SAMBALÂYANA

GANGADHAR MEHER UNIVERSITY, SAMBALPUR, ODISHA

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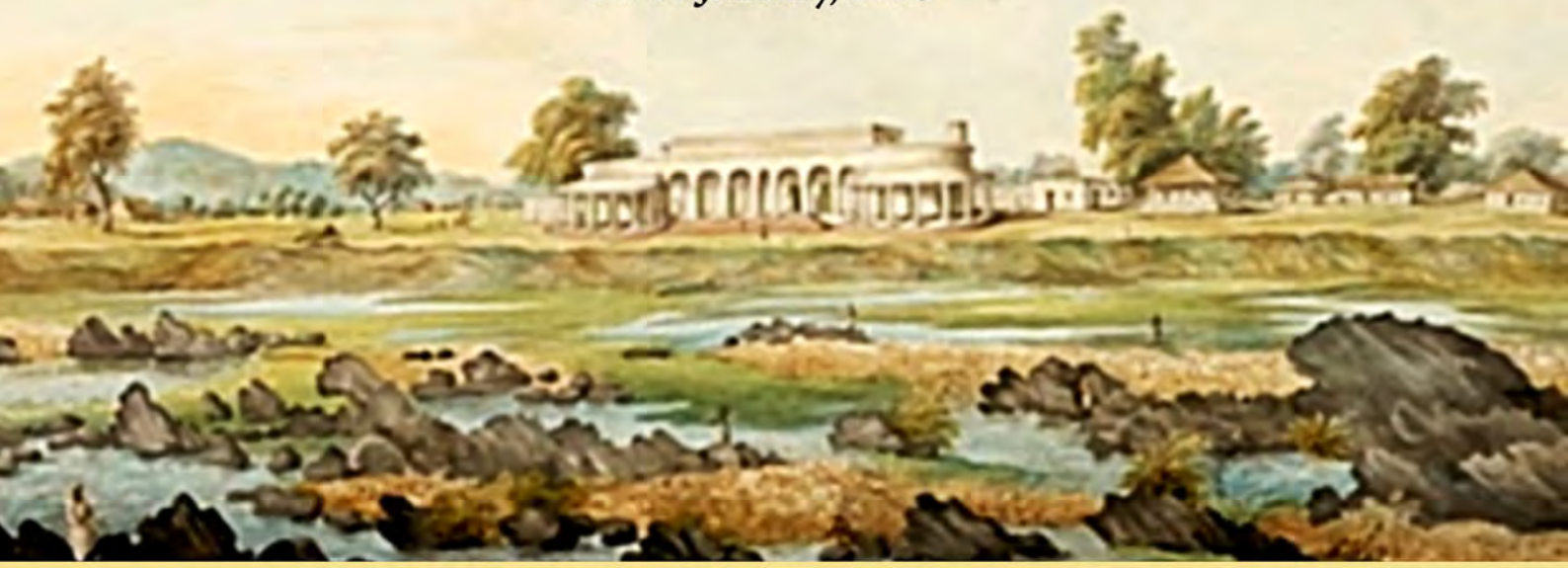
ବିଦ୍ୟୟାऽମୃତ ମଶ୍ନୁତେ

Souvenir

Forty-Fourth Session of Odisha History Congress

11-12 January, 2025



SCHOOL OF HISTORY

GANGADHAR MEHER UNIVERSITY,
SAMBALPUR, ODISHA

Sambalpur Through the Lens of History

Souvenir

Forty-Fourth Session of Odisha History Congress

11-12 January, 2025

SAMBALÂYANA

SCHOOL OF HISTORY

GANGADHAR MEHER UNIVERSITY

SAMBALPUR, ODISHA

EDITOR

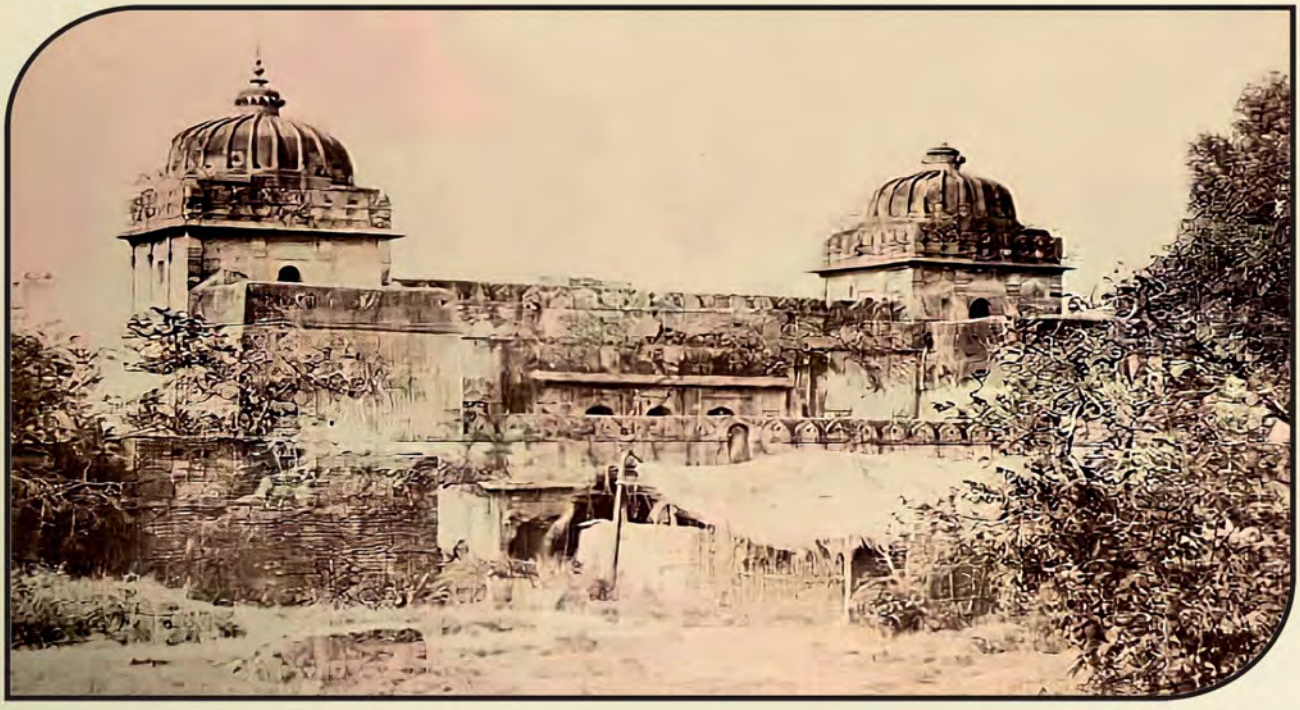
DR. ATULA KUMAR PRADHAN

Head, School of History

&

Local Secretary, 44th Session of Odisha History Congress

Sambalpur Through the Lens of History



Courtesy :- Deepak Kumar Panda

धर्मेन्द्र प्रधान
ଧର୍ମେନ୍ଦ୍ର ପ୍ରଧାନ
Dharmendra Pradhan

सत्यमेव जयते

आज़ादी का अमृत महोत्सव

शिक्षा मंत्री
भारत सरकार
Minister of Education
Government of India

MESSAGE

I am happy to know that **School of History, Gangadhar Meher University, Sambalpur, Odisha** is going to organise the "Odisha History Congress" during 11-12 January, 2025 and to mark this occasion, a Souvenir is being brought out.

Odisha is home to both tangible and intangible heritage, including tools, rock art, temples, stupas, and palaces. In recent years, numerous explorations and excavations have revealed new insights into the State's glorious past. The history of Odisha deserves to be a subject of intellectual churning to portray an authentic and wholesome account, which is aligned with archaeological discoveries, scientific analysis and research findings.

The Odisha History Congress, under the esteemed leadership of pioneering historians, remains steadfast in its commitment to promoting a methodologically sound, objective, and empirically substantiated interpretation of Odisha's history. Through its scholarly initiatives, the Congress seeks to elevate the study of Odisha's past, through rigorous academic inquiry that accurately reflects the complex historical narrative of the State. Its primary objectives are to foster critical engagement with Odisha's history, ensuring that historical accounts are based on scientific methodology, free from ideological bias, and represent the diverse, secular nature of the state's cultural heritage.

I hope, this conference will provide a platform to bring out all facts hitherto lesser-known including unknown and unsung freedom fighters, popular movements, tribal uprisings in the freedom struggles.

I wish the Odisha History Congress all success.

(Dharmendra Pradhan)

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ଗଙ୍ଗାଧର ମେହେର ବିଶ୍ୱବିଦ୍ୟାଳୟ
GANGADHAR MEHER UNIVERSITY
Amruta Vihar, Sambalpur – 768004 (Odisha)

Prof. N. Nagaraju
Vice-Chancellor

Message

The University community welcomes the 44th session of the Odisha History Congress, hosted by the School of History of Gangadhar Meher University, Amruta Vihar, Sambalpur. The Congress hopefully will bring to the fore the rich history from the prehistorical era of Odisha. Over the centuries, the land has been known by various names and is a treasure trove of both tangible and intangible heritage. This prestigious congress, scheduled on 11-12 January 2025 will give the impetus to the ongoing research.

In recent years, the School of History has been actively conducting excavations, explorations, seminars, and outreach programs, shedding new light on the history of the region. I am confident that the deliberations at this congress will throw fresh light on the history of Odisha, particularly that of Sambalpur.

I extend my heartfelt wishes for the success of the Congress.

N. Nagaraju

(Prof. N. Nagaraju)

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GANGADHAR MEHER UNIVERSITY
Amruta Vihar,
Sambalpur – 768004
Odisha

Prof. Gyanaranjan Swain
P.G Council Chairman

MESSAGE

It is with great pleasure that I learn the School of History at Gangadhar Meher University, Sambalpur, Odisha, will host the 44th session of the Odisha History Congress, scheduled for January 11th to 12th, 2025. This sacred land is rich in both tangible and intangible heritage, manifested through its temples, stupas, viharas, and vibrant folklore. During the colonial era, the struggle against British rule gave rise to numerous narratives of valour and sacrifice, both from well-known figures and unsung heroes, which are integral to India's broader freedom movement. The School of History has carved a distinctive place within the university and the region through its academic contributions to society. The school's innovative academic programs, outreach activities, and focus on preserving local heritage are commendable.

I extend my sincere congratulations to the School of History, G.M. University, for reaching this significant milestone, and I am hopeful that this seminar will offer new insights into the lesser-known aspects of Odisha's history.

I wish the conference all success.

Gyanaranjan Swain

P.G Council Chairman
G.M. University, Sambalpur

ଗଙ୍ଗାଧର ମେହେର ବିଶ୍ୱବିଦ୍ୟାଳୟ
GANGADHAR MEHER UNIVERSITY
Amruta Vihar, Sambalpur, Odisha-768004

Sri Sanat Kumar Naik, OAS (S)
Registrar

It is truly gratifying to learn that the School of History at Gangadhar Meher University, Sambalpur, is organizing the 44th session of the Odisha History Congress, to be held from 11th January, 2025 to 12th January, 2025 at the university.

Odisha is endowed with a remarkable historical legacy that spans from ancient civilizations to the present day. The river valleys of Odisha, such as the Mahanadi, Tel, Suktel, and others, have long been home to numerous early and medieval cultures. In western Odisha, these river valleys hold significant archaeological evidence of ancient societies.

I am confident that the deliberations at this congress will illuminate various facets of Odishan history and provide a clear roadmap for future research in this vital field.

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GANGADHAR MEHER UNIVERSITY
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Sambalpur – 768004
Odisha

Dr. Uma Charan Pati
Deputy Registrar

MESSAGE

I am very delighted to know that the School of History of Gangadhar Meher University, Sambalpur is hosting Forty-Fourth Session of Odisha History Congress from 11th -12th January, 2025.

The delegates will exchange their views and ideas and come out with meaningful suggestions for furtherance of productive activities in the state. I hope that this conference would provide an opportunity to deliberate on various untouched areas of history of Odisha.

I wish the seminar a huge success.

Dr. Uma Charan Pati
Deputy Registrar
G.M. University, Sambalpur

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MAGNUM OPUSES OF SAMBALPUR HISTORY: KOSHALANANDA KAVYAM AND JAYACHANDRIKA

Dr. Dadhibaman Mishra

'Mangalyam'
Lane R/3, Shanti Nagar, Matru Bihar Road
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Of the vast corpuses of history books produced thus far, both original and secondary works, about Sambalpur, two books deserve special mention, those two are the only two books - "Koshalananda kavyam" and "Jayachandrika" which constitute the original sources of the great Chouhan dynasty that ruled Sambalpur from mid-16th C.E. to mid 19th C.E. They not only mark the attainments of the glorious epoch of Sambalpur Kingdom but contain all characteristics of history. The first was in high flown or ornamental and superbly charming Sanskrit poetry while the later was in 18th century Laria Language of Chhatisgarh, a small piece of charming poetry composed in more than fifty metres. Interestingly, both of the pieces are written by court poets. The first by Pandit Gangadhar Mishra who was patronized by King Baliar Singh in mid - 17th century C.E, and the other by Prahallad Dubey, the court poet of king Jayant who is variously called Jait, Jet, in 1781 C.E. Both the books have recent editions the first in 2000 and the second in 2016 published by the Sambalpur University. The first has a few earlier published versions, while the second one has only one a second hand adoption scribed by an official of Patna kingdom.

Whatever be that, the history of Sambalpur would have remained in the limbs of oblivion the sphere of undependable source based without the two books, Besides, the quality, treatment of theme and most significantly, historical features and their research-content, make the two the MAGNUM OPUSES of all history of Sambalpur, for that matter of all books and other write – ups available on Sambalpur history.

The important thing is that both books observe principles of historiography and contain all features, some of which are even overlooked in present time, that make history. First historical geography, i.e. features of geography like rivers, rivulets, hills and hillocks, valley, dales, plains and plateaus, etc. which shape the course of historical developments. Place names or what is called toponyum are of paramount help to locate the extent of a kingdom, the course of campaign, the itenary of business movement, etc.

And the second one is, time of rule of a king, a war, the succession list of kings, the role of prominent royal personages. Studying history without time and geography is like assessing an elephant by a blind man. It is, therefore rightly said that "Geography and Chronology are the two eyes of all history".

The next feature is unbiased history. Despite the fact that two writers are court poets, received patronage of their respective kings, they have not sung their eulogies. Gangadhar Mishra have devoted the greatest part of his book to Ramadeva or Ramaniya (Ramai) the founder of Chouhan rule in Patna. He has summed up the achievements of other rulers in a few verses. Even he has not spoken about his patron king in some details. Prahallad Dubey's Jaya Chandrika is a true piece of history, a running commentary of itinerary or journey of Jayant Singh, from his exile from Sarangarh (Chhattisgarh) to Sambalpur. He has given the details of all places, all wars, all personages, all machinations and in metres suitable to each of the features.

It is a firsthand report of the political drama enacted behind Jayant Singh's accession to throne. He has given a short account of other rulers of Chouhan lineage like Gangadhar Mishra is a few verses, undue flattery, exaggeration of facts, unnecessary details in description of events, etc. have been discarded. Thus both of them have followed the principle of putting down facts, though some amount of exaggeration have been given, in treaaing of lineage. Kalhana, the ideal historiographer of the famous Rajatarangini has addressed the kavi i.e. historian to be unbiased, fearless, frank and truthful. Our two poets have adopted such norms to a great extent.

Yet another feature is the cultural history of Sambalpur or West Odisha, the gods and goddesses, their shrines images and special features associated with the places etc. These give an account of the culture of the kingdom(s) of West Odisha, which has remained sidelined from the mainstream history of Odisha in particular and that of India in general.

With the above introduction, we may proceed to elaboration of the characteristics of the features.

Historical Geography

Canto XV of Kosalananda Kavyam gives a succinct account of the importance of various places or toponyums, while at the same time it describes about gods and goddesses of the places. An idea of making a huge kingdom of Sambalpur in its heyday or later part of the existence i.e. from mid 17^{th} to mid 19^{th} is known from the description. Significantly, Sambalpur kingdom is described as befittingly as an elephant with its limbs Elephant is described as the royal insignia in our classical literature.

The Koshalananda kavyam (canto 15, vrs. 39-59) of Gangadhar Mishra, a poet in the court of Sambalpur Chauhan king Baliaradeva, composed in 1660 A.D., besides containing various historical materials also contains many important allusions to the geography of Kosala. The verses give a graphic description of Kosala's geography of Ramaideo's time (cir. 1350-80 A.D.) The kingdom is described as an elephant and the parts of that kingdom as limbs of the elephant. The verses may be translated as follows:

"The seven limbs of a State have been explained to you, and the State that lacks in one of these becomes an object of ridicule of its enemies-39."

"Now I explain to you in details the limbs and its knowledge would enable you to enjoy the happiness derived from an Empire - 40." i.e.

"Oh king! In my opinion this Empire elephant has five limbs. Viz. the head, heart, belly, legs, and the back - 41."

"O king, Hasti River is flowing in the head portion of this Empire elephant and by the side of this river (below it) there is a fort which is like the very head of this kingdom - 42."

"There was a king named Hasti after whom this river is named; this king Hasti established town Hastina and gave away as gift of Utkala for enjoyment of Hari (Lord) - 43."

"O prince, since then this mountain stream is known by the Hasti. Please hear me; I am narrating this traditional story heard by me - 44."

"As the head of an elephant is beautified with vermillion, goad and fly-whisks (Chamera), so also the head of the Empire elephant is decorated with flower and garlands - 45."

"This beautiful fort should always be guarded with ramparts, walls, engines of war and powerful warriors so that even heroes would be terrified by it - 46."

"The beautiful "Gunja" (hill) which causes distress to the Haihayas is like an iron rod held by this elephant. This Gunja has 'Sindurpur' near it and this is place sacred to Visvesvari, who had killed (the demon) Tripura and also the destroyer of all anxieties - 47 and 48."

"Marakanda" is like both the tusks of the elephant and its vigilance causes fear in the (two tusked) elephants of the enemies and that is very auspicious sign for victory and so the fame of this fort is ever untarnished (white) - 49".

"O conqueror, 'Chandrapura' is the heart of this kingdom. Chandresvari, who was worshipped by Chandra, is the presiding deity of this place, - 50"

"This Chandrapuri which has been described by me as the heart of the kingdom, looks very beautiful adorned with bright chain of gold and gems - 51'

'That city (Sambalpur) is the belly of this kingdom, where Samalesvari, the manifestation of the supreme spirit of Brahma wards away all fears and anxieties. She is the granter of boons like 'Kamadhenu' (the wish-fulfilling Cow) to those who bestow their thought to her even for a short time - 52"

"The goddess (Samalesvari) had blue and bright matted hair and her four hands hold blue lotus, raised scimitar, human skull and knife.- 53"

"This 'Sambalpur' city which has been described as the belly of the kingdom is free from all fears and dangers is full of great wealth and prosperity and so is the source of happiness and ease that could be had with the least exertion. - 54"

"To the north of this city there is the city of 'Pancapara', where god Siva cured Samba of a desease and offered him protection in olden days - 55."

"Then the two (fore) legs of this kingdom is the city of Svarnanapura (Sonepur) where the wishes of those are fulfilled who resort to Lord Siva and it is famous for the numerous shrines dedicated to Siva and Sivaa. It is certainly (sacred) and like another Varanasi - 56"

"This leg-like city is famous for holy shrines and is very warlike (a constant battle field). It is covered with fine grains of sands surrounded with water. Above all that is holy. It always becomes the source of victory - 57"

"The two (hind) legs of the Empire-elephant are the rivers 'Vyaghri' forming the southern border of Kosala and the river 'Haridra' to the north of it - 58"

"O, Deva, 'Patana' is the back of this Empire-elephant and on the advice of those learned in the science of politics this town has become the capital - 59" (Translated into English by the author).

Thus the river Hasti, Gunja and Markanda hills Pancapara, Sonepur and rivers Vyaghri and Haridra are described as forming the boundaries of the kingdom. P.C. Rath has identified Hasti with the river that flows by the north western part of ex-Kalahandi State, Gunja with the famous Gunji hill in Sakti ex-State, Markanda with a mountain fortress and Sindurpur and Chandrapur as places in the zamindari of Chandrapur in Bilaspur district (CG), Sonepur on the confluence of the Tel and the Mahanadi rivers, Vyaghri and Haridra are identified with two rivers of ex-State Baudh. Sambalpur and Patana (Patna, Balangir District) were the two other famous places which were like the two important parts of the body like belly and back respectively.

Thus, Sambalpur was a far - flung kingdom with a few States of earlier Odisha like Patna, Khariar, Sonepur, Baudh, Attamallik, Redhakhol, Gangpur (Sundergarh), Bonai, Bamanda, Borasambar, and Chhattisgarh. (Sarangarh, Phuljhar, Raigarh, Bargarh, Sakti, Chandrapur and bindra-Nuagarh) in its hegemony. The kingdoms were also enumerated in Maj Impeys 1863 "Notes on the Garjat states of Odisha (Odisha Historical Research Society Journal, Vol. II, No. 2) S.P. Dash in "Sambalpur Itihasa", (p – 265), Sambalpur, 1968) has added Bastar, Jaspur, Udeypur and Surguja in list of the Eighteen Garajats and under the hegemony of Sambalpur, The kingdom was maintained till the liquidation of the Empire in 1849, when Sambalpur became a district in British Empire, by the Doctrine of Lapse.

'Jaya Chandrika' traces the path or itinerary adopted by Maharaja Jayant Singh from Mandila (Nagpur) to Sambalpur. The places where he had sojourned, the people he met, the events that happened in the places are touched as follows:

Sri Maharaj Kumar (Jayant Singh) began his journey from Mandila to Khairgarh and then Pallahada where he campaigned. The zamindars of nearby areas met him and paid their respect to him. When Akbar Rai the piece of villain who furnished off the members of Jayant Singh's failure, heard of the journey, he prepared to send his forces immediately. Anta Ram who was adept in flattery and telling pleasing words, asked Akbar to occupy the throne as king. He and other wicked ones told him that they cherished the desire of seeing him (Akbar) on the throne. Jayant Singh sent message to Sarangarh about his movement towards Sarangarh. Viswanath the Zamindar or king of Sarangarh, a pillar of support, ordered the Charanas and the Jamadars to keep them ready to receive Jayant.

In the itinerary of Jayant Singh then came Jaspur. Anta Ram reported all the matters to Akbar. Dab (Drub) Singh sent information to Viswanath to take away Jayant apprehending some untoward happening. Thereupon Viswanath proceeded with his Chaturanga Sena and came to Jaspur. He bowed his head before Jayant and both the parties exchanged befitting etiquettes to each other. They started consulations, when Jayant Singh expressed his inability to do anything when the eighteen garhs were not with him during his 12 - year exile. Viswanath consoled him by saying that he had taken a vow to fulfill the work (of making Jayant King) all alone. That was his promise he further said that there was no other alternative. He told Jayant that it was not proper for him to brag, but he believed, the prowess of Jayant was enough for him to achieve the goal.

Sri Jaya (Jayant) Singh became happy to listen to the words of Viswanath. There after he proceeded towards Sarangarh. He camped at Phulbag near the main gateway of Sarangarh fort. He was greeted cordially and his orders were waited for and carried out day and night. The expenses were borne by Sarangarh. The soldiers of Jayant Singh lived merrily there for a few days.

From Sonepur news came that Mahapatra (King of Sonepur) was pleased. The king of Sonepur Sobha Singh got his forces ready. The forces marched up to Binikagarh. Message (of the movement of Sonepur army was sent to Sarangarh. Suvid Rai convinced Sobha Singh about the cause of Jayant Singh. He asked Karikan Lal to stay at Sonepur to watch the developments and he returned to Sarangarh. At Sarangarh the ministers held meetings and Viswanath again wrote to all thirty six (Umraos) of Patnagarh. All of them said something through their mouths, but they had something else inside their belly in view of the ferocious nature of Akbar. Sarangarh king, however, was undaunted and sincere in his devotion to the cause of Jayant and quietly planned for the future. Thus two month passed.

Akbar Rai in his pride laid siege to Chandrapur and Ambabhouna. He sent for all his followers. On the other side when none of the Umraos came, Jait (Jayant) Singh became surprised and consulted Viswanath. They suspected the Umraos were terribly afraid of Akbar and so they were not coming. However, it was decided not to make further delay in the matter of upholding or serving the overlord (swami-dharma).

An auspicious momement was chosen to attack Sambalpur Sacrifices were offered to deities. The forces were made ready Trumpets were blown; drums were beaten, and flags were flown the march began. They camped on the bank of the river Chitrotpala (Mahanadi). Gradually the Diwans of the seventeen garhs came. The grandson of Viswanath of Udot Sai marched ahead of all of them.

He wrote to Mahapatra (King of Sonepur) and all the seventeen Umraos through Bibraj. Each of them gave his own view with regard to attack of Sambalpur. Some suggested catching hold of the notorious Anta Ram, while others suggested attacking Chandapur (Chandrapur) first. Some were of the view that the forces should go back to Sarangarh and make preparation for the ensuring war. During the night the forces in arched towards Timarlaga (a village on the bank of the Mahanadi, opposite of Chandrapur) they entered into a fort. Thereform they started for Pingal. Another official was sent to camp at Ambabhona (Bargarh) district, (Odisha).

Then the force of Jayant Singh pitched camp at Komono. Proceeding ahead, they came to Badhanpur, from there towars the left Utonpur. The next sojourn was at Urdana where some planning was made for further course of action. Jayant Singh next came to Bargaon. There form they came as far as Budharaja ghati and Charbhati. Apart of army was left behind at Bargarh shifted to village Kurua. Sobha Singh the king of Sonepur joined the forces of Jayant proceeding from village Suyan. From those the forces marched towards Sambalpur, though the village Chakali. At Sambalpur the king of Sonepur and Jayant's forces stayed in Madhuban (present Kutchery area of Sambalpur, comprising treasury office, collector's residence.etc). Jayant visited Samaleswari temple and then entered into the fort of Sambalpur and ascended the throne

This is a very brief description of importance of the place where Jayant Singh camped with forces. It was the convenient route of connectivity for movement of troops, merchandise and may be, of pilgrimage in Central Eastern India.

The description of the capital township reached its acme in the second canto of Jaya Chandrika as follows:

"Sambalpur country is the chief or premier kingdom of Kosal (Koshal) where settled the king of Chauhans. It is a picturesque landscape of the township in the vicinity of the fortress, which is incomparable. The Chitrotpala (Mahanadi) river flows by the side of the fortress. "

The land yielded jewels, gold and diamond. The people of the township are adept both in handling weapons as well as scriptures as those of Kashi. It is like Alakapuri (the affurment city of Kubera, Yaksha), where there is no trace of sin.

The goddess samalai has created it, as if; hence it is called Sambalpur where there lived thirty six castes. In extends over an area of one hundred and twenty-kosha (kosa-bisa-sahei) in four directions. The eighteen garhs (forts) i.e. feudatory kingdoms and the Dandapats (zamindaris or fiscal divisions) serve the king of Sambalpur. There are many inaccessible towers along the moat

of the Mahanadi. Its numerable cannons have been kept there on the bastions, which unnerve the enemies when they look at them. There are chaturanga (elephant, horse, chariot and foot soldiers corps) fully armed. The fort of Chittorgarh of Rajasthan falls into insignificance to Sambalpur fort. (Translated by the author)

Kausal mukhya Sambalpur desa, jaha vasat chauhana naresha, I

Vasa nagrapur gadhi simahi, jeh chhabe jabo dipamo nahi, I

Chitrotpala gadha vahi nadi tira, jaha upaje mani kanchana hira, I

Sastra sasastra puran puravasi, vidyame mano lahuren Kasi, I

Alakapuri pathantar desa, pahnuche nahi papuke lesa, I

Apu vaiti sirajon samalai taten Sambalpur kahai, I

Vaisai sahar chhatise jati, maharamya so bhavahu bhati, I

Kosa visasayeki chahu aure, Nagrasimayo aodal dhanere I

Ashtadas gadh seva karai, dandapatten raha anusarai I

Durgama durgama burj vahu vaken, khai mahananda jaken I

Chadhen charakha topen anakkhe Danga konhi dusman iahan dekhe I

Chamu chaturange kothdala bhari…… I

Dekhata Sambalpurgadha tikon, gadh Chittor lagat hai phikon II

Chronology

In Kosalananda Kavyam one Rana Simha was said to have ruled over a small Kosala kingdom comprising present Patnagarh (Balangir district) in Viyat-nabho-yugma yuge, of Kali Yuga. In the classical or ancient system of Hindu reckoning the date was expressed in words, each word standing for one digit. Thus viyat stands for "0" (zero) nava for sky (0) 'yugma Yuga' for 2 fours i.e. 44. Thus it becomes 0044. It is moved from right to left according to the system (ankanam vamato gati) thus it becomes 4400. When commuted into Kaliyuga which is said to have began in 3100 B.C.E. this is of in 3100 B.C.E – 4400 will become 1300 B.C.E. This is of paramount importance in determining the time of the Chauhans for which various dates have been suggested by scholars.

Kosala at the time was under the Gangas of Odisha. Bhanudeva – ii (1306-28 C.E.) removed Rana Simha who was tyrannical. An oligarchy of eight chieftains was set-up. They were famous as Astamallik, each of whom ruled on day in a week, under the chief Mallik. A lemon was placed on the throne as the symbol of royalty.

A story which is still prevalent is that a pregnant widow of a Rajput clan of Garh Sambar (Agra region) happened to come to Patnagarh and took shelter in the house of the chief of the Mallik named Chakradhar Panigrahi. It is to some extent supported by Jaya Chandrika and later one by H.B. Impey in 1863 and Charles grant in 1870. But where as a Kosalananda traces the lineage from Manikya Chauhan the British writers above have traced it to one Hutumbr Simha. Whatever be that, the lady gave birth to a son who was named Rama or Ramadeva or Ramaideva. His lineage may be traced to a Rajput clan named Chauhan according to "Prabodha Chandrika" kavyam and Narasimhanath temple inscription (1413 C.E). In the canto – X of Kosalananda, Ramadeva was described as "the brilliant lamp of Chauhan family of Hamira Deva" who was evidently the last Rajput king of Ranthamor, and who died in 1301 C.E. in a war against Sultan. Alla-ud-din Khiliji of Delhi. His queen to save her honour and womb ran away as far as Patnagarh. Thus Ramadevas birth took place sometime in the early decades of 14th century C.E.

The poet probably wanted to convey that the Chauhans belonged to family of fire (Agni-Kula) and solar race. Chand Bardoi in Prithviraj Raso has given the relevant episode. The author of Kosalanandam and Jaya Chandrika subscribed to the same view. Such a view is also mentioned in some epigraphic records like Harsa's stone inscription, Vigraharaja's prasasti as well as in literary works like Jayanaka's Prthviraja Vijaya, Naya Chandra Suri's Hammira Mahakavya. Gangadhar Mishra, however, assigned the Chauhans to the moon-god (Some or Chandra vansi). J.K. Sahu considered the latter view as proper since West Odisha was ruled by the Somavansis earlier in 9th-11th century C.E. Their kingdom Kosala was revived by the Chauhans in 14th century C.E. The present demand of Kosala state in Western Odisha appears to be based on the Kosala of both the Somavamsis and the Chauhans.

Gangadhar Mishra has given a list of twenty-four kings (from Pururavas to Kshema). In the Kshema line there was one Manikya Chauhan who is considered to be the founder of Chauhan dynasty. Todd in his Annals and Antiquities of Rajasthan has stated that Anihal or Agnipal was the founder of the dynasty and Manik Raya was the seventh and very powerful ruler. In the Koshalananda, the names of twenty-four kings from Manik to Prthviraja have been give. The source wherefrom he got the list is not known. From among the twenty-four kings only the name of Prthviraja is to be found in the books of history.

Prthviraj Chauhan, as we know from Indian history, was the last ruler of Chauhan dynasty. He was killed in 1192 C.E. in the battle of Tarai. His son Gobinda Raj thereafter established his capital at Ranathambhor and attempted to revive Chauhan power. Seven rulers, the last of whom was Hamira, ruled in the next century. Hamira was defeated by Delhi Sultan Ala-ud-din Khiliji

and he committed suicide in 1301 A.D. In the Koshalananda, a distant scion of Prthviraja and named Visal Dev is said to have been killed by Yavanas (Muslim). His wife who was in the family way ran away to Patanagarh and took shelter in a Brahmin's house where the founder Rama (Koshalananda) or, Ramai (Jaya Chandrika) was born. This tradition regarding the origin of Chauhan dynasty has been prevailing in West Odisha. The name given in Jaya Chandrika i.e., Ramai has been generally accepted as the founder of the dynasty.

The British officer Maj. H.B. Impey, Deputy Commissioner of Sambalpur (1863), Charles Grant (1870), O'Malley (1990), Cobden-Ramsay (1910) and local historian like Sriram Chandra Mallik have agreed that the place of their origin was Garh Sambar or Manipuri near Agra in Uttar Pradesh. R.D. Banerji's remarks in this context are:

"The only cause which I can assign for the craze for Rajput origin is the preponderance of the Rajputs as warriors and mercenaries in the 17th century when, under the Monghals, they spread their fame from Balkh to Assam and from Kashmir to Ahmadnagar"

J.K. Sahu (ed. Koshalananda, Sambalpur University Publication, 2004) has given a slight different view. He points out that:

(i) The death of Hamira Deva, the last Chauhan ruler (1301 A.D.) following defeat by Al-Ud-Din-Khilji forced the Rajput to seek shelter elsewhere. Odisha under the Gangas was the safest place which successfully resisted the Muslims of Bengal and Bihar at that time.

(ii) Hamira's queen who was enceinte at that time came to Abhinaba Varanasi Kataka, the capital of the Gangas. She received royal favour and stayed there. Rama or Ramai was born and brought up there. He was asked by the Ganga king to go to Patnagarh.(after removal of Rana Simha).

Genealogy

Jaya Chandrika traces the decent of Chauhan dynasty to Sun god (Surya Vamshi). The progenitor is said to have come out of sacred fire in the supplement section of Jaya Chandrika.

In fifteen out of seventeen chapters of Kosalananda only Ramadeva, the founder of Chauhan rule in Patna state have been described in details, only four verses (71-74) describe the eighteen successors of Ramadeva (canto-17) assigning those periods of reign as follows.

(i) Ramadeva (52 years)
(ii) Mahalingadeva (6 years)
(iii) Vaijaladeva I (65 years)
(iv) Vatsarajadeva (29 years)
(v) Bhojrajadeva (34 years)
(vi) Pratapamaladeva (39 years)
(vii) Vikramadityadeva (34 years)

(viii) Vaijaladeva II (13 years)
(ix) Hiradharadeva (30 years)

In additional canto supplemented by Gangadhar Guru two more rulers Viramalla (30 years) and Bhupala (12 years) the former before and the later after have been given. Thus increasing the number to eleven. Since the fourth ruler Vijaladeva's date 1413 is known from Narasinghanath temple inscription, the first two rulers' period of fifty-eight years may be deducted from 1413 C.E. and Chauhans rule foundation may be placed in mid 14th century C.E. It is supported by all historical facts gleaned from Chand Bardoi's Prithviraj Raso.

Thus, the first nine/eleven rulers ruled about first century or a little less from about 1320-1430 C.E. The Sambalpur branch of Chouhan a collarated line of Patna was founded by Balaram Deva, son of Hiradhara in about 1550 C.E, as described in Jaya Chandrika as:

"Hiradhara bhupatike

Lalan Ramadeva Balaram"

Ramadeva was another name of Narasimhadeva the elder brother of Balarama in Jaya Chandrika. For political necessity probably Kalachuris from Central India invaded continually against Odisha. So a new kingdom of Sambalpur was set up in mid - 16th century C.E. It is supported by another date the date of accession of Jayant Singh in 1781 C.E. between Balaram and Jayant ruled eightsome rulers between 1550-1781 C.E. The next ruler after then came Jayant Singh was Maharaja Sai, followed by rule of Mohan Kumari queen of Jayant Singh, then came Maratha occupation and finally, British annexation in 1849 C.E.

A few words about History

As said in the introduction the Chauhan rule in Patna, Sambalpur Khariar and Sonepur is a historical landmark with many remarkable events which are uncontroversial and known to the people quite well. It is needles to revisit these. Beginning from establishment of Sambalpur kingdom its wars with neighboring kingdom like Gangpur, Baudh and others to establishment of an eighteen - State feudatories Empire, Sambalpur power and glory went on enhancing till it reached a noontide in Baliar Singh's reign in mid 17th century C.E. And continued thereafter. In the last phase it passed, though a chequred career, up and downs, till its liquidation in 1849 and forming a part of British district. Only traces of memory of history survive in the dilapidated place complex of Sambalpur, while other complexes of Sonepur, Khariar and Patna are still dazzling.

An outline of culture

Whatever be said, Sambalpur kingdom was a factor to be reckoned with in Central Eastern India. It is rose steadily in power and fell also steadily. The last part was one of confusion, anarchy, court intrigue preceding Jayant Singh's rule. But in cultural sphere, the tangible legacies survive

and grow in popularity. The eccleticision of the rulers is best exhibited in the temples in and around Sambalpur. Eight prominent Siva temples, Jagannath and of various Vishnuite manifestations like Gopalji Nrushinga, Varaha, Satyabadi, Dadhibaman etc, Devi temples of Samaleswari, Pataneswari, and Kosaleswari etc. Interestingly, all the famous temples of Sambalpur are along a road on the left bank of Mahanadi called Badasadaka.

The temples are of peculiar designs While Samaleswari has a Gothic style, Pataneswari is of Chakukya, Gopalji is quadringular Rajasthani style and the rest are in a decadent stage of Kalinga (Nagara) style. Many of the small temples have gone out of existence while a few of these are in the process of decay defying definition of their forms. The unique one is the leaning Huma temple which defy the estimation of the archaeologist. Though artechectually not advanced like those of Puri-Bhubaneswar region, yet they may be considered as a group by themselves- characterically christened as Sambalpuri.

Of course a vast corpus of images the most artistic and superbly executed are found in the premises of Gopalji temple, viz. the Jalandhar killing image, Radhe-Krishna, Hanuman, Vishnu's incarnations etc. those make the temple a mini meseum of images though not confirming to canons of iconography the images of the temple walls of Samaleswari temple including that of Samalai give an idea of the interaction of tribal and Aryan culture in which one tends to affect the other and a syneretic culture develops out of it, is really a hallmark of Sambalpur region.

Of the Vishnuite images that of Anantasayi in black granite is artistically chiseled, and so living. The Lord's consort Laxmi in the pose of massaging Lord Narayana's feet is executed as a typically tribal or rustic lady of Sambalpur area with a piece of traditional course wear (locally called Kapata) hair fashioned as a boom (Khusa) and traditional hand and arm wears. Yet another typical image is Pataneswari with conch-shell and discus in upper two hands and jackal beside her, the deity's resembling the countenanee of Lord Krishna. So are the wooden images of Narasimha in the Nandapada Shiva temple complex and those of Rama, Laxmana and Sita in Ramji Gudi. The sculpture of wood had reached the acme of their art. The description of images in other temples are charming and peculiar. The discussion may continue long. We stop here with an invitation to connoisseurs of art to visit and revisit.

Astonishingly only a few but select pieces of literature of Chauhan period have come to limelight. Besides Kosalananda, Jaya Chandrika under discussion there is another book on herbal treatment named Chikitsa Manjari by Gopinath Sarangi. Of course Gangadhar Meher contributed profusely to Oriya literature.

Riverine trade and military expeditions were carried on through the Mahanadi, the lifeline of Odisha, through Sambalpur downstream towards Sonepur, Baudh, Daspalla and Cuttack. Rice, Bamboo, cotton were the principal items merchandise of Sambalpur zone. While salt was principal import. Boats variously named Danga, Patua, and Kosali were the means of transportation of merchandise and people to and from Cuttack- Sambalpur.

Last but not the least, to conclude, Sambalpur, Koshal and Hirakhand denoted culture of Sambalpur in its entire entirety. It alludes to language and literature, dress, hair style, clothing, fair and festival- in fact, the ethos of the region Dr. J.K. Sahu (Kosalananda p. 27) has rightly observed:

"Though the Chauhan kings were patrons of Odia language and culture, they gave sufficient attention to tribal culture of their kingdom. As a result there was a mingling of Odia and tribal culture, Adivasi, language took a new shape. This is how Chauhans made a new culture grew. The Koshal we talk about today was also influenced by Hindi culture of Madhya Pradesh (Chhatishgarh) which lies adjacent. Another observation he has made is that the Chauhan kings established a new Kosala on the ruins of ancient Kosala, which was more glorious. A new culture, a new language appeared; importantly, a new religious tradition centering Samaleswari goddess came into vogue. The Koshal (Hirakhanda) for which a clamour is made was Koshal or Hirakhand of later time (Chauhan) whose nerve contre was Sambalpur. So whether Sambalpur was in ancient Koshal or not is irrelevant now".

To this we may add, the clamour for Hirakhand is justified though the name is of comparatively later than Koshala Baliar Singh adopted a title Hirakhandia Chhatrapati. Its origin may be traced to diamond (Hira) which was profusely found in a place now called Hirakud near Sambalpur. Thus a review of the two pieces of poetry and some corroborative as well as secondary sources point out the glory that has been Sambalpur down ages.

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GURU PADMASAMBHAVA OF ODDIYANA

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In 1999 this researcher came across loose sculptures kept in Pujaripali village in the Jharsuguda district, which have been shifted from the submerged temple, dedicated to goddess Padmaseni. Actually the present Pujaripali village is established by the villagers of the old Pujaripali village submerged in the water of the Hirakud Dam in 1958. Padmaseni temple is still there in its original place, which can be seen during the hot summer days, when water of the Dam recedes and the temple site is dried up from April to June.

During my exploratory tour in 1999, I found a very interesting sculpture in front of the present modern temple structure in the Pujaripali village. It is the sculpture of a profile figured male, robustly built. At the first look I thought it to be the figure of Varaha incarnation of Vishnu. But recently, two scholars namely Dr. Bibhudatta Pramod Kumar Mishra and Shri Kulamani Patel, while visiting this site during listing of temple sites under an INTACH Survey Project in April, 2018 have pointed out to me that this male figure is lion-faced and in the back side of the same slab containing this image there is the depiction of a full-bloomed lotus motif, the stem of which is hold by the male figure. As the hair of his head is knotted like that of Buddha, they both suspected it to be a Buddhist deity related to Vajrayana, which flourished in this part of present-day Odisha in the eighth century A.D.

After proper scrutiny I agreed with their views and from the Tibetan records I found the figures of Padmasambhava, Guru Rinpoche, and the Second Buddha of the Himalayan kingdoms to have been depicted as lion-faced in all paintings and images. Padmasambhava, who is said to be the son of king Indrabhuti of Sambala (the present Sambalpur region), went to Tibet and established the Order of Lamaism there and regarded as Rinpoche, the Second Buddha in the Himalayan region of India, China, Bhutan and Myenmar even now. Here in this figure of Padmasambhava we find him trempling down a demon under his left foot while the right leg is bent from the knee portion in the kneeled down posture. His left hand is raised up like that of Varaha and the palm of the right hand is near his navel in *tarjani mudra*. In his raised hand he is holding the stern of the lotus, carved in the back side of the stone slab. This roaring lion-faced figure is seated on a male figure lying under his heavy body. It can be dated to the eighth century A.D. and might have influenced the Tibetan painters of that time to depict him in this look in the subsequent period of religious history of Tibetan Buddhism, which was influenced immensely by Vijrayana of the prophet king Indrabhuti of Sambala kingdom.

Another image of a goat-headed female seated in profile is found at Pujaripali, who has a heavy body. It seems to be the figure of a *Dakini* of Vajrayana. The Padmaseni temple, now submerged was visited by me in 1999. Although it is said to be a Chalukya structure by the locals, I found it to be of the Panduvamsi period, when they were occupying the Jharsuguda region, named as

Layodaka Visaya in the eighth century A.D. The jumping *Yaksa* figure and a seated *Yaksi* in the door-jambs of the *garbhagruha* of the Padmaseni temple, relate it more to Buddhism than Hinduism, as *Yaksa* and *Yaksi* are the related sub-deities of Buddhism. Padmaseni to me might have been worshipped by Padmasambhava here at Padmapura (the old name of Pujaripali).

Senge Dradog is the roaring lion manifestation of Guru Rinpoche, who is considered as an important figure especially within the Nyingma School, which traces its lineage directly to the Guru Senge Dradog is known as Guru Lion's Roar in English. The form of Guru Senge Dredog is especially helpful in subduing the irrational energies of black magic as well as at dispelling bad omens and nightmares.

This wrathful manifestation of Guru Padmasambhava embodies the powerful, protective, and fierce aspect of Guru Rinpoche. Guru Dradog stands out as a powerful and wrathful protector deity. This form is not merely symbolic, it represents a dynamic force that destroys ignorance, subdues negative energies, and guides practitioners on the path to enlightenment.

Senge Dradog is also known as Samye Dorje. Senge Dradog originated from Guru Rinpoche as one of the eight forms to fight the evil powers befitting the situation. According to one legend, once a big philosophical debate occurred in Bodhgaya, where hundreds of anti-Buddhist scholars defeated Buddhist scholars. The event harmed the essence of Buddhism, while the adharma showed influence over the sentient beings.

Senge Dradog in the form of Samye Dorje appeared and challenged the anti-Buddhists and he effortlessly defeated them. However, the loosing debaters were unhappy and unsatisfied with their humiliating loosing result; they resorted to black magic to harm the Buddhists. That was when Guru Rinpoche took the form of the fierce and wrathful of Senge Dradog to fight them off.

Guru Senge Dradog is believed to have called upon the immense tantric power of *Dakini* Bud'dul ma, which enabled him to summon tremendous thunderbolts from the sky. The anti-Buddhists were punished and their city was destroyed to stop their use of black magic. When the wrath finally stopped, the anti Buddhist were converted to Buddhism and asked for forgiveness for their unethical ways of treating other beings. Thus, Guru Rinpoche or Padmasambhava could once again restored *Dharma*, peace and Buddhism.

The sculpture of Guru Padmasambhava at Pujaripali is his *Avatara* as Senge Dradog, which is one of his eight *Avataras*. He is considered as an important figure in the Nyingma School of Tibetan Buddhism.

As the adopted son of king Indrabhuti of Sambala in Oddiyana, Padmasambhava was found as an eight years old boy seated on a blossoming lotus in the lotus pond at Dhanakosha in Oddiyana. This Dhanakosha has been identified by the learned scholar Dr. R.P. Mishra as Dhankauda, situated in the outskirt of Sambalpur city. He was born fully enlightened, unlike the Buddha, who only achieved enlightenment later in his life. The moment he was born, he declared

that he had been incarnated to complete the work of the Buddha of the Past, Present and Future. Followers of Vajrayana Buddhism revere him as Avalokiteswara (the embodiment of all the Budddhas) and Amitabha (he who is infinite).

Guru Rinpoche is revered and worshipped as guardian saint in Sikkim, who blessed that land as "Bayul Dremojong"(Hidden Valley of Rice) and transmitted tantric Buddhism in the adjoining regions of Bhutan and Tibet in the 8th century A.D. Thrungkar Tsechu marks the birth anniversary of Guru Rinpoche and is observed on the tenth day of the 5th month of Tibetan Lunar Calendar (July-August) every year. As per the text called – Phurpa gnam-Ichang spu-Gri it is described that Buddha Shakyamuni also prophecised about Padmasambhava, saying that he would be more enlightment that himself, and that he would appear in the centre of a lotus to reveal the highest teaching. According to the Tibetan traditions, he was a native of Oddiyana or Udyana, an area famed for its magicians. Padmasambhava was tantric and a member of the *Yogachara* sect and taught at Nalanda, a centre of Buddhist studies in India.

He was invited to Tibet in 747 A.D. by king Thisong Deotsen (Thi-Srong-Detsen) and arrived at Samye (Bsan-yas), where he is said to have exorcised demons that were obstructing the construction of a Buddhist monastery by causing earthquakes. He supervised the completion of the monastery in 749 A.D.

Guru Rinpoche is called Slob-dpon (teacher) or Padma Byung-gnas (lotus-born). He is the founder of Rnying-ma-pa. The Tibetan Buddhist sect Rnying- ma-pa (the Old Order) claims to follow most closely Padmasambhava's teaching emphasizing tantric rituals, worship and *Yoga*. Text basic to the sect's teachings, which were said to have been buried by Padmasambhava, began to be found around 1125 A.D. He also had many tantric books translated from the originated Sanskrit into Tibetan.

Tibetan Buddhism is a branch of Vajrayana (tantric or esoteric) Buddhism that evolved from the 7th century A.D. in Tibet. It is based mainly on the rigorous intellectual disciplines of *Madhyamika* and *Yogachara* philosophy and utilizes the tantric ritual practices that developed in Central Asia and particularly in Tibet. Tibetan Buddhism also incorporates the monastic discipline of early *Theravada* Buddhism and the shamanistic features of the indigenous Tibetan religion, Bon.

Buddhism was transmitted into Tibet mainly during the 7th to 10th centuries. Notable early teachers were the illustrious 8th century tantric master Padmasambhava and the more orthodox Mahayana teacher Shantarakshita. With the arrival from India in 1042 A.D. of the great teacher Atisha, a reform movement was initiated and within a century the major sects of Tibetan Buddhism emerged.

The Terma lineage was established by Guru Padmasambhava and Yeshe though the hiding of teachings for the future discovery. The Kama is the basis of the Terma. The Nyingma Kama

lineage begins with Padmasambhava, Shantarakshita, Vimalamitra and Vairochana. Nyingma School was founded by Padmasambhava.

The Nyingma School is the oldest of the four major schools of Tibetan Buddhism. The establishment of this tradition is collectively ascribed to Khenpo Shantarakshita Lopon Padmasambhava, and Chopon Thrisong Detsen, collectively referred to as Khen Lop Chos Sum (the three Khenpa Lopon, Chosgyal).Yeshe Tsogyal recorded the teachings and many great masters from the founding period include Vimalamitra, Vairotsana and Buddhaguhya among others. The first translation of the Buddhist scriptures from Pali and Sanskrit to Tibetan occurred in the 8th century. Guru Padmasambhava appeared in Tibet in 747 A.D. and spent 54 years, before returning to Viraja and attained *Parinirvana* and according to Dr. N.K.Sahu his body relics are said to be preserved in a casket in a Stupa at Udayagiri.

Oddiyana in Odisha

For the first time Mahamahopadhyaya H.P. Sastri and Dr. Binayatosh Bhattacharya established the theory that Uddiyana or Oddiyana is present day Odisha. (*H.P Sastri, the Northern Buddhism, Indian Historical Qtrly, I, p. 469, Bhattacharya, Sadhanamala,I, p. XXXVII*). This view was also supported by M. Winternitz, (*History of Indian Literature*, II, p. 393). B. Bhattacharya has contended that the words Oda, Odia, Udra, Odivisa, and Odiyana are mentioned as variants of Uddiyana. (*Bhattacharya, Buddhist Iconography, p.XXVII, Sadhanamala*).The Buddhist text *Chaturasiti Siddha Pravriti* preserved in Tibetan in Bstanhgyur (86. I) mentions Indrabhuti as the king of Odisha. Dr. P. Cordier in his Bstan- hgyur Catalogue has also mentioned Indrabhuti as the king of Odisha region. (pp. 39 & 96). The Hindu Tantric text *Kalika Purana* also mentions Odra as the main *Pitha* among four *Pithas* of Tantricism like Odra, Jalasaida, Purnapitha and Kamarupa. (*Kalika Purana, Vangavasi Edition, p. 40.*)

King Indrabhuti, who was one among the *Chaurasi Mahasiddhas* of tantric Buddhism has worshipped Lord Jagannatha in the Invocatory *Sloka* of his work *Jnanasiddhi*. Jagannatha has been mentioned in four other verses of this work also. (*Jnanasiddhi, Gaikwad Oriental Series*).The invocatory *Sloka* is as follows "*Pranipatyam Jagannatham Sarvajina Vararchitam, Sarva Buddhamayam Siddhi Vyapinam Gaganopam*".

In the local language of westen part of present day-Odisha 'O' is pronounced as 'U'. Therefore in the local language of western Odisha Oddiyana was pronounced as Uddiyana. Professor N.K.Sahu in his monumental work, "*Buddhism in Orissa*", published in 1958 has vividly discussed and strongly put forth his views that Oddiyana of the tantric Buddhism is present-day Odisha. Further research can throw new light on this theory.

Like Hinayana (Lasser Vehicle), Mahayana (Greater Vehicle), Vajrayana (Thunderbolt or Diamond Vehicle), Sahajayana (Easy Vehicle), the concept of Tantric Buddhism developed and nurtured in Odra or Odda region was called Oddiyana, Uddiyana or Odrayana.

Birth of Padmasambhava in this world was mixed with myths and legends. The prophecy of Shakyamuni Buddha about emanation of Padmasambhava in this world was found recorded in various *Sutras* and *Tantra* texts. One *Sutra* called Myang-hDas-mDo records Buddha saying: "Oh my *Ayushman* disciple Ananda and others ! After my passing away, that is twelve years later (it may perhaps referring to twelve hundred years - in Hinduism twelve years means a *Yuga*) a person far superior to me who would be the lord of mass, named Padmasambhava will be emanated like a gem from the sea, like *Ushnisha Vijaya* among medicinal divinities like sun and moon among the cluster of stars, like a lion among the beasts and like a Garuda (King of Birds) among the birds"

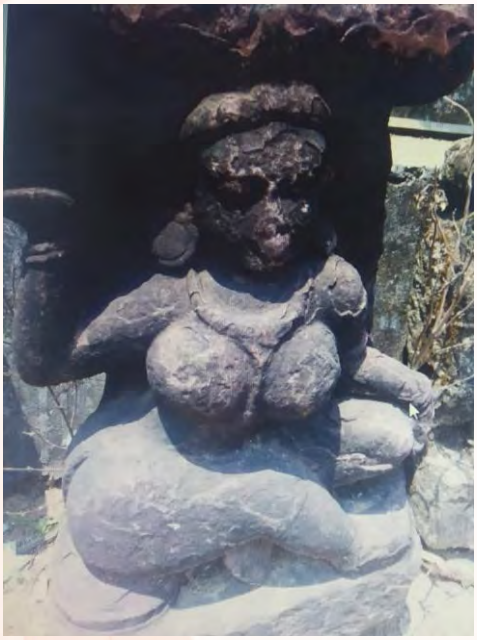
It is said that from the blissful paradise, Buddha Amitabha had committed to take birth in the incarnated form of Padmasambhava for the welfare of sentinent beings in the *Jambu Dwipa*, the spiritual land of Buddha Shakyamuni. The Lord Amitabha chooses his birth-place in Dhanakosha lake in the ancient Urgen country, which is spiritually believed to be a sacrosanct place of *Vidyadharas*.

In this context it is pertinent to be pointed out that, in the Hathigumpha Cave Inscription it has been recorded that emperor Kharavela took the help of the *Vijjadharas* to defeat the Musikas, Rathikas and Rastrikas. These *Vijjadharas* (Sans.*Vidyadharas*) were said to be the inhabitants of Boudh, Kandhamal and Kalahandi region, who were also called the *Atavikas* in the Ashokan Rock Edict No. XIII as invincible (*avijita*).

Plates

1. Round lotus on Back side of Padmasambhava image, Jharsuguda-Pujaripali

2. Lion-faced Padmasambhava, Jharsuguda-Pujaripali.Photo Courtesy(1&2) : Kulamani Patel



3. Cat-faced Dakini, Jharsuguda-Pujaripali.

Photo Courtesy : Dr. Bibhudatta P. Mishra

4. Senge Dredrog, the Lion's Roar Incarnation of Guru Padmasambhava (Depiction in Tibetan Monastery Painting)

HERITAGE OF SAMBALPUR CITY

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Sambalpur had one of the earliest diamond mines of the whole world. Ptolemy writes diamond of Sambalpur mines were supplied to Rome in the second century C.E. Many famous diamonds like Taj E Mah, Sansi and Florentine are collected from Sambalpur mines. The diamonds used to be collected from Mahanadi near the river islands of Hirakud, Chilantikud and Ligrakud. All the three islands are now under water of mighty Hirakud Dam. Vast areas on the both bank of Mahanadi is also under the water of massive reservoir which is of 744 square kilometers. Lot of archaeological sites: prehistoric and early historic period are drowning in water for all time to come. Almost all are perished now and are buried under heavy silting and out of reach now. Few of the temples only peep out during summer. It is a matter of great concern that much of the sign (heritage) of an old civilization is gone. The forest area of Sambalpur does poses valued antiquity in form of cave arts. Apart from the largest hub of cave paintings at Naktideul in Rairakhol sub division of Sambalpur the district has many cave arts and rock shelters. Eighty-five percent of rock art found till now in Odisha is in the undivided districts of Sambalpur and Sundergarh. It has also Vikramkhol, the rock inscription of period 1500 BCE.

Many old literatures suggest that Sambalpur is flourished since long and this is the place called Sambhal where King Indrabhuti propounded Mahayana in Buddhism. Maha- Padmasambhava, adopted son of Indrabhuti went to Tibet and established Lama cult. The physical existence in shape of heritage is missing. Though major chunk of earliest heritage is lost in Hirakud dam present Sambalpur town and adjoining area has some traces. A heritage site located at Durgapali area of the present town was traced by this writer along with Dr Bibhudatta Pramod Kumar Mishra and Mr. Kulamani Patel. A big Natraj idol was found at the site. The primary idea which can be visualised from the site is, there must be an outside attack on Sambalpur prior to fourteenth century C.E.

The trio discovered bricks of fifth century C.E, Gupta period from Khetrajpur area in the town, also at Huma, a village down few kilometers at Mahanadi bank. Mr Kulamani Patel also discovered stone tools and pottery parts at the river bank inside the town. A small walled area is found at the other bank of Mahanadi.

It seems that Sambhal was destroyed in outside attack and people might have left the place. Balaram Dev, second son of King Hira Bajradhar Dev of Patna re-established this place in 1556 C.E. which came to be known as Sambalpur. He and his successors built many palaces and temples. Nagara style of architecture is followed in the temples but a lot of deviations has created a style of own at Sambalpur. Such a style is found in Sambalpur area only. Temples of Samaleswari, Pataneswari, Ananatasajya, Ramji, Kuatha Jagannath, Hotapara, Brahamapuraa,

Bariha Gudi, Dadhibamana, Balunkeswar, Madan Mohan, Satyabadi, Liakhai, Bhubaneswar Shiv, Kosaleswar Siva at Budharaja hill are built in this style.

A cluster of palaces was built by different Kings near Pataneswari temple. Only one palace, a three story Queen's palace survived because of timely conservation. Rest of the palaces were pulled down during British era when it became dilapidated. The stones were used in the construction of roads. A painting drawn in 1825, known as Gilbert painting presently kept at British Museum, London gives us the idea of the look of the palaces. Still photos of the palaces are taken by William Henry Cornish in 1868 also gives some ideas. These photos are also at British Museum, London. Jema Dei Mahal or Rani Bakhri as popularly called is a small yet beautiful palace built in Rajasthan style.

When the palaces became old, a new palace was built at the beginning of eighteenth century C.E. by King Chatra Sai. This palace was a big one with thick walls and Queen's quarter inside the palace. The two story palace is having an open courtyard at the middle and rooms at the four sides. The first floor was having rooms at the four corners only. Each corner had four rooms so the total number of rooms at the first floor was sixteen. The left side of the palace became a two story female quarter having a separate staircase. The front side eight rooms of two corners were assessable from the ground floor having a common staircase. The last king Narayan Singh died in 1849 without a male heir. One of his queen was staying in the palace after Sambalpur was ceded with the British Empire. Subsequently it became vacant. Wooden logs and steel parts were stolen and gradually it became dilapidated.

The Marathas ruled Sambalpur from 1800 to 1803 and 1808 to 1817 but they did not put a brick. They have no mark at Sambalpur. Though the British first stepped into Sambalpur in 1803 December last they took Sambalpur in 1817 under their lapand had their first ever construction at Sambalpur in the same year. Construction for Commandant house was started in 1817 and was finished in 1818. Sambalpur was placed under Political Agent for south west frontier and the political agents used to stay in this house for longer period. Sambalpur was ceded to the British Empire in 1849 and became a district of British Empire. Principal Assistant became the district head. Post of district head became Senior Deputy Commissioner in 1861.

Commandant House became the residential office of the Deputy Commissioner. A separate house for the district head was constructed in 1910-11 and later on Commandant house became the office of the Collector. It is a matter of great happiness that Commandant building, constructed in 1818 is still in use. The building facing towards Mahanadi has a splendid look with two half circle pillar veranda ejecting out from the front corridor. Additional walls are put to make room and the beauty is gone. New constructions nearby have left no room to see the house in total and to feel its beauty. Camera cannot capture even half of the building in one frame. The original beauty can be seen in the painting drawn in 1825.

Collector's residence, S.P. Bungalow, D.I.G. Residence all facing towards Mahanadi as river route was in more use for transportation. All three buildings are made in gothic order. Political Agent office, built in 1914 has two blocks. Improper conservation work at the bigger house has spoiled its beauty. The pillar corridor is walled. The walls are destroyed with ugly looking plates and the roof is also ill- treated. Originality at the smaller house where the Political Agent used to hold his court is maintained. The house looks beautiful.

Office and residence of the Political Agent has now become the office and residence of Revenue Divisional Commissioner. Residence of Political Agent was constructed on a hill. It is a two story bungalow. Circuit house is constructed few meters away from the house at the top of the hill. The P.W.D inspection bungalow is also an old beautiful house having big pillars and a corridor.

Construction for Victoria Hall, renamed as Veer Surendra Sai hall was started in 1902 and was inaugurated in 1904. The gothic design hall is constructed with load bearing method. It has a hall and open corridor in its four side. This beautiful building was vandalized and was counting its last days. The timely steps taken for conservation has brought back its original beauty.

Sambalpur is the place where revolution against the British was continued for longer period, 1827 to 1840 and 1857 to 1862. Sambalpur was a military centre having barracks, offices, residential quarters, hospital, armory etc. Military cantonment of Sambalpur was closed in 1904. The buildings were given away to run other offices. Military Hospital is now the P.W.D. office. Military Doctor's residence built in massive cottage style is the residence of C.D.M.O. The old house which is now the residence of P.W.D Superintending Engineer is a beautiful one, situated at a best location on the hill. Additional constructions are made in the bungalow but it has not affected its beauty. The building is well conserved.

Many Kings and Zamindars had their houses at Sambalpur. Many of these houses are lost. Building like Patna Bungalow is waiting for the day when it would be razed. Other few buildings are in dilapidated condition. Apart from government buildings many old houses on the roads and in the lanes and by lanes of Sambalpur. Few of them are built in gothic style. Some of them are of old Indian style. The Marwari business man has many mansions built in Rajasthani style. But it is a matter of great concern that people eager to live in modern houses are changing the beautiful facade or even razing the houses to construct a new one. Gradually we are losing beautiful old houses which are part of our history.

The age old Government buildings those are beautiful should be restored to its original looks and should be conserved properly to hold yesterday for tomorrow.

Plates

1. Rani Bakhri or Queen's Palace

2. One of the Palace of Sambalpur photographed from its back side. It's no more.

3. Rani Bakhri

4. Remains of the old palace

ARCHAEOLOGICAL DISCOVERIES IN SAMBALPUR DISTRICT, ODISHA: A HISTORICAL AND CULTURAL EXPLORATION

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Introduction

Sambalpur district, situated in the western part of Odisha, is renowned for its rich archaeological heritage, spanning from the Paleolithic to the early medieval period. The region has yielded an extraordinary array of prehistoric tools, rock art, and ancient settlements, which offer valuable insights into the early human habitation in this part of the Indian subcontinent. Archaeological work in Sambalpur has been ongoing for over a century, with key discoveries shedding light on early human life, technological advancements, and the cultural evolution of the region. This article aims to explore the significant archaeological discoveries made in Sambalpur, including prehistoric stone tools, rock art, Neolithic quarry sites, and Iron Age-Early Historic fortification. These findings not only enhance our understanding on ancient past of Sambalpur but also contribute to broader discussions about the prehistoric and early historic phases of Odisha.

Early Discoveries and the Prehistoric Period

The first significant prehistoric discovery in Sambalpur was made in 1875 by the British geologist Valentine Ball, who reported the finding of stone tools at ‘Burshapali’, near Kuderbaga (near present-day Rengali) along with ‘Dhenkanal’, ‘Kaliakata’ (Anugul), and ‘Harichandanpur’ (Talcher). Ball's observations were some of the earliest pieces of evidence that suggested human activity in Odisha during prehistoric times. These initial finds sparked greater interest in the archaeology of the region, leading to a series of more detailed surveys in the ending decades of the last century.

The discovery of these tools prompted further archaeological investigations, especially by researchers from Sambalpur University. One of the significant figures in this effort was H.C. Sharma, whose team conducted extensive surveys in the Jyoti Vihar campus of the university in Burla and the surrounding areas. These investigations resulted in the discovery of a wide variety of Palaeolithic tools, similar to those found at Burshapali, as well as a detailed typological study of these artefacts.

Following this, P.K. Behera of Sambalpur University conducted a detailed typo-technological analysis of the tools found across the Sambalpur region, providing important insights into their production, use, and cultural significance. Behera's research helped to categorize the tools into different types and suggested that they were made using the bipolar technique, a method of stone tool production that involves striking a core from both ends to create flakes.

Additionally, K.K. Basa and B.K. Mohanta discovered several Palaeolithic tools near Burla, adding further evidence to the understanding of prehistoric human activity in the region. The findings from these localities suggest that the tools were likely used for a range of activities, including processing plant materials, hunting, and social interaction. The use of such diverse tool types over extended periods of time reflects a sophisticated adaptation to the environmental conditions of the region.

Rock Art of Sambalpur: A Window into Early Human Expression

One of the most striking features of the archaeological record in Sambalpur is the presence of extensive rock art sites, with a total of 42 rock art sites identified across the district. Most of these sites are located in the reserve forests of Rairakhol tehesil, specifically in the Rail, Landimal, and Luhapank-Brahmani regions. These sites, often found in the vicinity of two perennial streams, Khalbala and Champali (tributaries of the river Tikira), are significant not only for the quantity of rock art but also for the diverse forms of artistic expression they reveal.

The rock art of Sambalpur can be assigned to the period between the Late Paleolithic and the Iron Age. Although painting is not a common feature of these rock art sites, the majority of representations are in the form of engravings. The animals depicted in these engravings provide a fascinating glimpse into the fauna of the region and the symbolic meanings attributed to these creatures by early human societies.The rock art of Sambalpur includes representations of a wide variety of animals, such as deer (n = 255), lizards (n = 72), serpents (n = 35), tortoises (n = 23), frogs (n = 4), birds (n = 21), fish (n = 6), boars (n = 8), elephants (n = 4), peacocks (n = 3), nilgai (n = 1), butterflies (n = 1), ducks (n = 1), and ostriches (n = 1). The diversity of these animal depictions suggests that the inhabitants of Sambalpur had a profound relationship with the local ecosystem, relying on these animals for sustenance, as well as attributing symbolic or ritualistic significance to them.

Among the more unusual and significant representations is the engraving of a huge bird, possibly an ostrich, with four eggs beneath it. This depiction is particularly noteworthy because it is the only known representation of this bird in the region's rock art. Scholars have identified the bird as an ostrich based on its body shape, height, and leg structure. The upper body of the ostrich is decorated with triangular motifs with downward-pointing cones, which are often interpreted as symbols related to fertility cults. Similar fertility motifs appear on two of the eggs, suggesting that the ostrich and its eggs held symbolic significance related to fertility and renewal.These rock art sites provide valuable insights into the spiritual and cultural practices of the region's early inhabitants. The diversity of animals and the symbolic representations of fertility indicate that early human societies in Sambalpur may have had complex belief systems and rituals connected to nature and the environment.

Neolithic Quarry and Celt Production Sites

In addition to the rock art and prehistoric tools, Sambalpur is also home to important Neolithic sites, particularly near Hirakud village. P.K. Behera reported the discovery of Neolithic quarry-based celt production sites on the left bank of the Mahanadi River, near the Hirakud Dam. These sites were used for the production of celts, which are polished stone axes used primarily for agricultural and woodworking activities. The discovery of these sites suggests that the inhabitants of Sambalpur were engaged in organized production and the use of stone tools for subsistence activities, including the clearing of forests for agriculture.

The presence of these quarry sites underscores the importance of the Neolithic in the development of settled life in Sambalpur. The shift from a nomadic or semi-nomadic existence to a settled, agricultural lifestyle marked a significant cultural transformation, with the production of tools for farming and other specialized activities playing a central role in the development of the region.

Iron Age and Early Historic Developments: The Fortified Site of Asurgarh-Badmal

One of the most significant archaeological discoveries in Sambalpur is the fortified site of Asurgarh-Badmal (Lat. 21° 07' 84" N; Long. 84° 04' 42" E), located on the left bank of a minor stream, Harihar Jhor, which is a tributary of the Mahanadi River. This site is of particular importance because it represents the Iron Age and Early Historic developments in the region.

Trial excavations conducted by P.K. Behera in 2001/02 helped to define the chronological sequence of occupation at Asurgarh-Badmal. Based on stratigraphic contexts, radiocarbon dates, and a study of ceramic assemblages, Behera identified two distinct periods of occupation: one corresponding to the Iron Age (with three sub-phases) and the other to the Early Historic period. Among the finds at Asurgarh-Badmal were pottery fragments, finished and semi-finished beads, and precious and semi-precious gem stones, which are evidence of trade networks and craftsmanship. The site also yielded a large number of faunal remains, indicating that the inhabitants relied heavily on animal products for sustenance. However, no building structures were identified within the site, suggesting that the fortified enclosure may have been primarily used for defense and strategic purposes.

Radiocarbon dating suggests that the site was abandoned by the Iron Age people around the 5th century BCE. However, after a brief hiatus, the site appears to have been reoccupied during the Early Historic period, likely around the early 4th century BCE. This period saw the rise of early urban centers in Odisha, and the reoccupation of Asurgarh-Badmal suggests that it may have served as an important center of political, economic, and cultural activity during this time.

Conclusion

The archaeological discoveries in Sambalpur district are significant not only for their contributions to our understanding of the prehistoric and early historic periods in Odisha but also for the broader implications they hold for the study of early human societies in India. From the Palaeolithic tools and rock art to the Neolithic quarry sites and Iron Age fortifications, the evidence uncovered in Sambalpur paints a picture of a region that was both geographically and culturally significant in ancient India.

These findings emphasize on the early human societies in the region which engaged in complex tool-making, symbolic artistic expression, and the development of agricultural and urban centers. The Asurgarh-Badmal site, in particular, stands as a testament to the region's political and economic significance during the Iron Age and Early Historic periods.As further excavations and studies continue, archaeological legacy of Sambalpur will undoubtedly continue to contribute to the understanding of rich and diverse historical past of Odisha, offering valuable

insights into the social, cultural, and technological developments that shaped the region and its people.

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A CRITIQUE OF DALKHAI : THE DYING FOLK DANCE NEEDING A CULTURAL SPACE

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Introduction:

Western Odisha stands out for a number of reasons. It specialises in socio-cultural themes even though it lacks a clear political tone. Western Odisha comprises the districts of Kalahandi, Nuapada, Bolangir, Sonepur, Bargarh, Sambalpur, Debgarh, Jharsuguda, Sundergarh, and Boudh. Aside from that, the region is rich in minerals and mining, flora and wildlife, and advanced modern agricultural production, according to geologists and environmentalists. This region is mountainous and heavily forested, with plains, hills, and plateaus as well as rivers. Half of the country is made up of hills and mountains. The mountains in the north belong to the regions of Chhotnagpur and Vindhyanchal, while the mountains in the south are part of the East Range. These include the Dongarla Mountain of Kalahandi, the Kathpar-Purubadi Mountains of Guragarh (Nuapada), the Gandhamardan of Bolangir-Bargarh, the Barpahad range of Bargarh, the Khajuria, Pradhanpat, and Khaidanta ranges of Deogarh, and the Makadanacha Badmagad, Kumiritar, Belchakhani, and Khandadhar of Deogarh Danda in Bolangir.[1]

For many years, Odisha served as a customary training ground for Natyashastra and Bharata Muni. Many dance forms that reflect the distinctiveness of Odisha's culture can be found throughout the state, from east to west. One such small but unique region in Western Odisha is Sambalpur, which boasts stunning verdant forests, an array of colourful wildlife, captivating waterfalls, a thriving tribal culture, and traditional songs and dances. The most well-known form of traditional Adivasi dance in the area is

dalkhai. People of all ages and backgrounds find dance to be an enthralling cultural performance. Dancing is something that can be done for fun, for hunting purposes, or as a form of puja (god and goddess worship). Every dance and song has a special significance for the individuals who perform it. Dances can be classical, modern, or folk, and they come in a variety of styles, including Bharatanatyam, Kuchipudi, Odyssey, and Sambalpuri. In Odisha, especially in Western Odisha, folk dances are highly recognised. There are many folk dances in Odisha, such as Ghumura Dance, Changu Dance, Baagh Naach or Tiger Dance, Goti Pua Dance, Nachni Dance, Odissi Dance, Ruk Mar Nacha (Chhau Dance), Dhap Dance, Karma Naach, Dasakathia Dance, Jhoomar Dance, Chadya Dandanata Dance, Ghanta Patua Dance, Ghumara Sanchar Dance, Kandhei Dance, Kelakeluni Dance, Sakhi Nata Dance, etc., which have been entertaining the teeming masses since old age. [2] These dance forms have carved a niche in the hearts of people all throughout Odisha.

The folk dances of Western Odisha are distinctive in their own right. Dancing is a form of art that expresses the folklore of the people of Odisha, especially in western Odisha, and is not just for entertainment. Folk music and songs are incorporated into the dance with a range of expressive and dramatic effects that mirror their socio-economic structure. Folk dance has the ability to bring people, cultures, costumes, and customs together, so viewing it as merely a hobby may never be sufficient instead. These folk dances' development in form and style is a crucial aspect of folk culture. This has been handed down from generation to generation in an expressive way. The most important and well-known dance style in Western Odisha is called Dalkhai dance, or Bhai jiuntia (unmarried girls worship goddess Dalkhai Devi, wishing long lives for their brothers).

This style is mainly practised in the districts of Bargarh, Sambalpur, Bolangir, Sonepur Kalahandi, Nuapada, Jharsuguda, Deogarh, Sundargarh, and Boudh. [3] This traditional folk dance is linked to the agrarian aspect of society and has a socio-religious basis. Many tribes, including the Mirdhas, Kuda, Kondhs, Gonds, Binjhals, and others, worship Dalkhai, who is referred to as the "Goddess of Fertility". Depending on the style, subject, and performance, Dalkhai dance can take on a variety of forms, including Mayelajada, Rasarkeli, Gunjikuta, Jamaduli, Banki, Sainladi, Jaifula, and more.[4]

1. Origin of Dalkhai Dance:

Dalkhai is a kind of folk dance performed to music and is linked to the worship of Durga, the goddess of demon-killing, Dalkhai Devi, and the personification of force. The stem from a tree limb is referred to as a "Dalkhai." The goddesses Durga or Shakti are worshipped as the dala, or branches. Goddess Durga's abode, or Dalkhai Kuthi, is the name of her residence. Because the dance is performed in the goddess' honour, the word "Dalkhai" is derived from her name. In the past, people worshipped an unidentified deity to keep out wild animals' wrath and other bad luck from striking. The goddess was worshipped for millennia after she was linked to Bana Durga, the goddess of the forest or jungle. Its roots can be found in antiquity. Its roots can be found in the western Odisha region of Nuapada.[5] Legend has it that the people started doing it during Dussehra as a way of giving thanks to the goddess who was supposed to protect their maize from insects. [6]

The worship of seven sisters and seven brothers at Dalkhai, or Sula Kutti, the altar of the goddess Dalkhai, also known as the "altar of the sixteen," is another folktale

related to the Dalkhai dance. 7. According to Hindu mythology, "once upon a time, a Rusi (a holy saint) told the seven sisters that if you do not bathe in the Ganga, you will die." The seven sisters decided to commit themselves on the seventh day after they were unable to find water to wash in for seven days. To prevent the seven sisters from committing suicide, the seven brothers married them in the bush before they could carry out their plan. After bringing the seven sisters into the realm and performing the Dalkhai dance (Ussa), the seven brothers—all sons of a monarch named Raja Putra—took them. [8] The seven sisters then carried on performing sixteen pujas, or worships, annually. The sisters fasted and danced to numb their hunger.[9]

The story presents marriage as a genuine act of life-saving, underscoring its significance for both individual and collective continuation. A number of names of regional deities that have been omitted from more general accounts of the Dalkhai dance over time are also retained in the story. Some of them were Durga, Samalai, Dula Samalai, Chara bahati, Maha Lakshma, Borul, Shiva Parvati, Ahalya Mata, Rohelia, Chanchala, Kosala/Bimali, Subrokeshi, Chandra tara/Promila, Subratara, and Bhima Goura.[10] Tribal people have long held Dalkhai Devi in high regard. Eventually, people from neighbouring villages came to it. In Dalkhai, people sing and dance of all ages and genders. The love story between Lord Krishna and Radha was the Dalkhai dance's original theme. Over time, the level of public participation grew. As a result, lady love was Dalkhai's main theme.

2. Etymological term of Dalkhai: It is believed that the word "Dalkhai" comes from the word "Dala," which means branch. During Dalkhai dance, the Dalas are figuratively planted as Durga, or Dalkhai Devi, who is associated with Shakti, the feminine force. In addition to

representing brushwood, this Dala evokes images of shy, young girls dancing in the brush. A musical discourse complements the Dalkhai dance, with young men declaring their love in one section and virgins responding in the next. Some say that on the days of Dussehra, the Dalkhai dance is performed to keep insects away from the grain. Insects are said to be repulsed by the paddy because of the vibration of the dhol during the concert that takes place after the Dalkhai dance. In addition to the local goddess Dalkhai, in whose honour the ritual dance is performed, other goddesses such as the pan-Indian goddess Durga, the local power goddess Shakti Devi, the local forest goddess Bandurga, or the regional goddess of the Sambalpur district Samalai are also referred to by the term "Dalkhai." Even in India, worshipping multiple goddess concepts is often a polygenic integration. It is believed and honoured that one goddess is an integral part of another. She may express one personality, but she may also show other facets of her divinity.

3. **Performance Posture:** This dance is performed at a permanent site, usually beside a river, where a Goddess Durga idol has been set up and is revered beneath a tree. The Dalkhai dance is performed after a traditional song by young, single women known as "Kuanris" opens the show. The Dalkhai dancers move swiftly when they perform. Saptami marks the start of this dance, and Durga Puja Dussehra marks its conclusion. Most of the songs have a romantic vibe to them. It is noteworthy that the virgins extend their hands over their waists to form a semi-circular chain. They can dance to the beat of a set of beating and blowing instruments for as long as 36 hours while arranged in this semicircular shape. This dance is performed at a permanent site, usually beside a river, where a Goddess Durga idol has been set up and is revered beneath a tree. The Dalkhai dance is performed after a traditional song by young, single women known as "Kuanris" opens the show. The Dalkhai dancers move swiftly when they perform. Saptami marks

the start of this dance, and Durga Puja Dussehra marks its conclusion. Most of the songs have a romantic vibe to them. It is noteworthy that the virgins extend their hands over their waists to form a semi-circular chain. They can dance to the beat of a set of beating and blowing instruments for as long as 36 hours while arranged in this semicircular shape. Thus, although not always, Dalkhai songs are always linked to Dalkhai folk dance. The drummer, known as the Dholia, beats the Dhol softly as the dancers swing their bodies, dangle their hands, and step their feet in time to the melody. The body's rhythmic steps and motions stand in for the unity of the mind.[12]

At this time, descriptions of gods, goddesses, and nature were given. Satire and taunting can be enjoyed by all. This dance is also performed at marriage ceremonies, agrarian festivals like Nuakhai (Navarna), and other events.

4. Nature of Dance and Singing of Song: After a short, vivacious section of musical practise, the Dalkhai song starts off smartly with the invocative "Dalkhai' or bo". Up until the verse's last line, the soft, repetitive drum beats are heard throughout. The approaching pause is hinted at by the repetition of the final foot of the previous line. The collective dance and the ferocious instrument playing start simultaneously with the end of the music. Men play instruments, and women perform as singers and cum-dancers.

There are no restrictions on composition length. It has been reported to vary from three to fifteen, at times eighteen lines, except from the first singing of the signature (refrain), Dalkhai re' or 'bo' once or twice at the beginning and once at fourteen beats to be followed by two beats. So these two lines are basically four measures, or feet, divided by sixteen beats. Despite appearing to be three fractions, each foot should have four

beats. Such compositions seem to move at three beats per foot under the final pace. In the final line of a three-line Dalkhai composition, the word 'Kai' or another two-letter word is added, and the third foot is sung twice. The song then ends after the signature refrain, "Dalkhai re," has been sung once.

5. Motif of Dalkhai : In some parts of Western Odisha, ladies or maidens who pray to the Goddess for a longer and healthier life for their brother(s) perform this Dalkhai folk dance, known as Bhai Jiuntia. There is a Dalkhai dance performance during worship. The phrase "Dalkhai bo... or Dalkhai re" precedes and follows the song's distinctive tune and rhythm, acting as a cue to the dancers, musicians, and audience to get ready for the performance.

Dalkhaire Dalkhaire----

Ghadi Mariude Dasarajanha

Kuanri tukel manankara manauchhana

Sulakuthi kede sundara dise

Fule fule saja heichhe sate

Sahe aathaduba, chauladhari—2 (second time repeat)

Dalkhai Devi ke Bandheikari-2

Kuanri tukel mane dhanare -2

Sate kayen ---

Upasakari, make sumari dada bhailagi ken.

Dalkhai re ---

At the stroke of his hour, the autumn moon appears.

The damsels are boundless in their enthusiasm.

They decorate the goddess's shrine.

With an abundance of flowers.

A hundred and eight holy grass springs

They adore her with the same quantity of white rice.

My sweet heart!

They actually summoned her.

At the end of the fasting day,

(Wishing for their brothers' well-being)

The men shout "Dalkhai bo!" as they dance and sing. The dance is known as the Dalkhai dance for this reason. One of the dance's themes is the classic tale of Radha and Lord Krishna's love. The musicians must be men, but the dancers may be either gender.

6. **Thematic Vision and Worship Style of Dalkhai :**The whole dance emerged from the womb of tradition; one cannot ignore its superstitious edge. It is believed that the world would be peaceful, prosperous, and harmonious if the Goddess was pleased. To please the Goddess, animal sacrifice is carried out in a number of districts, especially in tribal and woodland areas. The site of the offering is called Kutti, or "Dalkhai Gudi." Those who worship consume large quantities of food and alcohol. They perform the dance while holding an Indian gooseberry branch, or aanla. Every Thursday in the Odia month of Aswina (September to October) is dedicated to its commemoration, and in the Sambalpur district, worship takes place on the eighth day of the first fortnight of Aswina. Dalkhai songs thus present a varied lyrical image. Dalkhai songs exalt nature, commonplace natural objects and events that revolve around "man," social interactions and circumstances, and most importantly, human desire, which is a source of happiness and the continuation of the race.

7. Musical instruments require both dance and song:

Without the accomplishment of music created by a set of pounding and blowing instruments, Dalkhai dance and song would not be possible. These are listed below in brief detail:

Dhol or Dholak

a) **Dhol** (A cylindrical drum): It is constructed from wood that has been hollowed out and has stout membranes on both sides. The drummer uses both hands and occasionally a stick to create a pleasing sound. As the principal musician, Dhulia conducts, leads, and ends the concert. At his thumping, the semicircular chain of dancers twitches, pauses, and moves its hands and feet. This ancient instrument is a part of Indian folk music. It's made out of a tree trunk. Both sides of the Dhol player are the same size. The one who beats the dhol is called a dholia. Everything depends on the master musician, called a "Dholia," or drum beater, who stops the dancers and encourages them to hop, leap, bend, and stop again. He plays an important part in the whole dance. Particular focus is placed on the different hand, leg, knee, and hip motions. The dhol's sound determines how fast or slow the dance moves. The dancers also create clockwise and anticlockwise circles as the dance moves forward.

b). **Nishan -** An iron sheet and a tight membrane are used to create a drum with a bowl shape. There is a note of sorrow in Nishan's voice. Usually, this is beaten both on the battlefield and during Durga worship.

Tasha

b) **Tasha -** It is a membrane-and hollowed-out wood semi-circular drum played with two thin

bamboo sticks. Tasha's voice evokes feelings of thrill, fear, and anxiety.

Tamki (Tabla)

d). Tamki is a two-stick game that is a scaled-down variant of Tasha. It has a more distinct tone than Tasha.

Nakara or Nagra

e) **Played with two sticks, the mogul nakara (nagra)** is a small, one-sided drum. It is mostly used as a rhythmic instrument in the song and dance of the indigenous Santal people.

Mahuri

e) **Mahuri -** This instrument is made out of a clay pipe with metal plating on it. It produces a terrifying and awe-inspiring sound. Mostly, this instrument is used in goddess worship.

Flute

f). **Flute -** the flute, a traditional wind instrument used in god and goddess worship and marriage ceremonies, as an auspicious instrument. The mahuri, a wind instrument, is the foundation of all musical instruments

Jhanj or Taal

f). The percussion instrument that inspires dancers to dance with all of their enthusiasm is the jhanj, also known as the taal (cymbal). These are two tiny hand cymbals, and they have extremely sensitive sounds.

Ghungroo

g). Ghungoor or The jingling anklet bell known as ghungroo is what energises the dancers.

Sehnai

h) Sehnai: It delivers tonal accomplishment.

8. Costume -

For this dance, musicians and performers, both male and female, must dress in the same colour and style. Girls and women wear kaptas, or vibrantly patterned Sambalpuri sarees. They encircle their shoulders with a red or pink towel, holding the ends in their hands. They dress in various ornaments to give the impression that they are flawless dancers, such as Ghunsi waist ornament, Antasuta (bracelet-like ornament in belly), Guna (nose tude), Jhalka (ear ring), Khagla (necklace), Katria, Bandriya, Bahati (arm bangles), Tudal or towel, Paenri or Payal (leg ornaments), and Khosa (unique hairstyle opposite of plait).[13]

9. Dalkhai has a contemporary flair:

Through time, things change. This also applies to the Dalkhai dance. With time, this dance style has escaped its traditional limitations and adapted to the preferences and skills of modern audiences. There have been concerns about its religious overtones. Its cultural value, however, provides its nutrition. The real trailblazers of the dance, the indigenous populations, are willingly weaned off of it; however, a multitude of clubs, cultural and recreational associations, and governmental and non-governmental organizations are vital to the dissemination of Dalkhai dance. The dance has gained recognition on a national and

international level as a result of the efforts of these organizations. In the upcoming years, the dance form hopes to soar to new heights.

10. Conclusion:

Its traditional scope, which was restricted to the worship of Goddess Dalkhai, has altered over time. The traditional Dalkhai dance is evolving daily into a more modern form. Various ethnic teams perform this dance all over the nation and even abroad. The audience is enthralled with Dalkhai's unique dance and bright, contemporary attire. The dance is in high demand right now, so take advantage of this opportunity to watch, enjoy, and speculate about how far it will go.[14]

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THE PSYCHEDELIC VISION OF BHIMA BHOI'S BHAJANAS: A MYSTICAL AESTHETIC IN MAHIMA DHARMA

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Introduction

Bhima Bhoi, a 19th-century poet, philosopher, and mystic from Odisha, is one of the most revered figures in Mahima Dharma, a religious movement that began in Odisha but spread throughout eastern India. Bhima Bhoi's contributions to this movement were not merely philosophical; they were deeply spiritual, reflected through his devotional songs or bhajanas. His bhajanas stand apart from typical devotional compositions due to their rich use of psychedelic imagery, a term that may initially appear anachronistic but fits when describing the vibrant and surreal visions Bhima Bhoi offers through his lyrics. In his bhajanas, Bhima Bhoi paints vivid pictures of transcendental experiences, often using metaphors of color, light, sound, and sensory overload to depict the devotee's path toward union with the formless supreme being, Alekha. His use of psychedelic language goes beyond mere ornamentation; it serves as a mystical technique to draw the devotee into a heightened state of spiritual consciousness. Bhima Bhoi's compositions thus challenge the boundaries of both religion and art, blending the mystical with the aesthetic to create a devotional experience that is deeply personal, transformative, and visionary. This article seeks to explore the aesthetic and spiritual dimensions of Bhima Bhoi's bhajanas within the context of Mahima Dharma. It aims to analyze how the psychedelic qualities of these songs reflect Bhima Bhoi's larger mystical philosophy and how they function as spiritual tools for devotees. By examining the intersection of the sensory and the spiritual, this study highlights Bhima Bhoi's unique contribution to devotional literature and his enduring influence on the followers of Mahima Dharma.

Review of Literature

The study of Bhima Bhoi's life and work has garnered significant attention in recent decades, particularly in relation to his role in Mahima Dharma. Scholars like S.N. Dash and N.N. Acharya have explored the socio-religious and philosophical aspects of his work, positioning Bhima Bhoi

as both a social reformer and a spiritual leader. S.N. Dash's work, *Mahima Dharma and Bhima Bhoi: A Socio-Religious Study* (1985), offers a foundational analysis of Mahima Dharma's tenets and Bhima Bhoi's place within it. Dash emphasizes Bhima Bhoi's role as a voice for the oppressed, noting his rejection of ritualism, caste hierarchy, and idol worship—principles central to Mahima Dharma.

N.N. Acharya's *Bhima Bhoi: The Voice of a Mystic* (1997) delves into Bhima Bhoi's spiritual philosophy, emphasizing his visionary experiences and mystical worldview. Acharya argues that Bhima Bhoi's rejection of formal religious practices in favor of personal, direct experiences of the divine aligns him with mystics from various religious traditions. However, Acharya only briefly touches on Bhima Bhoi's use of psychedelic imagery, leaving room for further exploration into how this vivid language functions within his bhajanas.

More recent studies, such as R.K. Sahu's *Mystical Visions in the Bhajanas of Bhima Bhoi* (2013), have begun to examine the symbolic and aesthetic dimensions of Bhima Bhoi's poetry. Sahu emphasizes the role of visionary experience in Bhima Bhoi's lyrics, likening his descriptions of divine ecstasy to mystical experiences described in other religious traditions. However, Sahu stops short of fully engaging with the psychedelic elements of Bhima Bhoi's language, particularly the way in which his imagery functions as a sensory and transformative experience for the devotee. This study builds on these works by focusing specifically on the psychedelic qualities of Bhima Bhoi's bhajanas, examining how his use of color, sound, and light creates a sensory-rich, mystical experience that transcends the boundaries of conventional devotional poetry. By doing so, it offers a new perspective on Bhima Bhoi's contribution to Mahima Dharma and devotional literature as a whole.

Methodology

This study employs a qualitative, interdisciplinary approach, combining textual analysis, theological exploration, and fieldwork. The primary source material consists of Bhima Bhoi's original bhajanas, written in Odia, with a focus on the language, imagery, and metaphors used to convey spiritual experiences. By analyzing these texts through both a literary and theological lens, this study seeks to uncover the deeper philosophical messages embedded in Bhima Bhoi's

use of psychedelic imagery. To gain a comprehensive understanding of how Bhima Bhoi's bhajanas are practiced within Mahima Dharma today, fieldwork was conducted at key spiritual centers, including Joranda Gadi in Dhenkanal and Mahima Ashrama in Mahulamula, Boudh. These are significant places where Bhima Bhoi's teachings are still actively practiced. During this fieldwork, interviews were conducted with spiritual practitioners and followers of Mahima Dharma to understand how Bhima Bhoi's bhajanas are interpreted and experienced in contemporary devotional contexts. Additionally, the study incorporates secondary sources that examine Bhima Bhoi's work from historical, religious, and philosophical perspectives. These include scholarly books and articles on Mahima Dharma, the mystical traditions of Odisha, and the role of visionary experience in devotional literature.

Bhim Bhoi's Bhajanas and Philosophy

Bhima Bhoi's bhajanas, central to the devotional practice of Mahima Dharma, carry profound philosophical and spiritual significance. His bhajanas serve not just as lyrical expressions of devotion but as deeply mystical reflections on the nature of God, the human soul, and the ultimate goal of spiritual liberation. Through vivid, almost psychedelic imagery, Bhima Bhoi presents the divine as an all-encompassing force that transcends traditional religious structures, rituals, and societal hierarchies.

Stuti Chintamani

Stuti Chintamani is one of Bhima Bhoi's most important works, and it contains hymns or stutis dedicated to Alekha. These hymns are not merely prayers but are also expressions of Bhima Bhoi's inner spiritual revelations. In *Stuti Chintamani*, Bhima Bhoi invokes the boundless and formless nature of the divine, emphasizing that God cannot be confined to images or rituals. The hymns celebrate the formlessness and omnipresence of Alekha, offering praise while also reflecting Bhima Bhoi's personal experiences of divine ecstasy and mystical visions. An example from *Stuti Chintamani* speaks of the soul's journey to the "eternal light," representing spiritual awakening and liberation from the cycle of birth and death.

Bhima Bhoi's *Stuti Chintamani*, one of the most profound and widely revered verses is the *Praninka Arata*, which beautifully captures Bhima Bhoi's deep empathy for the suffering of all

living beings. This verse stands as a testimony to his selfless devotion and his spiritual commitment to the well-being of humanity. The full verse is as follows:

"Praninka Arata dukha apramita
Dekhu dekhu keba sahu,
Mo jeebana pachhe narke padithau,
Jagata uddhara heu."

Translation

"The suffering of living beings is immense,
Who can bear to see it again and again?
Let my life be consigned to hell,
If the world can be saved."

In this verse, Bhima Bhoi expresses his deep sorrow and anguish at witnessing the endless suffering (*Arata dukha apramita*) of living beings. The phrase "Who can bear to see it again and again?" reflects the unbearable nature of this suffering, which weighs heavily on Bhima Bhoi's heart. His words convey not only his spiritual pain but also his profound sense of responsibility towards alleviating the collective suffering of humanity.

The second half of the verse, "Let my life be consigned to hell if the world can be saved," highlights Bhima Bhoi's extraordinary compassion and self-sacrifice. Here, he offers his own salvation as a sacrifice, willing to endure eternal suffering in hell (*narke padithau*) if it means the liberation (*uddhara*) of the world. This sentiment echoes his belief in selfless service, where personal liberation takes a backseat to the collective salvation of all beings.

This verse is a powerful expression of Bhima Bhoi's ethical and spiritual values. It aligns with the core tenets of Mahima Dharma, which reject ritualism and caste discrimination in favor of universal love, compassion, and the upliftment of the marginalized. Bhima Bhoi's vision of salvation extends beyond personal liberation; it embraces a more collective, altruistic goal of freeing the world from suffering.

Nirveda Sadhana

Nirbeda Sadhana is another of Bhima Bhoi's significant compositions, which focuses on the spiritual practice (Sadhana) of detachment (Nirbeda). In this text, Bhima Bhoi speaks about the necessity of detachment from material desires and worldly attachments in order to achieve spiritual liberation. The verses in *Nirbeda Sadhana* are deeply introspective and philosophical, guiding devotees to focus on the impermanence of worldly life and the importance of inner transformation. For Bhima Bhoi, detachment is not about renunciation of life but about freeing oneself from ego and selfish desires, which obstruct the soul's connection with the divine. An example from *Nirbeda Sadhana* illustrates this process: "Leaving behind the illusions of the world, the seeker becomes one with the formless light."

Srutinisedha Geeta

Srutinisedha Geeta reflects Bhima Bhoi's stance against the authority of the Vedas and other scriptural traditions that promote rituals and caste-based distinctions. In this work, Bhima Bhoi directly challenges the rigidity of Brahmanical orthodoxy, advocating for a more direct and personal relationship with the divine that transcends religious texts and priestly intermediaries. The *Srutinisedha Geeta* encourages followers to seek God within their own hearts, rejecting the idea that external rituals or religious texts can grant spiritual liberation. This text holds significance in the egalitarian ethos of Mahima Dharma, promoting the idea that divine grace is accessible to all, regardless of social or caste distinctions. One of the notable verses from the *Srutinisedha Geeta* calls upon devotees to "cast aside the weight of scriptures and seek the divine within."

Bhajana Mala

Bhajana Mala is a collection of devotional songs that encapsulate Bhima Bhoi's spiritual philosophy in a lyrical form. These bhajanas are deeply rooted in the Mahima Dharma tradition and are used in the everyday worship practices of its followers. The *Bhajana Mala* not only praises the formless Alekha but also provides moral and ethical guidance for devotees, encouraging compassion, humility, and detachment. The songs often convey the message of selflessness and social concern, with Bhima Bhoi urging his followers to care for the poor and

oppressed. An example from the *Bhajana Mala* highlights the transformative power of devotion: "With each prayer, the soul blooms like a lotus in the light of the formless one."

Adiguru Lila

Adiguru Lila is one of Bhima Bhoi's lesser-known works, but it plays an important role in describing the divine activities (Lilas) of the Adiguru, the formless supreme being in Mahima Dharma. This text speaks of the cosmic creation and the role of Alekha in the maintenance of the universe. Bhima Bhoi uses mythic and symbolic narratives to depict how the formless divine interacts with the material world, but without taking a physical form. The work serves to reiterate the philosophy of monotheism central to Mahima Dharma, emphasizing that the divine is present everywhere and in everything, though it remains beyond human comprehension.

Chautisa Madhu Chakra

Chautisa Madhu Chakra is a lyrical composition by Bhima Bhoi that follows a traditional format in Odia literature known as "Chautisa," where each stanza begins with a different letter of the Odia alphabet in sequence. This work is notable for its devotional content and its intricate poetic structure. It praises the sweetness (Madhu) of divine love and describes the devotee's relationship with Alekha as one of deep, personal intimacy. Each stanza explores different aspects of the spiritual experience, using metaphors of sweetness and light to illustrate the soul's connection to the formless divine. This text stands out as an artistic expression of Bhima Bhoi's spiritual vision and is a favorite among devotees for its melodic and rhythmic qualities.

Dhuli Kalasha

The *Dhuli Kalasha* is a collection of hymns and devotional poems that reflects Bhima Bhoi's concern for the downtrodden and oppressed. This work places particular emphasis on social justice and equality, encouraging devotees to uplift those who are marginalized by society. The title, meaning "pot of dust," symbolizes humility and the idea that the most valuable spiritual treasures are often found in the humblest places. Through this collection, Bhima Bhoi addresses both personal and societal liberation, calling for the eradication of suffering through devotion to the formless divine and compassionate action towards others.

Sankha Nila Chakra

In *Sankha Nila Chakra*, Bhima Bhoi uses the imagery of two powerful symbols in Indian spiritual tradition—the conch (Sankha) and the blue wheel (Nila Chakra, often associated with Lord Jagannath in Odisha). This work draws parallels between these symbols and the mystical experience of the devotee. The *Sankha* represents the sound of the divine call to spiritual awakening, while the *Nila chakra* symbolizes the cycle of life, death, and rebirth. Bhima Bhoi reinterprets these traditional symbols within the framework of Mahima Dharma, using them to illustrate the soul's journey towards liberation through devotion to the formless Alekha. This work is significant because it connects Odisha's rich spiritual heritage with the unique philosophical tenets of Mahima Dharma.

Manmaya Chakra

Manmaya Chakra explores the concept of the mind as a revolving wheel of thoughts and desires. Bhima Bhoi delves into the psychological and spiritual struggles that devotees face in their quest for liberation. He uses the metaphor of the *chakra* (wheel) to depict how worldly attachments and illusions keep the soul bound to the cycle of rebirth. This work emphasizes the importance of controlling the mind through devotion and detachment, allowing the soul to break free from this endless cycle and attain union with the divine. Bhima Bhoi's insights into the mind and its relationship to spiritual practice are profound, offering guidance to practitioners on how to navigate their inner worlds in the pursuit of enlightenment.

Themes and Structure of Bhima Bhoi's Bhajanas

Bhima Bhoi's bhajanas are marked by simplicity in form but complexity in their metaphysical themes. They are often structured in short, repetitive stanzas that facilitate communal singing, creating an immersive experience for devotees. However, beneath this accessible format lies a sophisticated spiritual vision, drawing on the concepts of formlessness (Alekha), divine grace, and the soul's yearning for liberation from the cycle of birth and death. One of Bhima Bhoi's most famous bhajanas, *"Mo Jeeban Pachhe Narke Padithau, Jagata Uddhara Heu,"* (Let my life be consigned to hell if it means the world will be saved), is a powerful expression of his philosophy of self-sacrifice and universal salvation. This line encapsulates his deep concern for

the suffering of humanity and his belief that a true devotee should be willing to endure personal hardship for the greater good of society. This sentiment aligns with Mahima Dharma's broader emphasis on compassion, equality, and spiritual liberation for all, regardless of caste or status. Another notable theme in Bhima Bhoi's bhajanas is the depiction of the soul's journey towards the formless, transcendent reality of Alekha. In many of his songs, Bhima Bhoi portrays the soul as being trapped in a world of illusion (Maya), bound by ignorance and desire. However, through devotion and the grace of Alekha, the soul can transcend these limitations and achieve union with the divine. His bhajanas often describe this process in terms of light and darkness, with the devotee moving from the "darkness" of ignorance into the "light" of spiritual knowledge and enlightenment.

Psychedelic Imagery in Bhima Bhoi's Bhajanas

Bhima Bhoi's use of psychedelic imagery in his bhajanas is one of the most striking features of his devotional songs. His descriptions of the divine often involve vivid, surreal landscapes that evoke a sense of transcendence and mystical experience. For instance, in one of his bhajanas, Bhima Bhoi speaks of "a sky filled with unearthly colors" and "light that shines brighter than a thousand suns," evoking a cosmic vision of the divine that transcends ordinary sensory perception. This use of color, light, and sound as metaphors for spiritual experience is characteristic of Bhima Bhoi's unique approach to devotion. Rather than relying on conventional religious imagery, such as idols or anthropomorphic representations of deities, Bhima Bhoi creates a vision of the divine that is abstract, boundless, and ineffable. The psychedelic quality of his language reflects the belief that spiritual awakening involves a profound transformation of consciousness, where the devotee moves beyond the limitations of the material world and experiences the divine in its most formless, transcendent form. In this sense, Bhima Bhoi's bhajanas function as a kind of spiritual tool, designed to guide the devotee into an altered state of perception. The repetitive structure of the songs, combined with their vivid imagery, creates a meditative experience that allows the devotee to transcend the ordinary boundaries of thought and sense, facilitating a direct, personal encounter with the divine.

Philosophical Underpinnings

Bhima Bhoi's philosophical outlook, as expressed in his bhajanas, is deeply rooted in the principles of Mahima Dharma. At the heart of his philosophy is the concept of Alekha, the formless, transcendent divine being who cannot be captured by any image, idol, or ritual. Bhima Bhoi rejects the worship of anthropomorphic gods and the rigid caste distinctions prevalent in mainstream Hinduism, advocating instead for an egalitarian, monotheistic form of devotion centered on the direct experience of the divine. For Bhima Bhoi, the divine is not a distant or inaccessible entity but something that can be directly experienced through devotion, self-surrender, and inner transformation. His bhajanas emphasize the importance of inner purity and detachment from worldly desires as a means of attaining spiritual liberation. The soul's ultimate goal, according to Bhima Bhoi, is to merge with the formless Alekha, transcending the limitations of the material world and realizing the oneness of all existence. This philosophy is reflected in Bhima Bhoi's emphasis on personal experience over external rituals. Unlike traditional religious practices, which often involve elaborate ceremonies and the worship of physical deities, Bhima Bhoi's bhajanas focus on the internal, mystical journey of the soul. His use of psychedelic imagery serves to illustrate this journey, portraying the process of spiritual awakening as a transformative, visionary experience that involves the entire being—body, mind, and soul.

The Social Vision in Bhima Bhoi's Bhajanas

Bhima Bhoi's bhajanas are also notable for their strong social message. As a follower of Mahima Dharma, Bhima Bhoi was deeply concerned with issues of social justice, particularly the oppression of marginalized communities. His rejection of caste distinctions and his call for universal salvation reflect his belief in the fundamental equality of all human beings, a core tenet of Mahima Dharma. In his bhajanas, Bhima Bhoi often speaks of the suffering of the poor, the downtrodden, and the oppressed, expressing his deep empathy for their plight. His famous line, *"Let my life be consigned to hell if it means the world will be saved,"* is a powerful statement of his commitment to the well-being of all humanity, even at the cost of his own spiritual liberation. This self-sacrificial ethos is central to Bhima Bhoi's philosophy, highlighting his belief that true devotion involves not just personal salvation but also the upliftment of others.

Analysis

The psychedelic imagery in Bhima Bhoi's bhajanas can be understood as part of a larger mystical tradition that emphasizes altered states of perception as a means of connecting with the divine. Mystics across cultures have used vivid descriptions of light, color, and sound to convey experiences that transcend ordinary consciousness. Bhima Bhoi's use of such imagery reflects his belief that the divine cannot be fully understood through reason or intellect; instead, it must be experienced through the senses in a state of heightened awareness. The synesthetic nature of Bhima Bhoi's bhajanas—where colors are heard, and sounds are seen—mirrors the experiences described by those who have undergone mystical or psychedelic experiences. In these states, sensory boundaries blur, and the individual feels a profound connection to something greater than themselves. Bhima Bhoi's bhajanas create this effect through language, inviting the listener or singer to enter a state of divine ecstasy. This emphasis on sensory experience over external ritual is central to Mahima Dharma's theology. By rejecting formal religious practices in favor of personal, internal devotion, Bhima Bhoi's bhajanas place the onus of spiritual awakening on the individual. The vivid imagery of light, color, and sound serves as a guide for the devotee, illustrating the inner transformation that must take place for one to experience the divine.

Findings

The analysis of Bhima Bhoi's bhajanas reveals that their psychedelic imagery is not merely decorative but serves as a key element in his spiritual philosophy. The use of vivid colors, metaphors of light, and synesthetic experiences in his lyrics reflects the belief that true spiritual awakening requires a transformation of both perception and consciousness. Bhima Bhoi's rejection of ritualism and emphasis on direct, sensory devotion aligns with the core principles of Mahima Dharma, which advocates for an egalitarian, formless worship of the divine. Moreover, the study finds that Bhima Bhoi's bhajanas function as more than just devotional songs; they are spiritual tools that guide the devotee toward an altered state of consciousness, where they can experience the divine in a personal, transformative way. His use of psychedelic imagery challenges conventional religious boundaries; inviting followers to transcend the material world and encounter the divine on their own terms. The interviews conducted during the fieldwork reveal that contemporary practitioners of Mahima Dharma view Bhima Bhoi's bhajanas as not

only artistic expressions but also as essential components of their spiritual practice. Followers describe experiencing a sense of unity and connection with the divine while singing Bhima Bhoi's bhajanas, often reporting feelings of euphoria and transcendence. This further emphasizes the role of psychedelic imagery in facilitating spiritual experiences, reinforcing the idea that Bhima Bhoi's compositions are potent tools for personal transformation.

Conclusion

Bhima Bhoi's bhajanas, with their psychedelic imagery and synesthetic language, offer a unique and profound insight into the spiritual philosophy of Mahima Dharma. Through his vivid descriptions of divine experiences, Bhima Bhoi transcends the limitations of conventional devotional practices, inviting followers to engage deeply with their own spiritual journeys. The psychedelic vision within his bhajanas serves as a pathway to spiritual awakening; transforming ordinary perceptions of the divine into extraordinary, visionary experiences. As contemporary practitioners continue to engage with Bhima Bhoi's work, the relevance of his psychedelic aesthetic remains significant. His bhajanas not only enrich the spiritual landscape of Mahima Dharma but also resonate with universal themes of transformation, unity, and the quest for the divine. Bhima Bhoi's legacy, rooted in the exploration of mystical experiences, continues to inspire devotees, encouraging them to delve into their consciousness and embrace the vibrant, kaleidoscopic visions of their spiritual paths.

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SAMBALPURI TEXTILE: AT A GLANCE

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INTRODUCTION

The term 'Textile' is a Latin word originated from the word 'texere' which means 'to weave'. Textile refers to a flexible material comprising of a network of natural or artificial fibers, known as yarn. Textiles are formed by weaving, knitting, crocheting, knotting and pressing fibers together.

History of Textile:

The history of textile is almost as old as that of human civilization and as time moves on the history of textile has further enriched itself. In the 6th and 7th century BC, the oldest recorded indication of using fiber comes with the invention of flax and wool fabric at the excavation of Swiss lake inhabitants. In India, the culture of silk was introduced in 400 AD, while spinning of cotton traces back to 3000BC.

In China, the discovery and consequent development of sericulture and spin silk methods got initiated at 2640 BC while in Egypt the art of spinning linen and weaving developed in 3400 BC. The discovery of machines and their widespread application in processing natural fibers was a direct outcome of the industrial revolution of the 18th and 19th centuries. The discoveries of various synthetic fibers like nylon created a wider market for textile products and gradually led to the invention of new and improved sources of natural fiber. The development of transportation and communication facilities facilitated the path of a transaction of localized skills and textile art among various countries.

ORIGIN AND HISTORY OF INDIAN TEXTILE

Indian textile industry is one of the oldest industries in the country dating back several centuries. Even today, textile sector is one of the most significant contributors to India's exports with approximately 13 percent of the total exports. Indian textile enjoys a rich heritage and traces its history back to the Indus valley civilization where people used homespun cotton

for weaving their clothes. One of our Veda's – the Rig Veda also contains the literary information about textiles. The Indian epics Ramayana and Mahabharata even talk about the wide variety of fabrics in ancient India. These chronicles refer to both stylized garments worn by the aristocrats and ordinary clothes worn by the common man. The modern-day textile not only reflects the splendid past but also caters to the requirements of contemporary times.

The art of embroidery dates back to as early as the Indus Valley civilization. Bronze and copper awls excavated in Harappa confirm that embroidery was a practiced craft in ancient times. Though none of the embroidered samples exist from primitive times, travelogues of foreign visitors to India mention about prevalence of ornamented textiles in Indian kingdoms. Megasthenes, a Greek traveler during the Mauryan period in 4th century BC has referred to elaborate gold patterning on robes of royalty, possibly using embroidery as a technique for fabric decoration. Another traveler from the 13th century, Marco Polo has described the intricate embroidered textiles from eastern and Western India. The oldest existing embroidered pieces that are available for reference are from the 16th century AD, which include textiles exported to Europe or articles prepared for royalty.

Weaving is one of the oldest technologies, in many places predating pottery and certainly preceding metallurgy. The processing and manipulation of fibers for weaving purposes was developed in Asia and the Near East at some time between 7000 BC and 6000 BC, with archaeological evidence for the use of both horizontal and vertical looms dated prior to 6000 BC. While the function of textiles may initially have been protection against the elements, it soon acquired a social dimension. As we can see in the elaborate forms of burial dress from Ancient Egypt, Central Asia, and North-Eastern China, textiles were used as a primary indicator of status, wealth, and ethnic or gender identity in human societies.

Writers of Mediterranean antiquity already mentioned that there was considerable demand for the exotic silks of China and the fine cotton muslin of India. Textiles are fragile, though, and only survive under certain conditions; the dry climates of, for example, Egypt and Central Asia, have preserved numerous ancient fabrics. For the cultures of the Indian Ocean littoral there is little primary evidence that predates the Christian era, although small fragments of cotton fibers have been found at the Harappan site of Mohenjodaro. The commodities involved in the Indian Ocean trade may be divided into various broad categories such as

aromatics, medicines, dyes and spices; foodstuffs, wood and textiles; gems and ornaments; metals; and plant and animal products. These categories find mention in a range of textual sources from the first century CE Periplus Maris Erythraei to the India letters of the Cairo Geniza dated to the eleventh and twelfth centuries, as well as Chinese and Arab accounts. India has historically been one of the major producers of cotton fabrics in the Indian Ocean region. The evolution of a cultivated version of cotton (both Gossypium Arborem or tree cotton and G. Herbaceum or short staple cotton) in South Asia is dated to the fifth millennium BCE levels at Mehergarh in Baluchistan, while findings dated to the Harappan period occur in a variety of contexts. At Mohenjodaro, for example, Marshall found two silver vases wrapped in red-dyed cotton cloth in the lower town. Dorian Fuller has reviewed the evidence for the presence of cotton and fax at Harappan sites, as well as in other parts of the Indian subcontinent. He suggests an increase in spinning activity in peninsular India from the second half of the second millennium BCE as a result of increasing social complexity. More recently, jute cloth has been identified from the site of Harappa and dated to 2200–1900 B.C.E. Textiles in the Indian subcontinent based on early textual sources and archaeological data in order to expand upon the cultural significance of textiles.

Later Vedic texts of the first millennium B.C.E reveal a pattern of dress whereby cotton cloth was used for daily wear, large woolen shawls (*kambala*) for the cold season, and fine linen (*kśauma*) made from fibers of fax or the linseed plant for the elite. The Arthaśāstra composed between 50 and 125 CE9 lists valuable goods considered important for inclusion in the king's treasury and this involved a range of textiles such as woolens (dyed and undyed); those from Nepal; those made from animal hair; *Dukūla*, which probably meant some kind of yarn; linen; cotton cloth and various varieties of silk, where a distinction is made between *patrorṇa*, *kauśeya* and *cīna* cloth from the land of Cīna (or China) (II.11.107–114). The last denotes the domesticated Bombyx silk of China while the first two—*patrorṇa* and *kauśeya*—have been identified as uncultivated or 'wild' silk produced by the larvae of moths which spin their cocoons on the leaves of various trees. Kauśeya is already mentioned in the fifth–fourth centuries BCE grammar of Panini (IV.3.42) and occurs in the Epics as well. Early Indian Buddhist literature provides insights into a diverse range of textiles used; cloth appears on the earliest list of gifts permissible to Buddhist monks and nuns, which included only four items: robes, food, place for rest and medicine. Early textual references indicate that several varieties

of clothing were involved, though only cotton cloth was allowed, as physical distinctiveness became important so that Buddhist monks could be differentiated from ascetics of other affiliations.

A total of 2381 poems by 473 poets are identified as the earliest surviving literature in Tamil dating from the first century B.C.E to the third century C.E. These are broadly divided into two categories called *Akam* (or interior) and *Puram* (or exterior), the former dealing with love and life inside the family, while the latter relates to men's interactions outside, such as war and politics. The Purananuru, an anthology of 400 poems sung in honour of the king and written between the first and third centuries C.E. contains fascinating insights into the varied uses of clothing, such as white cloth being used to cover a dead hero, or the exquisitely embroidered silken garments sewn with ornaments bestowed by the king on the bard. One of the poems speaks of a woman spinning cotton by the light of a small fire in the town. There are references in the Periplus Maris Erythraei to 'cloth of all kinds', garments and silks being exported from the west coast of India for centers at the mouth of the Red Sea, such as the island of Socotra, as well as along the south Arabian coast.

History and Origin of Saree

The word 'saree' is derived from Sanskrit word '*sati*', which means "a strip of cloth". The origin of this word is from the Prakrit (a language spoken in the Buddhist era) word '*sattika*'. This progressed into the Prakrit '*sadi*' and was later anglicized into '*saree*' (pronounced as *sa-ri*). The word "*sattika*" is mentioned in Buddhist literature, meaning women's attire. Saree is an unstitched long piece of cloth, which is draped in various styles, and its length varies from 4 yard to 9 yard. The history of this famous Indian ethnic piece of clothing is quite interesting and shows the fruition over thousands of year. The first mention of Saree was found in *Mahabharata*

has its own peculiarity. The whole Yatra is conceived as real marriage of a man with women from two different families with two of the eminent persons in the town play the role of parents, one of them as the bride groom's guardian and the other as the father of Parvati. A whole ritual of marriage is enacted with the brides father offering the hand of his daughter in marriage to Shiva who is brought by the bride grooms people to his home with due pomp and ceremony in a formal bridal procession.

Like the famous car festival of Puri preparation for Shital Shathi starts from the auspicious day of Akshya Tritiya in the name of "Thala Utha.". The collection of fund for the Yatyra starts from this day. Since Kanyadan, the handing over of the bride to the groom, is considered to be one of the most pious and holy rituals, there is tough competition among those who want to belong to the bride's family. The Yatra committee finalizes the proposal.

Patar Pendy

Patar Pendy or engagement ceremony is the first day of the festival, it happens between Jyestha Krushna Amavashya to Jyestha Sukla Trutiya as per feasibility. The family adopts Parvati as their daughter. It believes that Saptasrishis (the seven sages) bring the marriage proposal of Lord Shiva to Parvati's family. In the agreeness of Parvati's the Rishis keep a bundle of Sal leaves at her home. Bara Pita offers bangle and Sarees and other dressing material to Kanyapita and present marriage proposal of both Shiva and Parvati and according to discussion they fix the marriage day. After that bride's father offer pan to groom's father and other guests. Two days later goddess Parvati (idol from the temple) arrives at the home of her adopted parents. From her adopted home, the bride is taken in a grand procession for the marriage ceremony, which takes place during the night.

Gua Gunda

After being ready to get marry time comes for "Nyuta" or Gua Gunda meaning the invitation to mall the Goddess and gods to join the bridal procession by offering betal-nuts and turmeric procured. This invitation is extended under the leadership of Lord Nrushingha and Shree Hanumana respectively on behalf of the **B**abas i.e. Sri Balunkeswar Baba of Nanda Pada, Loknath Baba of Jhadua Pada, Sri Jageswar Baba of Mudipada, Sitaleswar Baba of Bad Bazar, Gupteswar Baba of Thakur Pada, Somnath Baba of Balibandha, Koshaleswar Baba of Budharaja,

with grand procession accompanied by Ghanta troop, Sankha troop and Samparda troop. Holding of Beautiful canopies is another aspect of Gua Gunda. Parents of Parvati invites their relatives, friend as their own daughter marriage and arrange all kind of home need and gift items to presents their daughter and son in law.

Marriage procession -

The parents of yester years open the before the entrance of lord Shiva and Parvati to newly selected parents home. On Jyestha Sukla Panchami Lord Shiva, the bridegroom arrives for the marriage ceremony along with other God and Goddess in Hindu pantheon. Lord Hanuman and Narasimha lead the divine procession .All the rituals that are part of normal marriage ceremony in Odisha are followed for the divine wedding. Lord Shiva sits in a beautifully decorated chariot wearing various traditional gold and silver ornaments followed by colorful cultural teams, band and dances and thousand of Baratis. Sakhi Gopinath, Panchabakra, Veer Hanuman are prominent among other deities who participate in the Barat. On the other hand Parvati's family be ready to do warm welcome to Lord Shiva and Baratis. After crossing kelometre long with colorful and delightful procession the Barati reaches to Parvati's home marriage ceremony is performed exactly in the fission of a social marriage after the arrival of Barat. A feast is held and the bride father has also to spend on offering some gift (dowry) to the lord. Public enjoy real flavors of Odia marriage system and also give presentation as invitee of the marriage party. The marriage continues till early morning. On Jyestha Sukla Sasthi day devotees run to marriage place to see the valuable Jugalamurti of lord Shiva and Parvati.

The main procession or carnival

In the late night of Sasthi the main attraction of the festival Nagar Parikrama starts. To which we can say carnival. Carnival typically is involves a public celebration or parade combining. What makes this carnival different is the presence of large number of traditional folk dances and playing of folk musical instruments which beat together pumping the atmosphere with adrenalin. The troupes perform during the return of Barat procession of Lord Shiva after the marriage of the divine couple is solemnized. Considered to be the longest cultural procession in Asia, one needs to witness it to believe it and perhaps is the only festival where human beings done the role of parents of the Gods and Goddesses. More than 7000 thousand artists from various part of the

country gather here to perform their arts. The folk dances like Gidda from Punjab, Bihu from Assam, Chhau from Purulia in West Bengal, Kalbelia from Rajasthan, Nautanki from Bihar, Ghumar from Rajasthan, Pandwani, Jhumer from Chhatishgarh, Baul from west Bengal, Bhangda from Punjab Ghumura, Gotipua, Kandhei, Parbha from different districts of Odisha and Dulduli, Sankha, Ghanta, Karma, Samprada from different part of western Odisha and famous Melodi troupes consisting of famous singers get great platform to explore themselves. Attractive and colorful Parbha, idols related to burning events, eminent personalities, Puranic affairs differentiate the festival from others.

Main attraction of the procession.

The interesting feature of Shital Shathi carnival is the presence of Nautch girls popularly referred to as 'Bais' are roped on form across the country and participation of eunuchs in large numbers. While the Nautch girls gyrate their hips to the tune of popular Hindi numbers and done the role of Urvashi, Menaka, and Rambha and join the Barat procession, eunuchs associate themselves as are consider them as "Ardhanariswara". Since Lord Shiva is also referred to as 'Ardhanariswara', they believe that their participation would absolve from being getting reborn as member of the 'third sex. People wear new dress on this festival. They also invite their friends and relatives to their houses. These festivals signify the religious life of the people in Odisha. The festival is also termed as monsoon wedding of Shiva and Parvati as the wedding is organized at the beginning of monsoon season. The intense austerity performed by Shiva is symbolically represented as the intense heat during summer session. Parvati is the monsoon showers who calm Shiva. Farmers thus celebrate the arrival of monsoon with this divine wedding.

Reference:

1. *Sambalpur Itihas* by Shiba Prashad Dash,

2. *Silver Jublee Souviner of Jageswar Baba Shital Shathi Yatra*, Mudi Para,

3. *Shiva Upasanara Ananaya Parva* by Gyanaranjan Mishra,

4. *Jatrara Arambha O Vikashdhara* by Ratnakara Bhoi,

5. *Devi* special issue of the new Indian Express,

6. *Lokasanskruti Aainare Sital Shathi* by Satyanarayan Thakur,

7. *Shital Shathi ek Abhinaba Parikalpana* by Satyanarayan Thakur,

8. *Sital Shasthi* – a carnival denied its due place by Phanindra Pradhan.

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