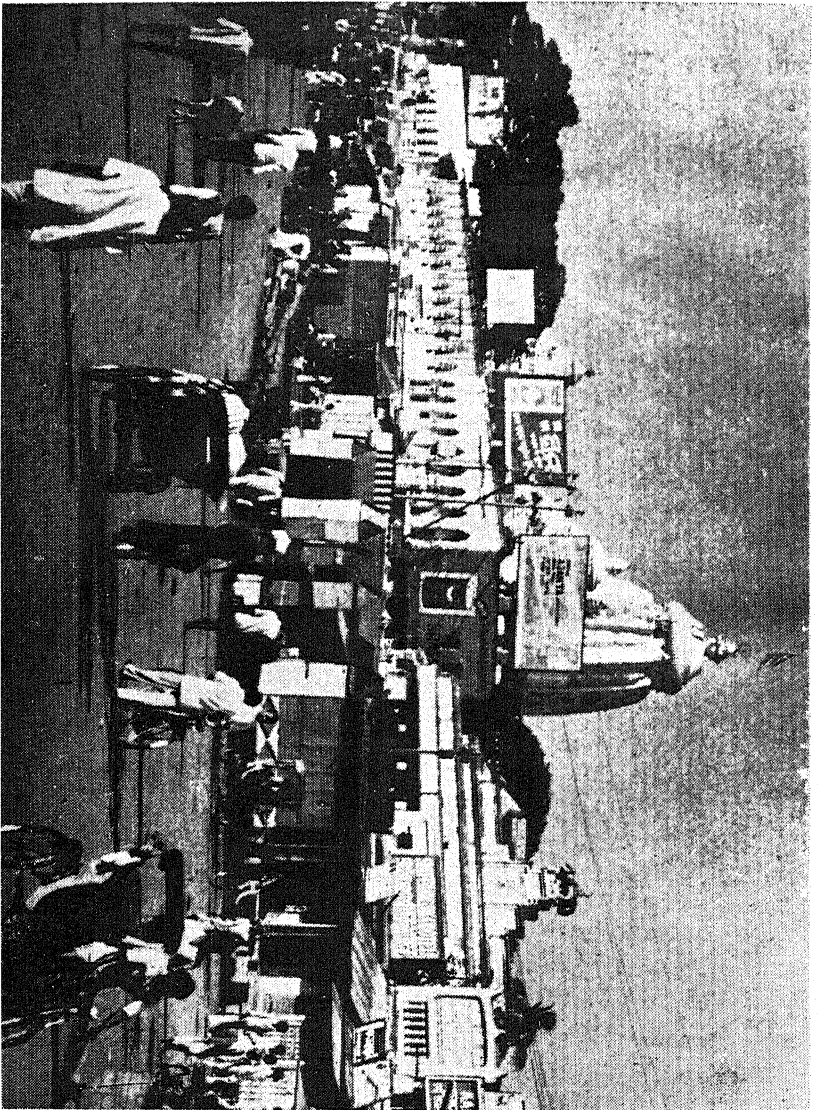
Sri Gundicha Temple, Puri.

The car festival at Puri.

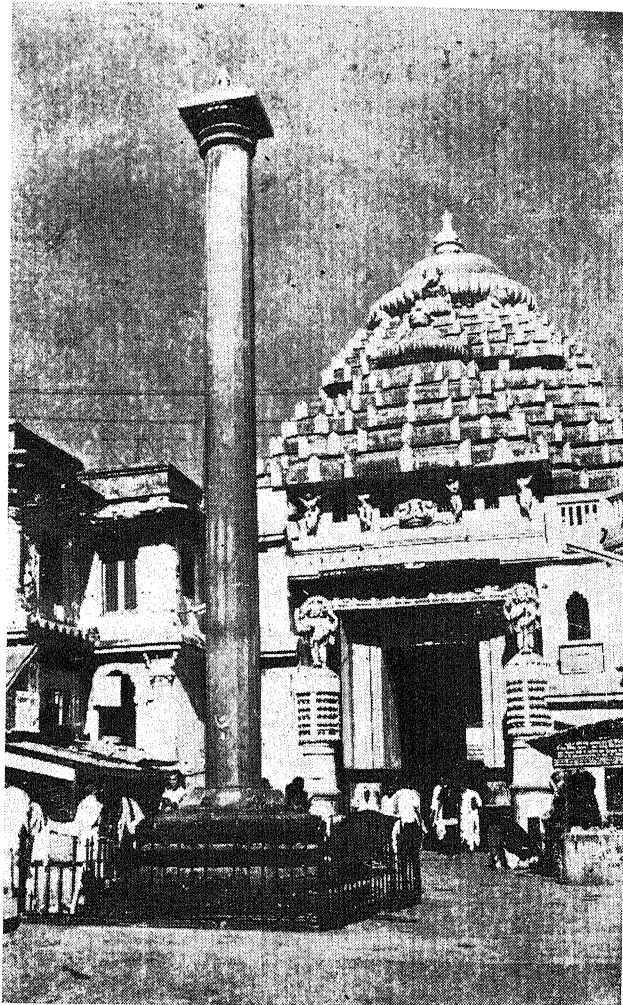


Sri Jagannath Temple, Puri.





A view of Jagannath Temple and Badadanda, Puri.



**Aruna pillar and main entrance to
Jagannath Temple, Puri.**