CHAPTER-I

INTRODUCTION

INTRODUCTION

Puruṣottama kṣetra popularly known as Puri, the famous seat of Lord Puruṣottama (Jagannātha), is situated (Latitude 19^0 47^m 55^s North and Longitude 85^0 49^m 5^s East) on the shore of the Bay of Bengal in the state of Orissa (Map.No-1) and also the head quarters of the district bearing the same name.[1] It is exactly located about 59 kms to the south-east of Bhubaneswar, the capital city of Orissa. The *kṣetra* is well-known for its historic antiquities and religious sanctuaries in India. Being Lord Puruṣottama is the presiding deity of the *kṣetra*, this place came to be known as Puruṣottama kṣetra. This *kṣetra* is also well-known throughout the world for the celebrated temple of Lord Jagannātha, which stands on a prominent place near the sea-shore. Besides the Jagannātha temple, there are also a number of temples of smaller and medium sizes noticed in the different parts of the *kṣetra*. From the artistic point of view, the *kṣetra* of Puruṣottama (Puri) is an importantcentre of the temple building activities in Eastern India.

Puruṣottama kṣetra (Puri town) is not only famous as a holy place of India but its surrounding is also treated as grand and splendid in the whole of world (Map.No-2). This *kṣetra* is a coordinating place where all the Hindu gods and goddesses are worshipped. The main Jagannātha temple is situated in the centre of the *kṣetra* and around it are a number of streets (*sāhis*). The *kṣetra* of Puruṣottama is covered by the traditional seven *sāhis*, which are mostly inhabited by the priests and other servitors of the temple of Lord Jagannātha. It may be the nucleus and as L.S.S.O' Malley has aptly referred that it has spread out somewhat in the shape of fan.[2] The traditional *sāhis* of the *kṣetra* are Harachaṇḍī sāhi on the west, Bāli sāhi on the south, Doḷamaṇḍapa sāhi and Mochi sāhi on the east, Mārkaṇḍeśvara sāhi and Cuḍāṅga sāhi on the north and so on .

1. Extent of the *Kṣetra*:-

The older texts mention that the *kṣetra* is sacred upto a radius of ten *yojanas* i.e. 40 miles.[3] The *Skanda Purāṇa* describes that the *kṣetra* of Puruṣottama extends over five *krośas* (one *krośa* = 2 miles) up to the sea. On the basis of *Skanda Purāṇa*, the *kṣetra* of Puruṣottama extends from the temple of Lokanātha on the west to that of the Beleśvara temple on the east and from the eternal sea on

the south to the Mātiānadi, a small stream on the north (Map.No-3). But two *kroṣas* out of the five have been, it is said, engulfed in the sea and the remainder very closely represents the present extent of *kṣetra*.[4] Even locally, persons residing at a distance of ten miles from the Jagannātha temple are considered to be the resident of Puri.

2. Different Names of the *Kṣetra:-*

The *kṣetra* of Puruṣottama is mentioned in *Purāṇas* as *Nīlācala, Nīlagiri,* or *Nīlādri, Śaṅkha kṣetra, Dasavatāra kṣetra* and *Śrīkṣetra.* Besides these ancient names, other appellations of the *kṣetra,* are *Caritra, Bhauma kṣetra, Dibya kṣetra, Puruṣottamapura, Jagannāth kṣetra, Jekaranāt, Jugernāut, Puruṣottama kṣetra, Jaggarnāth-pooree, Puruṣottama -Puri* and lastly Puri.

The most ancient name of the *kṣetra* was *Nīlācala* or 'Blue-Hill' given to it to ennoble one of the sand ridges in the centre of the town, barely 20 feet of high, on which the temple of main divinity (Jagannātha) now stands.[5] The name *Nīlācala* however, is not now in common use. Thereafter, the kṣetra *was called* as *Nīlagiri* or *Nīladri* by the local people.

The *kṣetra* of Puruṣottama was often called as *Śaṅkha kṣetra.* This sacred city is described as resembling the shape of a *śaṅkha* (conch shell) in the *Purāṇas.* The *Skanda Purāṇa* in its *Puruṣottama Mahātmyam,* even mentions the different deities residing in various parts of the conch-shell with the majestic temple of Lord Puruṣottama occupies the navel or centre position of the *Śaṅkha kṣetra.* The area from Beleśvara on the east to Lokanātha temple (of the *kṣetra*) on the west is regarded as the place of *Śaṅkha kṣetra.*[6] The same *Purāṇa* further mentions that the city is also called as *Dasavatāra kṣetra* or the place where from all the ten incarnations of Lord Viṣṇu are emanated.[7] It is said that Lord Viṣṇu assumes different *avatāras* or incarnations in this *kṣetra* and goes to different places accordingly for His works. At the end he returned to this place (*kṣetra*).

This *kṣetra* is also popularly known as *Śrīkṣetra.* According to Jagabandhu Padhi, the term *Śrī* before *kṣetra* denoting either goddess Lakṣmī or

simply beauty.[8] On the basis of *Purāṇic* tradition, Lakṣmī is the mistress of the *kṣetra* and hence the place (Puri town) often called as *Śrīkṣetra*.

According to Alexander Cunningham, the ancient name of the present Puri town was *Caritra* or *Caritrapura*. It is mentioned by the Chinese pilgrim Hiuen Tsāng in his account i.e. *Si-yu-ki* as *Che-li-Tā-Lo*, which was situated on the shore of the Ocean. [9]There is a lot of controversy among the scholars with regard to the identification of *Che-Li-Tā-Lo* with present Puri town. N.K. Sahu gives a new interpretation of the word *Che-Li-Tā-Lo*. By taking *Che-Li* to be *Śrī* and *Ta-Lo* to be *tra* and combining it he puts forth the new word *Śrītra* and suggests it as *Śrīkṣetra* with the middle syllable *kṣe* being dropped. He thus supports the identification with Puri, which is also known as *Śrīkṣetra*.[10]On the other hand, K.S. Behera opines that the proper restoration of this name should be a variant of *Śrīkṣetra* but it is possible that Lord Puruṣottama existed during Hiuen Tsāng's visit (period).[11]Probably, the word 'Che-Li-Tā-Lo' mentioned by Chinese pilgrim (Hiuen Tsāng) may be identified with the modern Puri Town.

Pandita Surya Narayan Das has referred to other ancient names of this *kṣetra* as *Bhauma kṣetra* and *Dibya kṣetra*.[12] S.N.Rājguru has mentioned that the name of this *kṣetra* was *Puruṣapura* or *Puruṣamaṇḍapa* and in this *Puruṣapura*, Lord Puruṣottama was being worshipped much before the 4th century AD.[13]

It is one of the fascinating aspects of the cultural history of Orissa that religion became the part of Orissan kingship. The early development of this relationship can be traced back to the Somavaṁsi period. It is said that in order to strentgthen and legitimize their rule in the Puri region, which was then known as Puruṣottama kṣetra,the rulers have utilized the religious faith of the people upon Lord Puruṣottama. The word 'Puruṣottama' is the name of the divinity, the noblest male deity of this *kṣetra*. Arjun Joshi has described that the name Puruṣottama kṣetra is derived from the name of presiding deity of the *kṣetra*.[14] After the construction of the great temple of Lord Puruṣottama at this *kṣetra*, the place became famous as the abode of Lord Puruṣottama or Puruṣottama kṣetra. In the *Nāgarī Copper plate charter* of Anaṅgabhima Deva-III dated *Śaka* year 1152 i.e. corresponding to 1230 AD, the place is recorded as Puruṣottama kṣetra.[15] *Āin-*

I-Ākbari, written by Ābul Fāzl, the court historian of emperor Ākbar (1558-1603 AD) also describes it as the *kṣetra* of Puruṣottama.[16]

During the reign of Anaṅgabhima Deva III (1211 to 1238 AD), the presiding deity Puruṣottama was called as Jagannātha, the Lord of the world. The *Kurmeśvara temple inscription* (dated 1230 AD) is the first record (so far known to us) to refer Jagannātha as the presiding deity of the *kṣetra.* [17] This inscription also clearly refers to Śrī Jagannātha as the real king of Gaṅga kingdom and Anaṅgabhima Deva-III as the *Rout* or deputy of Lord Jagannātha. The name was changed from Puruṣottama to Jagannātha to suit the different sections of religious beliefs such as Buddhists, Jainas, Śaivas, Vaiṣṇavas and Śāktas. At that time, Muslim powers of the frontiers of Gaṅga kingdom were powerful and called the Gaṅga kingdom as the *kṣetra* of Jagannātha. After the complete occupation of Orissa by British in 1803 AD, the British officials recorded it (*kṣetra*) as the city of Jugarnnāth. Initially, the *kṣetra* was also recorded as Puruṣottama by them but in later period they recorded it in various names such as *Jekarnāt, Juggernāut, Juggarnāth-poore* etc.

Sir Thomas Roe, who visited India during the reign of emperor Jāhaṅgir (1603 AD- 1627 AD), has described to the place as the chief city called 'Jekanāt'. Similarly an English visitor William Bruston, who came here (Puri) in 1633 AD, has called it 'the great city of Juggarnāt'. William Hamilton in his 'Description of Hindostān' written in 1820 AD mentions the city as *Juggarnāth, Juggannāth-poor* and *Poore.* While Andrew Stirling in his "Account of Orissa Proper or Cuttack", has referred to it both as *Jugarnāth-Poore* and simply *Poore.*[18]R.L. Mitra opines that the most appropriate name for it, has been pre-eminently and par-excellence, Puri, the city.[19] L.S.S.O' Malley writes 'Evidently, therefore, the later name commended itself to popular taste as a handy abbreviation and displaced the older and more correct name Jagannātha, the Lord of the world, whose temple has made the town famous throughout India. [20]The present name of this *kṣetra* (Puri), which seems to have been derived from the British recorded word i.e. *Jugarnāth-poore.*

The name Puruṣottama kṣetra was also for some time known as 'Puruṣottama-Puri' and the word *Puruṣottama-Puri* was contracted into *kṣetra* or

Chhatra. So Puruṣottama-Puri was also expressed in the contracted form of Puri. In modern Period, this *kṣetra* became famous as Puri in the whole of India and abroad.

3. Socio-religious Conditions of the *Kṣetra* :-

The *kṣetra* of Purusottama is mostly inhabited by the priests and other servitors of the temple of Lord Jagannātha. Probably people of all castes reside in the different parts of the *kṣetra*. According to tradition, people of the Kaliṅgan society have been worshipping three gods viz the home deity, the village deity and the mass deity.[21]

The home deity is the 'Iṣta-devī' or the Mother goddess of home who protects the family. She stays in a secret place of the residence. On each and every auspicious occasion she is to be worshipped first. Another deity is the village deity who is worshipped by the entire villagers. This deity generally resides in the boarder of the village.[22]Besides these two types of deities another deity named mass deity i.e. 'Rāstra devatā' or *Loka devatā* was being worshipped with deep reverence as the god of state. He was worshipped by the entire population of the state irrespective of caste, creed and colour. He is above all deities and also worshipped in the concept of a human being. That is why; He is a Greatman or Puruṣottama. This *devatā* required a large number of *sevakas* known as *Niyogas* . According to *Mādaḷāpānji,* the temple chronicle of Lord Jagannātha written in Oriya language, king Anaṅgabhima Deva III of the Gaṅga dynasty had established 36 *Niyogas* known as *Chatisa Niyoga (sevakas).*[23] The term *Chatisa-Niyoga* refers to thirty-six categories of servants *(sevakas)* employed in the sevice of Lord Puruṣottama (Jagannātha). Infact, at present Lord Jagannātha is being worshipped by the thirty-six categories of people *(Chatis Niyogas)* as it is assumed that there were 36 categories of people present in *Śrīkṣetra* and its vicinity. People of the *kṣetra* were divided into thirty-six categories as per their occupations. The names of all categories are mentioned below.

They are viz *Rājguru (Brāhmin)*, *Purohita* (temple priest), *Mahājana*, *Khuṇtiā* (who watches the deities), *Mekāp* (in charge of store), *Paḍhiārī* (in charge of guarding the temple), *Daitā* (in charge of *Aṇabasara* and

Navakaḷevara), *Pāika* (soldier), *Sunāri* (goldsmith), *Kācara* (bangler), *Guḍiā* (sweet man), *Teli* (oil man), *chitrakara* (painter), *Bāuri, Bhaṇḍāri* (barber), *Gauḍa* (milk man), *Māḷi* (florist), *Liari, Paṇḍāri, Kumbhāra* (soil pot maker), *Pāṭarā* (maker of Silk cloth), *Keuṭa* (fisherman), *Kaṅsāri* (brazier), *Roul, Dhobā* (washer -man), *Baḍhei* (carpenter), *Haḷuā* (cultivator), *Sāhukār* (shop keeper), *Māṭiā* (labour), *Hāṭuā* (salesman), *Goḷa* (preserver), *Bindhāṇi* (blacksmith), *Khaṇḍāyata* (soldier), *Nāyak* (astrologer), *Bhoi* (lower caste) and *Dorā*.

It was customary to worship the family deity at home, village deity at the village and the state deity (*Rāstra Devatā*) in the highest place of the state. Lord Puruṣottama(Jagannātha) of *kṣetra* is considered by pilgrims as *Rāstra Devatā* (state deity). Every citizen of the *kṣetra* considers it to be an opportunity to involve in the rituals of the state deity as per their traditional occupations. People of the *kṣetra* not only worship the Lord Jagannātha but they also worship all types of Hindu gods and goddesses. Hence a large number of temples are erected in the different parts of the *kṣetra* dedicated to those divinities.

In the post Gupta period, Śaivism became the strongest Hindu sectarian religion in Orissa as well as in the *kṣetra* of Lord Puruṣottama. It was the dominant religion in central Orissa from the 6th century AD onwards and reached the peak of its glory during the Somavaṁsi period in the 10th and 11th century AD. During this period, most of the ancient Śaiva temples of the *kṣetra* were constructed by the Somavaṁsi rulers of Orissa. Śaktism was closely related to Śaivism, although its traces may reach back to an even more distant past. The female deities were worshipped by the lower strata of society. The *Śaktas* gained their greatest influence and were most generously supported by the rulers of Orissa extending during the period from the 8th to the 16th century AD. Vaiṣṇavism entered into the *Śrīkṣetra* region as a predominant religious faith later than that of *Śakta* cult and it over shrouded all the Brahminical sects. The Gaṅga kings fully turned towards Vaiṣṇavism in the early part of the 12th century AD and it remained as the religion of the majority of people of Orissa. Vaiṣṇavism advanced towards Orissa from the South and the West. Scholars mostly contend that the Orissan Vaiṣṇavism is an offshoot of Buddhist philosophical doctrines and religious practices characterized by Tantric form of worship.[24] Like Śaiva, Śākta and Vaiṣṇava deities, other deities are also being worshipped in the *kṣetra*.

They are Ganeśa, Surya, Hanumāna etc. The inhabitants of the *kṣetra* (Puri) were the worshippers of *Pancadevatās* namely Śiva, Viṣṇu, Durgā, Surya and Ganeśa who were enshrined in different parts of the *kṣetra*. Hence, the entire *kṣetra* became full of temples of various sects of Hinduism. Buddhism and Jainism were also flourishing during this period in the neighbouring areas of Puruṣottama kṣetra .These sects too influenced the society and religion of the people. The cult of Jagannātha assimilated the essence of all the sects and evolved as a major religion of India.

4. Cultural Importance of the *Kṣetra:-*

Puruṣottama kṣetra boasts a continuous history from the third century BC to the present day and its unique monument like that of Jagannātha, which is famous in the world. By virtue of its geographical location, the climate of Puri is equitable throughout the year. It is easily approachable by road and rail from all parts of the country. So millions of pilgrims and tourists from all over India and abroad come to this holy *kṣetra* and the flow is the greatest during the Car-festival of Lord Jagannātha celebrated in the month of June-July of every year.

Puruṣottama kṣetra has been considered as an important place of Hindu worship and is counted among the best holiday resorts of the country. It is well known throughout India as a centre of pilgrimage from the time of yore.[25]The *kṣetra* of Puruṣottama can boast of its fame since hoary antiquity. The sanctity and historicity of the *kṣetra* together with its ideal healthy environment have been a suitable resort through the ages for the travelers and pilgrims alike. Puruṣottama kṣetra gradually grew to be a place of religious tolerance accommodating different sects viz Hinduism, Buddhism and Jainism. Temples dedicated to various sects began to be constructed in this sacred place. On the basis of the cultural importance of the site, M.M.Ganguly has considered Puruṣottama kṣetra as the most sacred place in India, even more sacred than Benāras.[26]Puruṣottama kṣetra was also known as Jagannātha Dhām, which became famous as one of the four religious domains of India. Its fame afterwards out stepped the boundary of India. E. Hein considers that Purusottama kṣetra, the

abode (site) of Lord Puruṣottama (Jagannātha) at the coast of Bay of Bengal in Orissa as one of the most prominent centers of Hindu pilgrimage.[27]

Four religious centers became prominent in India, which were recognized as four religious domains (*dhāmas*) situated in the four directions of India. Those are called Badrinātha Dhāma, Rameśvaranātha Dhāma, Dvārikānātha Dhāma and Puruṣottama kṣetra or Jagannātha Dhāma existed in the north, south, western and eastern sides of India respectively. Traditions describe that Badrinātha Dhāma was originated in *Satya yuga* where Lord Jagannātha was in meditation, Rameśvaranātha in *Tretayā* where Lord Jatannātha took his full bath, Dvārikā in *Dvāpara* where Lord Jagannātha was in deep sleep and Puri Dhāma in *Kali-yuga* where Lord Jagannātha is taking various kinds of delicious and sacred food (*Mahāprasāda*). Therefore, Badrinātha is regarded as the place of meditation, Rameśvara as the place of bathing, Dvārikā the place of sleeping and Jagannātha Dhāma the place of eating of Lord Jagannātha respectively. Probably the sight Ananda Bazar of Lord Jagannātha temple is conceived and created as a mass hotel-largest in the world.

Considering its sacredness, the great Vaiṣṇava preacher Adi Śaṅkarācārya established one of his *mathas* here. In course of time, religious monasteries belonging to different sects were constructed in this *kṣetra*. The *mathas* or monasteries were originally founded with the purpose of imparting education to disciples and giving shelter to pilgrims, feeding travellers, ascetics and beggars.[28] The local tradition records that there were as many as 752 *mathas* established in the *kṣetra* of Puruṣottama, but L.S.S. O'Malley has mentioned that about seventy *mathas* were there.[29] It is said that in the 8th century AD, Śaṅkārācārya (the great Vaiṣṇava preacher of South India) had set up the first *matha* at this *kṣetra* (Puri). Out of various *mathas* existing in Puri, the prominent *mathas* are the Govardhana matha, Emār matha, Rādhākānta matha, Oḍiyā matha, Śiddha Vakuḷa matha, Kabira matha, Bāuḷi matha, Rāmji matha etc. After the establishment of *mathas* in this *kṣetra*, a large number of pilgrims and travelers from all over India as well as abroad frequently come to Puri for *darsana* of Lord Jagannātha and enjoy by visiting excellent monuments, sculptures, paintings etc.

5. References to Puruṣottama kṣetra (Puri) in old Texts:-

The *kṣetra* owes its origin to god Puruṣottama(Jagannātha), after whose name it is so called. Hence the date of foundation of the city coincides with the commencement of the worship of Lord Puruṣottama. Some scholars, right from Śayanācārya, the illustrious commentator of the *Vedas* and the author of *Skanda Purāṇa*, trace the origin of the *kṣetra* to *Vedic* times. A verse occurs in the *Rig vedic alakṣmi* hymn, which reads *'Ado Yaddāru Plāvate Sindhoh Pāre apuruṣam'.*[30]The English translation of the line is "There exists on the sea-shore in a far-off place, the image of a deity in the name of Puruṣottama, which is made of wood indestructible, attain the supreme place of Vaiṣṇavite'.[31]

The sanctity of the *kṣetra* of Puruṣottama exists from the pre-historic period, where the tradition can not reach. [32]In the *Mahābhārata Vanaparva,* there is a reference to the site of Puruṣottama kṣetra, which has been mentioned as the place of *Yajña Vedī* and it is near the sea in Kaliṅga.[33] According to M.M.Gaṅguly, this *Vedī* of the *Mahābhārata* is considered to be identical with the raised platform (*Ratnavedī)* of the main temple upon which the image of Lord Puruṣottama (Jagannātha) is enshrined.[34] The *Vedī* mentioned in the *Mahābhārata* is also identified with the *place* of *Āḍapa Maṇḍapa* i.e. the present Guṇḍicā temple of the *kṣetra,* as it then existed.

In the *Rāmāyaṇa,* there is a reference to Jagannātha, who was the family deity of the *Ikṣyavāku* dynasty and Rāma advised Vibisaṇa to worship him regularly.[35] Jagabandhu Padhi has opined that the word Jagannātha mentioned in the *Rāmāyaṇa* can not be identified with the Lord of the same name at this *kṣetra.*[36]Most probably, the word Jagannātha referred in the *Rāmāyaṇa* is not the Lord Jagannātha of Puri and the word is used as an attributive.

Pandita Bināyak Mishra, in an article has mentioned that the four images of *kṣetra* are eloquent reminiscences of ancient Indian culture as gathered from the Sanskrit *Rāmāyaṇa* (Book-iv-37-1-11) in which the monkey troops are said to have been recruited for Rāma's cause from every part of India including *Āditya Bhavana* and the Kailāsh mountain. This statement points to the fact that a

religion with the features of the behaviour of the monkey prevailed all over India. Again in the said work no description of the image of any god, except the four images of four gods of the *kṣetra* (Puri) in India, has been given and in the description of four images neither the modern popular name of any god except Sudarśana, nor that of his abode has been stated wherefrom the description leads no scholar to suspect it as a later interpolation.[37]

The glory and sanctity of the *kṣetra* are also found mentioned in many other works like *Matsya Purāṇa* , *Brahma Purāṇa* , *Nārada Purāṇa, Kapila Saṁhitā, Nīlādrī Mahodaya, Utkala Khaṇḍa* of the *Skanda Purāṇa, Kālikā Purāṇa* etc. The *Skanda Purāṇa* has a separate section called *Utkala Khaṇḍa* in its second book called *Viṣṇu Khaṇḍa* and it is popularly known as *Puruṣottama Mahātmyam* in which the *kṣetra* of Lord Puruṣottama is described in fifty-six chapters. The *Padma Purāṇa* refers to the visit to this holy place by Satrughna, the youngest brother of Lord Rāma, in Chapter 17 to 22.[38] The *Viṣṇu Purāṇa* and the *Bhāgabata Purāṇa* profusely use words Puruṣottama, but with reference to the context, the word can hardly refer to the Puruṣottama kṣetra. The *Kālikā Purāṇa,* which is a very popular work on Hindu Tantricism refers to *Oḍra* Kingdom (Orissa) as the seat of goddess Kātyāyani and god Puruṣottama. [39] This important work definitely mentions Puruṣottama (Jagannātha) as the presiding deity of the *Oḍra* country. According to P.K. Gode, the *Kālikā Purāṇa,* which is really an *upa-Purāṇa,* was earlier than 1000 AD.[40] All these *Purāṇas* belong to the illustrious series of eighteen *Purāṇas* composed by Veda Vyāsa. Besides these *Purāṇas,* subsequent works in Sanskrit like *Kapila Saṁhitā, Vāmadeva Saṁhita, Nīlādrii Mahodaya, Śrī Mohāpuruṣa Vidyā* and a few others written in Sanskrit and apparently composed in Orissa also describe this *kṣetra.*

The most prominent and popular among these is the *Utkala khaṇḍa* of the *Skanda Purāṇa,* the date of which has been fixed differently by scholars. According to Kedarnath Mahapatra it might have been composed during the time of Narasiṁha Deva II (1278 AD-1307 AD).[41] Satchitānanda Mishra places its composition within the first two decades of the 17th century. [42] K.C.Panigrahi has described that all the *Kṣetra Mahātmyam* of Orissa were composed in the 15th and 16th century, when *Gajapati* kings were ruling over Orissa.[43]Gopinath Mohapatra

however considers that the *Utkaḷa Khaṇḍa* of *Skanda Purāṇa* was a work of the 7th-8th century AD.[44] Most probably, the *Utkaḷa Khaṇḍa* of *Skanda Purāṇa* was composed during the Gaṅga period of Orissa history i.e.13th-14th century AD.

The word Puruṣottama is mentioned in a drama written in Sanskrit named *Anārgharāghaya Nāṭakam*, which was written by Murāri Mishra and assigned a date of 9th or beginning of 10th century AD.[45] This drama refers to a festival in honour of Lord Puruṣottama, who was being worshipped on the sea-shore. So the *kṣetra* of Lord Puruṣottama is identically situated on the shore of the Bay of Bengal i.e. at Puri. According to S.N.Dasgupta, Lord Puruṣottama, the world famous god, the consort of Kamala worshipped on the sea-shore, in whose *Yātrā*, this great drama was presented before the audience of learned people, can be no other than the deity Jagannātha of Puri, who must have been well-known throughout India, by the time of Murāri, who is assigned to the end of the 9th century AD.[46]There is also a reference found in the *Prabodha Candrodaya Nāṭakam*, a drama written by Kṛṣṇa Mishra about the close of the 11th century AD, in which a character declares to have come from the *kṣetra* of Puruṣottama.[47] In the second Act of this drama, there is also a clear reference to the *Devayātana* (temple) of Lord Puruṣottama on the sea-shore of the kingdom of *Utkaḷa deśa*.[48] This drama was staged in the palace of Kirtivarmana, the Cāndellā king. These two literary evidences prove that the shrine of Lord Puruṣottama was in existence by the 10th century AD.

The *Kāḷaviveka* of Jimuta Vāhāna (1100-1150 AD) informs us that the *kṣetra* of Lord Purusottama is highly meritorious to observe full moon day of the place of Lord Puruṣottama in the month of *Jyaiṣṭha* (May-June).[49]

The epigraphic sources also refer to Lord Puruṣottama and His *kṣetra*. The earliest reference to Puruṣottama kṣetra have been mentioned in a verse of the *Edilpur Copper plate grant* of Keṣava Seṇa,it describes the exploits of King Laxmaṇa Seṇa (1179-1207 AD) who also established his supremacy in the sacred place of Lord Puruṣottama. [50]

The most valuable references to Lord Puruṣottama and His *kṣetra* is found mentioned in the *Śāradā Devī temple inscription* of Maihār, which situated

in the Sātnā district of Madhya Pradesh.[51] The verses 24-35 of this inscription narrate a story relating to antecedents of one Dāmodara. The English translation of verse 35 runs as "Verily, this child will again come back to you as a result of being drowned in (the water of) the sea after having seen Lord Puruṣottama in the *Oḍra* Country".[52] On the ground of palaeography, the inscription has been assigned to the middle of the 10th century AD.[53] There is a reference to Puruṣottama kṣetra mentioned in the *Nāgpur Stone inscription* of Lakṣmī Deva, dated in *Vikrama Saṁvata* 1161 i.e. corresponding to 1104 AD.[54] It records god Puruṣottama was being worshipped in the vicinity of the Eastern Ocean i.e. at Puri town.

The next reference to Puruṣottama kṣetra in the epigraphic records is found mentioned in the *Pujaripāḷi inscription* of Gopāḷa Deva, perhaps the *Nāga* king.[55] It contains a list of holy places, where his glory spread and also mentions Puruṣottama kṣetra was an important *Tīrtha* of India during that period. On the palaeographic ground, this inscription has been assigned to the eleventh century AD.

Another inscription was discovered from Govindpur (in the Nawdāh subdivision of Gayā district of Bihar), which was written in the *Śaka* year 1059 i.e. corresponding to 1137 AD.[56] The poet Gaṅgādhara mentions that his father Manoratha visited Puruṣottama kṣetra (Puri) in circa 1120 AD. All these references prove that the *kṣetra* of Puruṣottama had attained immense popularity as an important centre of pilgrimage from the 9th –10th centuries in India.

6. Patronage of the Royal Dynasties:-

From the early medieval period, the *kṣetra* of Puruṣottama (Puri) had been dominating as a political headquarters of various important ruling dynasties i.e. from the Somavaṁsi period to the Suryavaṁsi or Gajapati dynasty of Orissa. Most of the rulers of above dynasties were religious minded and they devoted their time, money, energy and ideas for the erection of temples in the *kṣetra* as well as the whole of their kingdom. A few rulers of the Bhoi dynasty of Khurdā also constructed some temples around the *kṣetra* to highlight the religious beliefs and develop the spiritual ideas among the people. The enormous wealth of native

rulers was also a vital factor behind the creative habits of the people of ancient and medieval Orissa. Most of the extant temples of the *kṣetra* were constructed by the rulers of major dynasties of Orissa. The temple building activities of the *kṣetra* were carried on from the 10ᵗʰ century AD onwards. The major royal dynasties, which actively partonised the temple building activities of *kṣetra* are Somavaṁsi, Gaṅgavaṁsi, Suryavaṁsi and Bhoi dynasty of Orissa. Besides the native rulers, some temples have also been erected by the Marathā rulers of Orissa. A few temples also built by the local *Zamindārs* of Puri region. The geographical condition is one of the important factors for the erection of temples in the *kṣetra*. At the same time the evolution of temples was intimately linked with the political developments by the royal dynasties of Orissa. Lastly, the influence of Śaivism, Śaktism and Vaiṣṇavism indirectly encouraged the rulers to construct a number of temples in the different parts of the *kṣetra*. That is why; the entire *kṣetra* became full of temples of various sects of Hinduism.

7. Temple Building Activities of the *Kṣetra* :-

The *kṣetra* of Puruṣottama is one of the prominent centers of temple building activities of Orissa. Besides the main temple of Lord Jagannātha, the *kṣetra* has a good number of temples of smaller and medium sizes, which enjoy the reputation of considerable sanctity. Out of all the extant temples of *kṣetra*, most of them are important from the cultural point of view. A survey of the extant temples of the *kṣetra* reveal that there was brisk architectural activities started from the Somavaṁsi period (10ᵗʰ century AD) and completed in the Marathā period of Orissa history. The extant temples are mostly dedicated to the different deities such as Śiva, Viṣṇu, Kāḷī, Kṛṣṇa, Surya, Hanumāna, Ganes'a etc. Being an important cultural site as well as the political headquarters, the native rulers tried to develop the religious tradition through the construction of temples in all parts of the *kṣetra*. Before the British occupation of Orissa, the *kṣetra* of Puruṣottama was the political headquarters of the eastern part of Orissa. Political stability by the periodic order and economic validity through the larger part of history were responsible for the growth of culture of this *kṣetra*. The extant temples of the *kṣetra* are built in the regional style, which is recognised by scholars as the

Kaliṅga Style of architecture in India. The regional style of temple architecture in ancient India saw its most individualistic and variegated articulations at the hands of Kaliṅgān craftsmen in the post 'Gupta period. The Kaliṅga region in that process became also the amalgam of many stylistic designs and cultic presentations.[57] The details of the *Kaliṅga Style* of Architecture have been elaborately mentioned in the second chapter. The temple of Lord Jagannātha is one of the best specimens of this style of architecture.

The popularity of the *kṣetra* increased after the construction of a grand temple for Lord Puruṣottama by Ananta Varman Coḍagaṅga Deva, the founder of the Gaṅga dynasty in the Utkaḷa territory of ancient Orissa.[58] The oldest extant temple of the *kṣetra* is the temple of Albukeśvara built by Lalātendu Keśari (AD 623 – 627 AD).[59] The most notable temples of the *kṣetra* are eight Śaiva shrines such as Lokanātha, Mārkaṇḍeśvara, Yameśvara, Kapālamocana, Niḷakantheśvara, Ksetrapāḷa, Beleśvara and Pātāḷeśvara. W.W. Hunter records the existence of temples dedicated to the worship of Lord Śiva and His female energy in their sixteen different manifestations in the *kṣetra* of Puruṣottama. The main *Śambhus* are represented by the images of Lokanātha, Mārkaṇḍeśvara, Kapālamocana, Yameśvara, Niḷakantheśvara, Trilocana, Bhuteśvara and Pātāḷeśvara; the female *caṇḍis* have the appellation of Maṅgaḷā, Vimaḷā, Sarva Maṅgaḷā, Kāḷī, Dhātrī, Kāmākṣyā, Ardha- aṣṭī and Bhabānī.[60]

Most of the oldest existent Śaiva temples of the *kṣetra* were built by the Somavaṁsi rulers of Orissa. Prior to the advent of Vaiṣṇavism, the *kṣetra* was a *Śākta pitha* and it can be substantiated both by the literary texts containing the list of *Śākta pithas* in Tantric texts and archaeological evidences. H.V. Stietencron has pointed out that goddess Vimaḷā was the presiding deity and her original temple was situated on *Niḷācaḷa*.[61] Although the original temple of goddess Vimalā has long been extinct, another temple dedicated to her was also erected within the Jagannātha temple complex at a latter date. Most probably, the original temple of goddess Vimaḷā was built during the Somavaṁsi period. After the construction of the temple of Lord Puruṣottama (Jagannātha), a number of smaller and medium sized temples erected in the *kṣetra* for the worship of several deities viz :- Śiva, Viṣṇu, Lakṣmī , Kṛṣṇa, Hanumāna, Ganeśa, Kāḷī etc.

Other notable temples of the *kṣetra* are Narasiṁha, Nīḷa-Mādhava, Nārāyaṇa, Sākhī-Gopāḷa, Guṇḍicā, Surya-Nārāyaṇa, Siddha Mahāvir, Dariā-Mahāvir, Badri-Nārāyaṇa, Dakṣiṇakaḷī, Śyāmākāḷī, Alām caṇḍī, Toṭā-Gopīnātha, Varāhī, Beṇu-Mādhava, Maṅgaḷā, Gopīnātha, Bāṭa-Lokanātha, Kṣetrapāḷa, Rāma Caṇḍī, Hara caṇḍī etc. On the basis of a number of extant temples of various sects of Hinduism in this *kṣetra*, Surya Nārāyana Das aptly remarks that the place of Puruṣottama can be rightly said as the *Mandiramāḷini kṣetra* of India.[62]

8. Review of Literatures:-

Some scholars of Art history have done extensive works on the temple architecture of Orissa and also done a few works on the temple of Lord Jagannātha at Puri. A few scholars have also undertaken some works on the temples of *kṣetra*, but they have not extensively dealt with this *kṣetra* in their scholarly works. Also most of the scholars have not given their proper attentions to the temples of the whole *kṣetra*. The different works of scholars, antiquarians, historians as well as archaeologists are *Books, Magazines, Journals, Reviews, Antiquities, Records, Reports, Gazetteers, Proceedings,* etc. The titles of works and their authors are being mentioned below:-

The most important scholarly works and their authors are "*Orissa and Her Remains; (Ancient and Medieval)* by M.M.Ganguly, *Side Lights on History and Culture of Orissa,* Edited by M.N.Dash, *Orissa District Gazetteer; Puri,* Edited by N.Senapati and D.C. Kuanr, *Puri, A. Gazetteer* by L.S.S.O' Malley *Temples of Orissa* by K.S.Behera, *Canons of Orissan Architecture* by N.K.Bose, *History of Orissa* by R.D.Banerjee, *Studies in Orissan History, Archaeology and Achieves* by P. Acharya, *Early Stone Temples of Orissa* by Vidya Dehejia, *Hindu Temple Art of Orissa* by T.E.Donaldson, *History of Indian and Eastern Architecture* by James Ferguson, *Temples of Orissa* By D.R.Das, *The Antiquities of Orissa,*Vol-I & II by R.L.Mitra *Archaeology in Orissa (Sites and Monuments)* by R.P.Mohapatra, 'Decorative Motives of Orissan Temples' by K.C.Panigrahi in *Side Lights on History and Culture of Orissa,* Edited by M.N.Das, *Śrī Jagannātha Temple At A Glance* by G.C.Tripathy, *The Cult of Jagannātha and the Regional Tradition of Orissa,*Edited by A.Eschmann, H.Kulke and G.C. Tripathy, *Temples of*

Jagannātha Puri by Robert Dunbar, *Mādaḷāpānjī* Edited by A.B.Mohanty, *History of Orissa* by H.K.Mahatab, *The Jagannātha Temple in Eastern India* by K.N.Mahapatra, *The Forgotten Monuments of Orissa* Edited by B.K.Ratha, *Art Tradition of Orissa,* Edited by Orissa Sahitya Akademi, *The Cult of Jagannātha* by K.C.Mishra, *Indian Architecture (Buddhist and Hindu periods)* by Percy Brown, *Jagannātha Mandira O Jagannātha Tatwa* (Oriya) by Pt. S.N.Das, *Śrī Jagannātha At Puri* by J.B.Padhi, *Kaṭakarājavaṁsāvaḷī,* Edited by G.C.Tripathy & H.Kulke, *Cultural Advancement of Orissa under the Gaṅgas of Kaliṅga* by Ratnagiri Rao, *Śakti Worship in Orissa* by B.C.Pradhan, *The Cult and Culture of Lord Jagannātha* Edited by D.Panda and S.C.Panigrahi, *Inscriptions of the Temples of Puri and Origin of Śrī Puruṣottama* by S.N.Rajguru, *Archaeological Remains At Bhubaneswar* by K.C.Panigrahi, *Orissāra Devādevi* by Hari Hara Bahinipati, *Tantra and Śākta Art of Orissa* by T.E.Donaldson, *Śilpaprakāśa* of Ramacandra Kauḷacāra, Translated and Annotated by Alice Borner & Sadasiva Rathasarma, *Early Kaliṅga Art and Architecture* by K.V.S. Rajan, *Elements of Hindu Iconography,* Two Volumes by T.A. Gopinatha Rao, *Hindu Temples* (Two volumes) by Kramisch Stella, *The Art of India and Indonesia* by A.K. Coomarswamay etc.

The articles related to temple art published are "Studies in the Temple Architecture in Orissa", in *OHRJ* by P.Acharya, "Types of Temple Architecture of Orissa", in *JOHRS* ,Vol-XIV;No-2 by P.Acharya, "The Date of the Jagannātha Temple in Puri," in *JASB* ;Vol-LXVII by M.M.Chakravarti, "Antiquity of Jagannātha–Puri As a place of Pilgrimage" in *JOHRS,* Vol- III ; No-1 by K.N.Mahapatra, "Temples of Orissa in *JOHRS,* Vol-1 by S.K.Sarasvati, "Oriya Inscriptions of the 15th and 16th century ", vide *JASB* by M.M.Chakravarti, "Inscriptions of the Orissa", Vol-I, Part-II, Vol-V, Part-1, by S.N.Rajguru, *Niḷācaḷa Gupta Jñāna* (Oriya) by B.Dash, *Historical Accounts of Temples in Orissa* by U.N.Sarkar, in *Proceedings of Indian Historical Comm.,* Vol-XXXII,No-2, "The Temples of Orissa" in *Indian Antiquities,* Vol-LVII by R.D.Banerjee, "Kaliṅga Style of Architecture" in *Indian Historical Quarterly,*Vol- XV by D.P. Ghosh, "Brahminical Temples of Orissa" in *Orissa Review,* Monument Special by

K.S.Behera, "Puri ; City of Lords" in *Orissa Review* by Srinibas Tripathy, "Builder of Jagannātha Temple; Myth and Reality", in *Orissa Review* by K.S.Behera etc.

The above mentioned authors and their scholarly works have partially helped the writing of thesis on **"Temples of Puruṣottama Kṣetra (Puri)"**. Although their works have not covered the whole temples of Puruṣottama kṣetra, but still these works are invaluable for the present work. On the whole, all the earlier literary works have been utilised in this work. The present research work has covered the untouched areas, which have been overlooked by earlier scholars.

9. Main Objective of this Research Work:-

The *kṣetra* is well known for its greatest monument of Lord Jagannātha in India. Besides the temple of Lord Jagannātha, a good number of extant temples representing the various branches of the *Kaliṅga Style* of Architiecture viz *rekhā* and *piḍhā* types, are also noticed in the different parts of Puruṣottama kṣetra. These monuments are enchanting to tourists, historians, archaeologists, antiquarians and architects from all over India and abroad. The history of temple building activities in the *kṣetra* can be seen in a series of beautiful temples dating from about the 10th century to the 19th century AD. These temples survived near about one thousand and two hundred years through the vicissitudes of time, afford a varied and interesting study to the scholars of Art History and Archaeology. The *kṣetra* of Puruṣottama always attracts the attention of scholars as well as tourists.

As stated earlier, some scholars have worked on the history and culture of Lord Jagannātha temple and a few minor temples of the *kṣetra*. But they have not gone into the details of minor temples of Puruṣottama kṣetrà, which have more historical importance. Most of the temples of *kṣetra* have to be dealt with in detail. The survey and documentations of these remaining temples form the core objective of the present work along with the architectural designs, the sculptural programmes and paintings. Further gradual development of the temple style is to be studied in detail as far as practicable. As these aspects of the remaining temples of Puruṣottama kṣetra have not been taken up as seriously, a

modest attempt has been taken here in this regard to highlight all the important temples of the *kṣetra*. It is to be noted here that as the temple of Lord Jagannātha is the culmination point of the architectural style of the *kṣetra*. A special place has been given for the Jagannātha temple. The main aim and objective of this thesis is to bring the remaining little known temples of the whole Puruṣottama kṣetra to the forefront with special reference to the temple of Lord Jagannātha. As there are a number of temples (of smaller and medium sizes) in the *kṣetra* of Puruṣottama, the proposed area of study has been restricted to the temples situated around this *kṣetra* only and selected here the topic entitled **"Temples of Purusottama Kṣetra (Puri)"** as the Ph.D. research work. A number of extant notable temples along with the Lord Jagannātha temple of this *kṣetra* have to be thoroughly surveyed and highlighted the details of their architectures, sculptures, paintings, legends, traditions, cultural importance etc. as far as possible.

10. Methods & Procedures Adopted:-

Both the primary and secondary sources have been used in the writing of this thesis. The primary data have been collected through the practical observation, public opinions, hearsay accounts and interview methods during the period of experimental field survey. Photographs have also been taken from the most of the temples of the *kṣetra* except those in the premises of Lord Jagannātha temple. The collected data with regard to the dates of temples are based on practical observations and the hearsay accounts through respondents. The secondary data are both published and unpublished materials. The secondary data relating to the present work are *Books, Magazines, Reviews, Journals, Periodicals, Texts, Proceedings, Manuscripts, Encyclopaedias, Antiquities, Records, Reports,* and unpublished theses, which are available at the different educational institutions. They are State Archieves; Bhubaneswar, State Museum Library; Bhubaneswar, Orissa State Library; Bhubaneswar,Parija Library;Bhubaneswar, Jagannātha Research Institute; Bhubaneswar, Orissa Sahitya Akademi; Bhubaneswar, Jagannātha Central Library ;Puri, Raghunandan Library; Puri, Central Library; Sambalpur University, Kanikā Library; Cuttack, National Library; Kolkatta and so on. The secondary data relating to this thesis

have been collected from the above said institutions. These secondary data are merely the contribution of the earlier scholars, researchers, readers, historians and archaeologists. At first, the foot steps of these previous research works have been followed in the present work. The secondary data have also partly helped to write the present work. The primary sources are mainly the archaeological sources, literary sources (*Purāṇas,* Texts), *Gazetteers,* on the spot study, public opinions, hearsay accounts of respondents, practical observations etc. The data collected from both the primary as well as secondary sources are basically applied in the writing of this thesis.

In the preparation of this thesis, the following procedures have been adopted. After the collection of materials, all the collected data have been arranged in systematic way. They have also been clearly categorized as per the requirement of separate chapter for the convenience of the writing of this thesis. The authentic or appropriate materials have been selected and utilized in proper places while writing the thesis. All materials relating to this thesis have been cautiously examined and only useful data have been utilized in the present research work. All the critical problems with regard to the collected data have been verified in consultation with experts. Photographs have been taken from the most of temples of the *kṣetra* except those of the Jagannātha temple complex. For the completion of this thesis work, the following methods have been adopted. The various methods, which have been maintained in this thesis, are References, Bibliography, Glossary, list of Maps and Figures, list of plates, list of Abbreviations, etc.

On the basis of the collection of data, the following chapters have been determined in this thesis. They are being mentioned below.

1. Introduction

2. Main Features of Orissan Temples.

3. Lord Jagannātha Temple.

4. Vaiṣṇavite Temples of Puruṣottama kṣetra.

5. Śaiva Temples of Puruṣottama kṣetra.

6. Śākta Temples of Puruṣottama kṣetra.

7. Miscellaneous Temples of Puruṣottama kṣetra.

8. Conclusion.

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