

Somavamshi Indradyumna: King of Śākalya-dvīpa and the Founder of Shri Mandira

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Abstract: *This article serves as a remarkably layered exploration of King Indradyumna's historical, spiritual, and cultural identity, tracing his origin not merely through legend but by aligning a spectrum of ancient scriptures—including the Rigveda, Sarala Mahābhārata, Odia Bhagavata, and various Purāṇas. It is evident that Indradyumna's legacy cannot be encapsulated through a singular lens; rather, his association with Phalguni Arjuna, his descent from the Soma-Vamsha, and his founding of Shri Mandira at Madhupur (now Puri) form a sophisticated tapestry of myth-history. The article unpacks the symbolic and material significance of sacred geography, particularly Śākadvīpa, Dhavalagiri, and the Indradyumna Lake, while reflecting on the spiritual continuum embedded in the worship of the unburnt heart of Devaki Putra Vasudeva Krishna. That said, what makes the study deeply compelling is how it bridges mythological motifs—such as the Gajoddharana and Nila Madhab narratives—with early Vedic genealogical and archaeological traces, drawing connections that are bold yet reverent. This suggests that Indradyumna's cultural footprint goes far beyond ritualistic memory, embedding itself in the philosophical ethos of the Jagannath tradition and asserting his place as an eternal symbol of dharmic stewardship and somavamshi continuity.*

Keywords: Indradyumna lineage, Somavamshi dynasty, Shri Mandira origins, Nila Madhab worship, Madhupur-Puri history

Shri Mandira origins

Śākadvīpa & Śākalya-dvīpa

Odia Mahābhārata, written in Odia language uniquely by Shudramuni Sarala Das allies Siddheshwara Parida during Gajapati king Kapilendra Deva (765-800 CE), writes narrating kings Indradyumna's Somavamsa origin. It mentions him as the king of Sakalya Island and son of Somavamshi Gala Madhab had made the glory like installation of Sabari Narayana, and his queen was Gundukeri.

Śākadvīpa is mentioned in various ancient scriptures like Shrimad Bhagavata, Mahabharata, Vishnu Purana, Samba Purana and Varāha Purāṇa also mentioned Śākadvīpa.

Shrimad Bhagavatam writes in The Activities of Mahārāja Priyavrata that Thereafter, Mahārāja Priyavrata married Barhiṣmatī, the daughter of the Prajāpati named Viśvakarmā. In her he begot ten sons equal to him in beauty, character, magnanimity, and other qualities. He also begot a daughter, the youngest of all, named Ūrjasvatī. The seven sons of Mahārāja Priyavrata among the ten named Āgnīdhra, Idhmajihva, Yajñabāhu, Mahāvīra, Hiranyaretā, Ghṛtaprṣṭha, Savana, Medhātithi, Vīṭhotra and Kavi have ruled Jambū, Plakṣa, Śālmali, Kuśa, Krauñca, Śāka and Puṣkara islands.

The 2nd chapter of Vishnu Purana narrates that Manu's next son Priyavrata married the daughter of Kardama and had ten sons. Their names were Agnidhra, Agnivahu, Vapushmana, Dyutimana, Medha, Medhatithi, Bhavya, Savana, Putra and Jyotishmana. Medha, Agnivahu and Putra were not interested in becoming kings, they became sages. The world (Priyavrata's kingdom) was divided into seven regions or dvīpa (s). He gave each of the remaining seven sons a dvīpa or region to rule over. Agnidhra got Jambudvīpa, Vapushmana got Shālmali Dvīpa, Dyuti mana Krounchadvīpa, Medhatithi Plakshadvīpa, Bhavya Śākadvīpa, Savana Pushkara Dvīpa and Jyotishmana Kushadvīpa.

Bhisma Parva of Mahābhārata tells that surrounded with sea from all sides in the midst of that island is a large tree called Saka. In height and breadth, the measure of that tree is equal to that of the Jambu tree in Jambudvīpa. And the people there always adore that tree.

Referring to puranas, Jayashree Saranathan writes in her Blog "The Sunken Tamil lands in Shāka-Dweepa" that Shāka (Botanical name is Acacia sirissa or Albizzia lebeck), derived from the name of a tree that was abundantly found there at Madurai, known as Uzhinjil (உழிஞ்சில்) or Unna (உன்ன மரம்) or Pālai (பாலை மரம்) in Tamil. Its flower was held in high esteem and worn as a mark of victory in war. In Sanskrit it is known as Shirisha and in Tamil it is known as Vāgai (வாகை) (<https://jayasreesaranathan.blogspot.com/2017/06/6-pazhi-pali-magadha-shaka-dweepa.html>)

Once held in high esteem and worn as a mark of victory after a war, Vāgai is still a favourite flower for offering to Goddess Mīnākṣī at her temple in Madurai. The Pandyan Queen Alli Arasani, considered to be an incarnation of Goddess Mīnākṣī, might have celebrated her victory over Neenmughan (Nilamukha) by bearing Saka-flower garland by representing her victory.

The Badakhemundi grant of Gāṅgāmāla-kula Ranaka Jaya Varma deva in 100 Pravardhamāna-Vijaya-Rajya Samvatsara issued from Śvetaka identifies the location of kingdom of Pandya (s) on the eastern shore of Śākadvīpa and the ancient Śvetaka mountain on the western costal of Śākadvīpa (South India) at St. Mary's Islands, also known as Coconut Island, in the Arabian Sea off the coast of Malpe known for their distinctive geological formation of columnar rhyolitic lava. According to Varāha Purāṇa (Part I, Motilal Banarasidass, Delhi), chapter 86, Śvetaka as a mountain among seven major mountains in Śākadvīpa.

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St. Mary's Island identify the ancientness of that place as a mountain which was merged in Sea. Geological Survey of India writes in its Facebook page on 4-1-2020 that in the St. Mary's Island, Udupi District of Karnataka lies the geological marvel called "Columnar Lava" or "Columnar Joints" which are uniquely shaped rock structures formed by geological processes through time. These structures form the shape of a honeycomb maze and look incredibly attractive. However, as the issuing place of that grant, Śvetaka is identified as Chikiti of Ganjam in Odisha, seems it as matter of controversy.

The Govindpur Stone Inscription, issued in the year Saka 1059, mentions Saka-Dvīpa, surrounding with Milk-Sea, as place of Aruna, the Sun, from where it spreads light all over the world. Its brahmins, born out of rays of Sun, are famous with their self-illumination known as Maga who were brought by Samba by identifying it in eastern horizon.

Thus the 1st Odia poet Sarala Das narrated the poetic form of Śākadvīpa as Sakalya-dvīpa in Odia Mahābhārata, where king Indradyumna was ruling.

Somavamshi dynasty

King Indradyumna, the founder of Shri Mandira is described in many ways in different scriptures. The Mentioning of Indradyumna in Maitrāyaṇī Upaniṣad along with other great kings like Marutta, Bharata, Sudyumna, Bhūridyumna, Kuvalayāśva, Yauvanāśva, Vadhyāśva, Aśvapati, Śaśabindu, Hariśchandra, Ambarīṣa, Nanaktu, Śaryāti, Yayāti, Anarāya and Ukśasena indicate him as the legendary one who had founded Shri Mandira, contemporary of Akupara Tortoise of Mahābhārata whose name is inscribed on the stairs of Indradyumna pond and was identified as a Somavamshi king in Sarala Mahābhārata.

The narration in 128-130 lines of Nila-Parvata Purva upakhyana chapter in Bana Parva (Part-2) along with the narration in line 59-62 of Mushali Parva of Sarala Mahābhārata (page 71) which is narrating the last rites of Devaki Putra Vasudeva Krishna was done by Jara Sabara accompanied by his friend Phalguni Arjuna, establishes the founder of Shri Mandira, Indradyumna, the King of Śākalya-dvīpa, as a Somavamshi descendant of Phalguni Arjuna of Rigvedic era, who is mentioned in 1st Tamil Sangam period legendary poems as the husband of Alli Arasani, the Pandyan queen of post Rig-Vedic period as well as the friend of Devakīputra Vāsudeva Krishna (11173 BCE).

The 1st Tamil Sangam period of 4400 years is identified by Sri Arya as 11226-6826 BCE. Devi Minakshi married Siva in the year 11275 BCE. Sri Arya mentions in his book that the name of Phalguni Arjuna, appeared in Jaiminīya Aśvamedha, was the friend of Devaki Putra Vasudeva Krishna who was a Soma Vamsha (Kuru) king of post Rigvedic Era. According to Tamil legends of the Sangam era, Alli Arasani was the only child of the Pāndya king. She learnt Yuddhavidyā in a Gurukula. Once Neenmughan (Nilamukha) usurped Pāndyan Kingdom, but Alli Arasani led the Pāndyan army and killed Neenmughan. Thus, she succeeded her father and became the queen of Then Madurai (ancient Madurai that was submerged by the sea). She reigned over the Pāndya Kingdom, extended up to Sri Lanka. Sri Lanka was well connected through land route and Tāmraparṇī River of the Pāndya Kingdom used to

flow into Sri Lanka before 7000 BCE. Arjuna came to Madurai following the Aśvamedha horse. He wanted to marry Alli Arasani, but she sent the Nāgas to kill him. Arjuna somehow entered the palace of Alli Arasani in the guise of a Nāga and slept with her. He also tied Tāli (Marriage Knot) on her. Finally, Arjuna succeeded in marrying Alli Arasani. The Chronology of India page.283)

According to Sri Vedveer Arya, the writer of The Chronology of India series of books, the time of Devaki Putra Vasudeva Krishna was 25th May 11153 BCE. The Description the death of Sri Krishna narrated differently in different chapter of Maushala Parva in Mahābhārata itself distinguishes between post Rigvedic Devaki Putra Vasudeva Krishna and Sri Krishna of Mahābhārata Era. The death of Devaki Putra Vasudeva Krishna was caused by scumbling of the arrow of Jara Sabara in 22-23 Sloka of 5th Chapter whereas describing death of Sri Krishna Vasudeva was caused after 36 years of Mahābhārata war by Tsunami effect on the bank of Dvāravātī Nagara in 10th Sloka of 1st Chapter of Maushala Parva. .

जराथ तं देशमुपाजगाम लुब्धस्तदानीं मृगलिप्सुरग्न। स केशवं योगयुक्तं शयानं मृगासक्तो लुब्धकः सायकेन ॥ 22 ॥

जराविध्यत् पादतले त्वरावांस्तं चाभितस्तजिघृक्षुर्जगाम। अथापश्यत् पुरुष योगयुक्तं पीताम्बरं लुब्धकोऽनेका बाहुम् ॥ 23 ॥

(उसी समय जरानामक एक भयंकर व्याध मृगोंको मार ले जानेकी इच्छासे उस स्थानपर आया। उस समय श्रीकृष्ण योगयुक्त होकर सो रहे थे। मृगोंमें आसक्त हुए उस व्याधने श्रीकृष्णको भी मृग ही समझा और बड़ी उतावलीके साथ बाण मारकर उनके पैरके तलवेमें घाव कर दिया। फिर उस मृगको पकड़नेके लिये जब वह निकट आया तब योगमें स्थित, चार भुजावाले, पीताम्बरधारी पुरुष भगवान् श्रीकृष्णपर उसकी दृष्टि पड़ी ॥)

निधन वासुदेवस्य समुद्रस्येव शोषणम्। वीरा न श्रद्धधुस्तस्य विनाशं शार्द्धन्वन् ॥ १० ॥

(भगवान् श्रीकृष्णका वध तो समुद्रको सोख लेनेके समान असम्भव था; अतः उन वीरोंने भगवान् श्रीकृष्णके विनाशकी बातपर विश्वास नहीं किया।।)

From the narration of death events of Krishna, the death caused by poisoned arrow of Jara Sabar miraging his feet as deer-ear identify him as Devaki Putra Vasudeva Krishna tracing back to post Rig-Vedic Era. The Chronology of India: From Manu to Mahābhārata writes in p.50: Yauvanāśva Māndhātā (11150-11100 BCE), the author of a hymn of Rigveda, 10.134, son of King Yuvanāśva, was a king of Ikśvāku dynasty, a senior contemporary of Devakīputra Krishna as per the indication in the text of Jaiminīya Aśvamedha. From the writings of Sri Arya, it reveals that, The Ikshyakus of Madhyadeśa lost their kingdom after Asit, son of (Jada) Bharata and grandson of Mandhata, who left Madhyadeśa due to harassment of Śaśabindus and Talajaṅghas. Identifying king Indradyumna as grandson of Mandhata by later Puranakas, it indicates that Gala Madhab, his father had married to daughter of Ikshyaku king Mandhata. Most probably the entire Madhyadeśa was captured by Gala Madhava, whose Somavamshi identity directs him as the son of Soma-Vamshi (Kuru) Arjuna (Phalguna) and Alli Arasani, after Asit left Madhyadeśa from Śaśabindus and Talajaṅghas. For the reason of inheritance of Madhya-Desha, the later Puranakas identified his son king Indradyumna with his maternal grandfather Mandhata.

In past, the maternal grandfather of king Indradyumna, king Mandhata of Madhyadeśa, was defeated by Lavanasura at Madhupur. Seems, Lavanasura was the king of the then

Kalinga and guarded the sea at Mahodadhi and it was a title for who collects tax for sea-product-salt. Garga-Samhita had mentioned the war of Pradyumna, son of Devaki Putra Vasudeva Krishna with king of Kalinga without naming his name. The Chronology of India: Manu to Mahābhārata, refers Asura (s) as the descendant of Rākṣasas born from the womb of Krodhavaśā, one among the 13 daughters of Prajāpati Dakṣa II Prachetas (11310 BCE) married to Rishi Kaśyapa. The war of king Mandhata and Lavanāsura seems to be fought for free trade of sea-product-salt. As Lavanāsura was expert in Trishula-movement, which was learnt from Mahadeva Siva by his ancestors, during the war, he defeated Ikshyaku king Mandhata.

Referring to Jaiminīya Aśvamedha The Chronology of India: From Manu to Mahābhārata writes in page 281 that after the suggestion of Vyāsa to perform Aśvamedha for which suitable horse was available only with King Yauvanāśva, Bhima, Vriśadhva (son of Karṇa) and Meghavarṇa (son of Ghatotkacha) volunteer to bring the horse from the kingdom of Yauvanāśva. Sri Krishna discourages Dharmarāja and says that the Aśvamedha is not possible.

Although Jaiminīya Aśvamedha has not mentioned, but it appears that, Devakīputra Vasudeva Krishna had discouraged Dharmarāja apprehending of defeat by accessing the strength of mighty king Māndhātā. But after his defeat by Dharmarāja and Bhima, when furiously Yauvanāśva declares war with Dharmarāja after Vriśadhva and Meghavarṇa steal his from the city of Bhadrāvātī, he could access his weakness. Hence, proceeded to Madhupur to defeat Lavanāsura. There, he faced his death accidentally.

Madhupur-Puri history

Shri Vedveer Arya is of the opinion that Ashvamedha Parva of Mahābhārata was a part of Jaiminīya Aśvamedha which narrates of post Rigvedic period incidents. There was no Ashvamedha after Mahabharata. Naming of Krishna, Yudhishtira, Arjuna, Bhima were flourished during that period. It narrates that Kuru-Vamshi Ashvamedhi Horse led by Phalguni Arjuna marched towards south after killing son of Ekalavya of Vindhyanchala in 83rd chapter which indirectly indicates his avoiding of southern sea, i. e., Mahodadhi of Kalinga. Most probably he had avoided it because of defeat of Pradyumna, the son of Devakīputra Vasudeva Krishna and Rukmini and Yauvanāśva Māndhātā of Ikṣvāku dynasty, son of King Yuvanāśva in the war with the king of Kalinga.

Purana (s) narrate that king Mandhata was defeated by Lavanāsura in a war at Madhupur while the former was to acquire Madhupur area where salt was produced and were exported to nearby countries by ship. Lavanāsura was disciple of Mahadeva Siva who trained him with new war technologies. For this reason, king Mandhata was defeated.

Referring to text of Jaiminīya Aśvamedha, The Chronology of India: From Manu to Mahābhārata writes in page 50, the time of Yauvanāśva Māndhātā, a senior contemporary of Devakīputra Krishna, was 11150-11100 BCE. He was the son of King Yuvanāśva, and author of a hymn of Rigveda, 10.134. In all probability, he came to Madhupur after defeat of

Pradyumna to fight with Lavanāsura. But he was also defeated. The continuous defeat of Pradyumna and Māndhātā indicate that Pulastya-Vamshi Lavanāsura was more powerful than them because of his knowledge of using trident in war, the latest weapon, which was learnt by his ancestor from Guru Siva.

Hearing the news of defeating of both his son Pradyumna and his friend Yauvanāśva Māndhātā, after releasing 16000 young girls from the prison of Narakasura of Prāgyjyotiṣa Pur (Present Assam) by defeating him, Devaki Putra Vasudeva Krishna marched towards Madhupur to defeat Lavanāsura. He came to Madhupur and before his fight with Lavanāsura when he was taking rest behind the bushes of Tamala trees, he was killed by Jaraa Sabara (Sourya), a hunter, found his resting pairs of foots as ear of a deer in the bush of Tamala plants and aimed his arrow.

Although Garga Samhita has mentioned the war of Pradyumna with Kalinga king, it has not revealed the place and name of Kalinga king. However, the time-chronology of the war in between Lavanāsura and both Pradyumna and Yauvanāśva Māndhātā indicates that it was fought at Madhupur. Historians consider Madhupur as Mathura, because of Bhagavata Maha Purana which tells that Surasena of Yadu dynasty was ruling in Mathuramandala and Surasenamandala (शूरसेनो यपतमथुरामावसन् पुरीम् । माथुराक्षूरसेना वषयान् बुभुजे पुरा ॥ Sloka 27, 10th Skanda-Purvarddha, 1st chapter Bhagavata Maha Purana, Gita Press). Devaka and Ugrasena were their sons. When Kamsa, son of Ugrasena was the king of Mathura, Vasudeva, a descendant of Vriṣṇi lineage married Devakī, daughter of Devaka. Odia Bhagavata of Jagannatha Das narrates the marriage of Vasudeva and Devakī at Madhupur fort (Kataka) and Śūrasena as a Bhoja-Vamsi king who was ruling earlier Mathura Nagari

ଭୋଜବଂଶରେ ଉତ୍ପନ୍ନ । ପ୍ରତାପୀ ରାଜା ଶୁରସେନ ॥୩; ପୂର୍ବେ ମଥୁରା ପୁରେ ଥିଲା । ଅନେକ ନୃପତି ଜିଜିଲା ॥୪; ତେଣୁ କଟକ ମଧୁ ପୁରୀ । ଯହିଁ ବିଜୟ ନରହରି ॥୫; ସେ ରାଜା ଗୋବିନ୍ଦ ଭକତ । ତାହାର ଉଗ୍ରସେନ ସୁତ ॥୬; ଦେବକ ନାମେ ତା'ର ଭ୍ରାତ । ଦେବକୀ ତାହାର ଦୁହିତ ॥୭; ରୂପେ କମଳା ନୋହେ ସରି । ସେ କନ୍ୟା ବସୁଦେବ ବରି ॥୮; ମାୟା ଭିଆଣ ପଦ୍ମନାଭ । କରନ୍ତି ବିବାହ ଉପ ॥୯; ବିଭା କରାଇ କନ୍ୟାବର । ଯାବତ ମଙ୍ଗଳ ବେଢାର ॥୧୦ (Odia Bhagavata, 10th Skanda, Gopaleela, 2nd Chapter).

Puranakaras referred Ugrasena and Devaka as from Bhoja dynasty, most probably, because of both Bhoja and Andhaka were descendant of Sātvata of Yadu. The Chronology of India: From Manu to Mahabharata, clears the Puranic illusionary narratives referring to Aitareya Brāhmaṇa-8.14. Shri Arya writes in page.380 of his above research book series that the Sātvatas of Yadu dynasty were living in the southern direction (probably, close to Matsya janapada) of the middle country under the rule of Bhojas whose founder was Bhoja, son of Vītihotra and grandson of Talajaṅgha, a descendant of Yadu-II and Haihaya, with identifying the time of Bhoja, son of Vītihotra in 11100-11070 BCE whereas according to page 366 of the above book, the time of King Ugrasena, the father of Kansa and his brother King Devaka, father of Devakī who

married Vasudev, was 11180 BCE and their father was Ahuka (11200 BCE). From the different name of father of Ugrasena, i. e., Surasena in Bhagavata Purana and Ahuka in Satapatha Brahmin, it could be concluded that Surasena was a later king of Bhoja dynasty in Mathura who had a son named Ugrasena. He was mentioned erroneously as maternal grandfather of Devakīputra Vasudev Krishna by Puranakaras

Thus, it could be inferred that Madhupur was clearly written as birthplace of Devakīputra Vasudev Krishna in Odia Bhagavata by Atibadi Jagannatha Das during 9th century, where Kamsa, son of Ugrasena, was ruling during marriage of Vasudeva and Devakī. It was forecast by way of Akashavani that her 8th child would be threat for him. Listening to it, he had put both the husband and wife in jail. Devakīputra Vasudev Krishna was born inside the jail of Madhupur fort. Fighting with Lavanasura by his son Pradyumna and later by his friend Yauvanāśva Māndhātā along with his returning to have fight with Lavanasura where his death took place. As it was his ancestors place, he came to evacuate it from the clutches of Asura/ Rakshyasa dynasties. It directs to believe the war place as Purushottama Shrikshetra whose ancient name was Madhupur.

Nila Madhab worship

By telling that the death of Devaki Putra Vasudeva Krishna was caused by scumbling of the arrow of Jaraa Sabara in 22-23 Sloka of 5th Chapter and after his death his unburnt heart was worshipped for 65 years by the family of Jara Sabara in Odia Sarala Mahabharata directs to believe his death place as Madhupur, which was also his birth place as recorded in Odia Bhāgavata of Jagannatha Das. The later updaters of Bhagavat had interpreted ancient Mathura, converted to Madhupur as present Mathura of Uttara Pradesh during the period of Kushana king Vasudev in 10th century BC.

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(उसी समय जरानामक एक भयंकर व्याध मृगोंको मार ले जानेकी इच्छासे उस स्थानपर आया। उस समय श्रीकृष्ण योगयुक्त होकर सो रहे थे। मृगोंमें आसक्त हुए उस व्याधने श्रीकृष्णको भी मृग ही समझा और बड़ी उतावलीके साथ बाण मारकर उनके पैरके तलवेमें घाव कर दिया। फिर उस मृगको पकड़नेके लिये जब वह निकट आया तब योगमें स्थित, चार भुजावाले, पीताम्बरधारी पुरुष भगवान् श्रीकृष्णपर उसकी दृष्टि पड़ी॥)

The Chronology of India: Manu to Mahabharata writes in page 274 of the above book that Puranic legends relate that Devakīputra Krishna shifted his capital from Mathura to Dvāravatī after the killing of Kamsa. According to Harivamśa, 2.56.35, which has avoided his place of departure, because it tells that the destroyer of Keshi went to Dwarakapuri fearing the invasions of Jarāsandha-I and Kālayavana, the narration of Shri Arya's book should be amended avoiding Mathura or Madhupur: Devakīputra Krishna left for Dvāravatī after the killing of Kamsa due to frequent invasions of Jarāsandha-I and Kālayavana.

The war at Madhupur with Lavanasura by king Mandhata of post Rigvedic Era and Shatrughan of Ramayana Era is identified by historians as Mathura. The question arises that how can a Salt-tax collector stationed there at Mathura where

no Salt is/was there? The Madhupur area is still there at the entry-path of Puri town, Atharanala. MadalaPanji quotes Madhupur-Chudanga-Sahi event of shifting for Idols before converting of Yajati-Structure to Srivatsa-Khandashala-Structure during Ganga-Vamsha. Hence, both the wars were fought at Madhupur, Puri. We will discuss regarding Shatrughan of Ramayana Era in later chapter.

MadalaPanji names Chudanga-Sahi Madhupur Patana to which place the Vighraha (s) of Mahaprabhu were shifted during Ekajata Kamadeva allies Raghava Deva (496-509 CE), the 2nd son of Ganga-Vamshi Chodaganga. It leads to authenticate the Somavamshi king Indradyumna of Sakalya-Island as the founder of Sri Mandira and installer of Sauri (Sabari) Narayan Vighraha, and builder of Indradyumna Lake at Puri after Ashvamedha, was the grandson of Alli Arasani and Phalguni Arjuna, son of Gala Madhava as described in Sarala Mahabharata. His father Gala Madhab seems to have married to the daughter of Madhyadeśa Ikshyaku king Mandhata and inherited Madhyadeśa along with Śākadvīpa, as his son (Jada) Bharata took Sannyasa. The Ikshyakus of Madhyadeśa lost their kingdom after Asit, son of (Jada) Bharata. Most probably, for that reason, erroneously king Indradyumna is termed as Ikshyaku-Vamshi. Sarala Mahābhārata quotes his queen as Gundukeri who was named as Queen Gundicha in legend.

Upon dreaming the advice of Sri Vishnu to locate for place where his Idol was being worshipped, 4 brahmins were sent in 4 directions. Among them, Vasu kara Dwija (Brahmin) went to east direction and he found the unburnt heart of Devaki Putra Vasudeva Krishna by Sabaras at Dhauligiri. (Basukara boli Ekai Dvijabara, Se Jai bhetiba je giri nilasundara. (ବସୁକର ବୋଲି ଏକଇ ଦ୍ଵିଜବର, ସେ ଯାଇ ଭେଟିବ ସେ ଗିରି ନୀଳସୁନ୍ଦର-ବସୁକର ବୋଲି ଏକଇ ଦ୍ଵିଜବର, ସେ ଜାଇ ଭେଟିବ ଯେ ଗିରି ନୀଳସୁନ୍ଦର। Line 134, Page 183).

It seems, the Vasu kara Dwija (Brahmin) of Odia Mahābhārata, who was sent for searching of the place of worship, was the Brahmin Vidyapati in Purushottama Mahatmya khand of Skanda Purana, which narrates the legendary love story of the Sabara girl Lalita and Brahmin Vidyapati during which Vidyapati had seen Nila Madhab. Lalita is mentioned in the legend as the Sabara girl who felt in love of Brahmin Vidyapati. According to Sarala Mahābhārata, Lalita was the wife of Jara Sabara. Although it has not mentioned how Basukara brahmin had located Nila Madhab.

The mountain, covered with white flowers was seen by sage Vāsukra Vasukarṇa during his search for Vishnu-Vighraha Upasana. As per the order of king Indradyumna, after reaching the eastern coastal of Kalinga, part of ancient Anaya kingdom of Soma Vamshi Bali, in search of Vishnu-Vighraha, he witnessed the dawn scene of rising Sun out of Sea (अर्यमा) as Ajaiekapaada (तन्यतुरेकपादजो) along with river Sarasvati (सरस्वती) in the background of Mahodadhi and cherishingly prayed in praise of the Super-Brahma in his Rig Vedic hymn 10/65-66 Suktas.

अग्निन्द्रो वरुणो मित्रो अर्यमा वायुः पूषा सरस्वती सजोषसः।
आदित्या विष्णुर्मरुतः स्वर्बृहत्सोमो रुद्रो अदितिर्ब्रह्मणस्पतिः ॥ R. V 10-65-1

पावीरवी तन्यतुरेकपादजो दिवो धर्ता सिन्धुरापः समुद्रियः ।
विश्वे देवासः शृणवन्वचांसि मे सरस्वती सह धीभिः पुरंध्या ॥ R. V 10-65-13

With the combination of these descriptions of The Unborn, Immortal, Ajaiekapaada, spreading over the vast sky, the waters of the sea, the preserver of everything, express itself by presenting in Fire, Electricity, Water, Food, Dawn-Sun, Air, Nutrients, Devi Saraswati, The eternal Mother-Shathi (Household Ishta-Devi), the nature of thunderous Lightning with holy thoughts along with Aditya- Vishnu, Maruts (Quality of Air), the flourished light and the Pious Ayurvedic plants, the manifestation of Super Brahma, only could be possible in Eastern costal.

Visualising the scene of ancient Mahavedi, i. e., Nila Parvata as Dhavalagiri, covered with Agarū flower of white colours in his inner-mind, Shudramuni Sarala Das have described the last rites of Devaki Putra Vasudeva Krishna by Agarū tree wood. He named the mountain as Dhavalagiri where 1st installation was made by king Indradyumna.

The quoted person Vasu kara Dwija in Odia Mahābhārata seems to be Vāsukra Vasukarṇa, who wrote 65-66 Suktas of Rigveda. Upon seeing the natural beauty created by the Supreme One he prays glorifying the preserver of everything, express itself by presenting in Fire, Electricity, Water, Food, Dawn-Sun, Air, Nutrients, Sarasvati (Pre Vedic-Sarasvati) the twelve Adityas, Vishnu, Maruts (Quality of Air), The Flourished Light and the Pious Ayurvedic plants in Rig Veda 10/65-1

अग्निरिन्द्रो वरुणो मित्रो अर्यमा वायुः पूषा सरस्वती सजोषसः । आदित्या
विष्णुर्मरुतः स्वर्बृहत्सोमो रुद्रो अदितिर्ब्रह्मणस्पतिः ॥ R. V 10-65-1.

He prays glorifying both Devi Saraswati, The eternal Mother-Shathi (Household Ishta-Devi), the Lady with thunderous Lightning of holy thoughts, and Aja-Ekapada, The Unborn, Immortal, spreading all over the vast sky including the waters of the sea in Rig Veda 10/65-13.

पावीरवी तन्यतुरेकपादजो दिवो धर्ता सिन्धुरापः समुद्रियः । विश्वे देवासः
शृणवन्वचांसि मे सरस्वती सह धीभिः पुरंध्या

His recitation of these Slokas clearly indicating him as Basukara Brahmin of Sarala Mahābhārata who discovered the worshipping of the unburnt heart of Devaki Putra Vasudeva Krishna under a Agarū Tree, by the descendant of Jara-Sabara after ordered by king Indradyumna. In Odia Mahābhārata, Sārālā Dās have described that Basukara Brahmin, one among the four messengers whom Indradyumna sent to locate The Unburnt Heart of Devaki Putra Vāsudeba Krishnā. While commenting in the foot note of Sarala Das Mahābhārata on these lines, Late Artta Ballabh Mohanty, identified Basukara as a Yajurvedi brahmin. It clearly synchronizes with the timeline of king Indradyumna and the contents of R. V 10/65-66 Suktas which are self-explicit.

Vāsukra Vasukarṇa allies Basukara brahmin started his journey from the capital of Madhyadeśa, reached the eastern coastal of Kalinga, the part of ancient Anaya kingdom of Soma Vamshi Vali while searching for Nila-Madhava worship process. On the bank of Sarasvati with background of Mahodadhi, he had witnessed the rising Sun as Ajaiekapaada,

thus cherishingly prayed. His search was over. He had witnessed worshipping of the unburnt heart of Devaki Putra Vasudeva Krishna turned into a solid substance, by the descendant of Jara-Sabara with a legacy of 65 years.

Rishi Vāsukra Vasukarṇa, the writer of 10-65/66 Suktas of Rigveda, was in search of the worshipped Idol of Bhagavan Vishnu as saw by king Indradyumna in his dream. At Dhavalagiri hill, the unburnt heart of Devaki Putra Vasudeva Krishna was being worshipped by the descendants of Jara Sabara who was instrumental for his death at Madhupur.

However, after seeing Nila Madhab, worshiped by the descendants of Jara Sabara, the inhabitants of Dhavalagiri, he informed Soma Vamshi Indradyumna, son of Gala-Madhava about the unburnt heart of Devaki Putra Vasudeva Krishna from Vāsukra Vasukarṇa, Indradyumna with Naga warrior (s) who were accompanied as lieutenant (s) since his grand-Mother's Day came to Madhupur (The ancient name of Purushottama Puri) through sea and river Chandrabhāgā, and defeated Lavanāsura. Skanda Purana narrates Indradyumna's took shelter on Mahanadi bank. But it should be on the bank of Chandrabhāgā Sarasvati. From there he went to Ekamra-kshetra, present Bhubaneswar. With this narration, Ekamra-kshetra could be original place where Mahadeva Siva had dug Devi-Pada-Hara lake to wipe out thirst of Devi Parvati who killed two Rakshyasa-Vamshi brothers Kruti and Basa. Sri Arya identified the timeline of Mahadeva Siva as 11280-11200 BCE, during the period of great flood. We can find Devi-Pada-Hara Lake Now-a-days adjacent to Lingaraja Temple to its west.

The Nagarjuna Attire of Mahaprabhu and celebration of Chaitra-Mahotsav at Puri as Sahi-Jata indirectly narrates the events of war between Haihaya Vamshi Kartta Virjya Arjuna and Nagas. It appears that Naga (s) who were already trained and equipped with war-techniques and weapons of Trishula and Poleax as taught and provided by Sri Parashuram, the disciple of Mahadeva Siva to defeat Haihaya Vamshi Kartta Virjya Arjuna, accompanied him. Thus, freed Madhupur from the clutches of Asuras (Rākṣasas) making the place for free trade of sea-product-salt, he arranged for digging of the Pond at Puri through आश्वारियाग which can be defined as The Yagyan to defeat the enemies by pulling them in Time-horse i. e., dissecting आश्वारि as आश्व (A string of horses) + अरि (Enemy) as narrated in Indradyumna pond stair inscription by Raj-Mahishi Kolavati Devi.

Mahābhārata hinted about it that Yagyan in Vana Parva 199th chapter from Markandeya-Samasya Parva of Gita Press that he had planted the sacrificial post a thousand times at the time of kindling the sacrificial fire. This lake was excavated by the feet of the cows given away by this king unto the Brahmanas on the completion of the sacrifice. I have lived here ever since. "

किमहमेनं न प्रत्यभिज्ञास्यामीह हानेन सहस्र-कृत्वश्चित्तु यूप आहिताः ॥
सरश्रेदमस्य दक्षिणाभिर्दत्ताभिर्गोभिरति-क्रममाणभिः कृतम् । अत्र चाहं
प्रतिवसामीति ॥

(मैं इन्हें क्यों नहीं पहचानूँगा। इन्होंने एक हजार बार अग्निस्थापनके समय यज्ञ-यूपोंकी
स्थापना की है ॥ "इनके द्वारा दक्षिणामें दी हुई गौओंके आने-जानेसे यह सरवर बन गया

है, जिसमें मैं निवास कर रहा हूँ॥ Gita Press, Vana Parva-Markandeya-Samasya Parva-10, 11 Sloka)

The stone inscription of Raj-Mahishi Kolavati Devi (1st century BCE), inscribed in Sanskrit tells that the renovation work of the pond that was dug by the great king Indradyumna, (नृपेन्द्रद्युम्ने नबखोदितं पुरा सरस्तदाख्यां शीतलं सुपुण्यदं आश्वारियागेन पुर मण्डलं श्री अश्वमेधेन्द्रबलस्य धार्मिकः सतीर्थ सोपान निर्मितः कृतासु सामतगणेः समाहितः स्वरूप कोलावती राजभाबिनी सुशासनधीन समर्थ वृत्तिभिः। Source: Story of Lord Sri Jagannatha in Srimandira at Sri Purusottam Kshetra by Trilochana Dash published by Saudamini Dash, 504, Saheed Nagar, Bhubaneswar in July 2008) on stairs of Indradyumna pond at Puri, Odisha and Nila-Parvata Purva upakhyaana of Bana Parva in Sarala Mahābhārata synchronising with the traditional legendary story as mentioned in Purushottama Mahatmya khanda of Skanda Purana about installation of Stone Idol of Sauri (Sabari) Narayana by king Indradyumna in place of disappeared Nila Madhab [The Unburnt heart of Madhab -> husband (Dhaba) of Laxmi (Maa); Nila -> The unburnt heart of Devaki Putra Vasudeva Krishna worshipped as Madhab] at Dhavalagiri, The white mountain, by Jaraa Sabara and his the descendants confirms king Indradyumna's Somavamshi (Kuru) entity of Rig-vedic Era.

In 193 Sloka, 2nd Chapter of Adi Parva, Mahabharata described Indradyumna Upakhyaana, it identifies him as the builder of Indradyumna Lake, the home of Apukara Tortoise, a contemporary of king Indradyumna. It narrates story of king Indradyumna with Sage Markandeya, Pravarakarna Owl, Nadijangha Crane and Akupara tortoise. Upon diminishing his own-virtues at Brahma-Loka based on the value of virtues earned during life of a person at earth, king Indradyumna fell from the heaven. He asked sage Markandeya to recognise him. Markandeya could not recognise him. They went to Pravarakarna owl. But he also could not recognise him. From there, they went to Nadijangha Crane. He also could not recognise him. As his advice, they went to Indradyumana pond to meet Akupara Tortoise. The age-old tortoise upon asked recognised him as king Indradyumna. the tortoise reflected for a moment. And his eyes were filled with tears and his heart was much moved and he trembled all over and was nearly deprived of his senses. And he said with folded hands, "Oh Prabhu! How can't I remember him?" Thus, he narrated it in Vana Parva 199th chapter from Markandeya-Samasya Parva of Mahabharata. After recognised by Akupara tortoise, a chariot came from heaven and took king Indradyumna again to Brahma-Loka.

Although the story of Apukara tortoise was narrated during the lifespan of Sage Markandeya and Mahābhārata also indirectly indicates King Indradyumna as contemporary of Akupara tortoise, it seems, Sage Markandeya was senior contemporary to king Indradyumna as the normal age of a tortoise is between 100 to 150 years now-a-days.

Sarala Mahābhārata after narrating in Nila-Parvata Purva upakhyaana of Bana Parva – 2, page 186 about vanished Nila Madhab Idol under Agar Plant. (ତହଳ ବନିକାରେ ଅଗର ବୃକ୍ଷ ତଳେ, ନାରାୟଣ ଅବୃକ୍ଷ ଗଲେ ଗଗନ ମଣ୍ଡଳେ। चन्दन बनिकाए अगर वृक्ष तले, नारायण अदृश्य गले गगन मण्डले। 173), it narrates in Mushali Parva, page 51 that after disappearance of Nila madhab at once, Sabari Narayana appeared. (ହେତେ ବୋଲି ଦେବ ଚରଣଶେ ହେଲେ ଅଭ୍ୟାସ। ପାଞ୍ଜା ଲୁପ୍ତ

ଧଳଲେ ପ୍ରଭୁ ଦେବରାୟ। ଅଗ୍ର ବୃକ୍ଷ ଆବୋରି ରହିଲେ ଭଗବାନ। ଶବରୀ ନାରାୟଣ ରୂପେ ପୂଜା ଦେ ପାଲଟ।। येते बोलि देब ततक्षणे हेले अन्तर्धाय, पाषाण रूप धइले प्रभु देबराय। अग्र वृक्ष आबोरि रहिले भगवान, शवरी नारायण रूपे पूजा ये पाइण।(18-19)

The narration of Odia Mahabharata that during the visit of king Indradyumna the Nila Madhab Idol already vanished, indicates of the 1st phase of establishing of Sabari Narayana Idol by Rig-Vedic king Indradyumna to be worshipped in place of the unburnt heart of Devaki Putra Vasudeva Krishna which was returned often and often by the returned wave of sea.

It was the Brahma-Daru as narrated in Rigveda. Rishi Śirimbīṭha Bhāradwāja termed Daru (दारु) in 10.155.3 of Rig Veda as non-living substance of a living body, where the presence of the Artisan (The meaning of the Sanskrit word दारु stands for "The creator"), hard to destroy, far away from man's reach, is felt. It was commented by Sāyaṇa as the wooden body of the deity called Puruṣottama (Viṣṇu) in his Rigveda-Bhāṣya. (अदो यद्दारु प्लवते सिन्धोः पारे अपूरुषम्। तदा रभस्व दुर्हणो तेन गच्छ परस्तरम्॥).

It was narrated in The Purushottama Māhātmya of Skanda Purana in another way. It writes in 4 to 9 slokas of 18th chapter appearance of a great tree was seen on the shore of the great ocean (महान्वृक्षस्तटभूमा महोदधीः). Its top has sunk deep into the sea waves and the roots continue to float above on the waves. It has the colour of madder throughout and marked with conch and discus in the middle floating near the bathing house. (of the sacrificial site) on the southern seashore near Bilvesvara where the royal was made.

By mentioning the situation of Bilvesvara as the protector of Sanka Kshetra, placed at its 1st outer orbit and Svayambhu Lokanatha at its 7th outer orbit with Ardhashosini Temple and Kapalamochana as its day and night custodian, by the scholars of today it seems very later updating of Skanda Purana as It narrates that Maa Vimala, Nilakantheshwara, Kapalamochana and Ardhaśini were the protector in the spiritual circumference of Sankha Kshetra along with Devi Vimala, Nilakantheshwara, Kapalamochana and Ardhaśini as the protector of Sankha-Kshetra. In 13th Sloka of 4th Chapter in Puruṣottamajagannāthamāhātmya of Vaiṣṇavakhaṇḍa. The MadalaPanji chronology tells that the temple of Maa Vimala was built in 1506-1481 BCE, Nilakantheshwara in 1325-1303 BCE, and Ardhaśini in 1243 – 1213 BCE. Kapalamochana temple was built by Ananga Keshari (270-276 CE). The 11th Sloka in 4th Chapter of Vaishnava-Khanda, Skanda Purana describes it along with Maa Vimala, Nilakantheshwara and Ardhashosini as the Moksha-Dharaka (The path for liberation) of Sanka-Kshetra. It tells that Vaishnava-Khanda was inserted in later days. The definition of Sankha-Kshetra has changed from time to time. It has not included Kapoteshwara Temple is situated on the bank of Bhargavi built during Dhuma Keshari (90-116 CE) which is placed now at the top of Sankhakshetra as described by Dr. Gangotri Devi, while narrating Sankhakshetra in June-July 2019 of Utkala Prasanga, (a bi-monthly Odia magazine published by Odisha Govt).

However, the narration in line 59-62 of Mushali Parva of Sarala Mahābhārata (page 71) clarifies the virtual meaning of Daru while narrating the last rites of Devaki Putra Vasudeva

Krishna, which was done by Jara Sabara along with his friend Phalguni Arjuna, (ଜାରା ଶବର ଅଗ୍ରକାଠ ଦେଉଆଏ ଚିରି, ପକାଇ କାଳକ ତାହା ତାଳେକ ଭଜ କରି. ରାତ୍ର ଦିବସେକ ଆଉ ନ ପୋଡିଲା ପିଣ୍ଡ, ଆକାଶରୁ ବାଣୀ ଯେ ଶୁଭିଳା ପରତଃ. ଏ ପିଣ୍ଡ ବହନ ହୋ ନ କର ପାଲଗୁନି, ସମୋଦ୍ରକୁ ମେଲିଦିଅ ଶୁଭିଳାକ ବାଣୀ. ଅଗ୍ନି ନିବାଇ ତହୁଁ କାନ୍ଧରେ ବହିନେଲି, ବାରାନ୍ଧୁ ଜଳରେ ନେଇ ପକାଇଲି।-ଜାରା ଶବର ଅଗ୍ରକାଠ ଦେଉଆଏ ଚିରି, ପକାଇ ଜାଲଇ ତାହା ତାଳେକ ଉଚ୍ଚ କରି। ରାତ୍ର ଦିବସେକ ଆଉ ନ ପୋଡିଲା ପିଣ୍ଡ, ଆକାଶରୁ ବାଣୀ ଯେ ଶୁଭିଳା ପରତଃ. ଏ ପିଣ୍ଡ ବହନ ହୋ ନ କର ପାଲଗୁନି, ସମୋଦ୍ରକୁ ମେଲିଦିଅ ଶୁଭିଳାକ ବାଣୀ. ଅଗ୍ନି ନିବାଇ ତହୁଁ କାନ୍ଧରେ ବହିନେଲି, ବାରାନ୍ଧୁ ଜଳରେ ନେଇ ପକାଇଲି।-ଜାରା ଶବର ଅଗ୍ରକାଠ ଦେଉଆଏ ଚିରି, ପକାଇ ଜାଲଇ ତାହା ତାଳେକ ଉଚ୍ଚ କରି। ରାତ୍ର ଦିବସେକ ଆଉ ନ ପୋଡିଲା ପିଣ୍ଡ, ଆକାଶରୁ ବାଣୀ ଯେ ଶୁଭିଳା ପରତଃ. ଏ ପିଣ୍ଡ ବହନ ହୋ ନ କର ପାଲଗୁନି, ସମୋଦ୍ରକୁ ମେଲିଦିଅ ଶୁଭିଳାକ ବାଣୀ। ଅଗ୍ନିକୁ ନିବାଇ ତହୁଁ କାନ୍ଧରେ ବହି ନେଲି, ବାରାନ୍ଧୁ ଜଳରେ ନେଇ ପକାଇଲି।) establishes Indradyumna, the King of Śākalya-dvīpa and founder of Shri Mandira as a Somavamshi descendant of Phalguni Arjuna of Rigvedic era, the friend of Devaki-Putra Vasudeva Krishna in addition to 122-127 lines of chapter Nila-Parvata Purva upakhyaṇa of Bana Parva – 2 which describes that all the body was made to ashes while pouring Agaru-woods on his pyre except the heart portion. They tried hard to be burnt it but failed. Hence, after throwing the unburnt heart into the sea, Phalguni Arjuna left for Hastinapur. In spite of throwing away the unburnt heart into sea it was returned to shore repeatedly in its soli state. Hence, Jara Sabara took it to their dwell place and began to worship it for 65 years as Nila Madhab by considering the incident as God's desire before it was traced by Vāsukra Vasukarṇa.

ଅଗ୍ନିରୁ କାଢି ଅର୍ଜୁନ ପକାଇବ ସିନ୍ଧୁ ଜଳେ, ସେ ପିଣ୍ଡ ଲାଗିବ ଆସି ନୀଳ ସୁନ୍ଦର ଶୟଳେ।
ସେ କିରାତକୁ ପ୍ରସନ୍ନ ହୋଇବେ ଦେବରାଜା, ଜାରା ଶବର କରିବ ସେ ପିଣ୍ଡକଇ ପୂଜା।
ସେ ଜାରା ଶବରକୁ ନାରାୟଣ ଦେବେକ ଆଦେଶ, ତାହାକଇ ଆତ୍ମନ୍ତ ଥିବାର ନ କରିବୁ ପ୍ରକାଶ।
ତୁ ଯେବେ ଜାଣନ୍ତା କରିବୁ ଶବର, ସ୍ବର୍ଗ ସହିତେ ତୋର ହେବେ ଅପହାର।
ଲଳିତା ନାମେ ଶବରୁଣୀ ତାର ଘରଣୀ, ଦୁଇଜଣହୁଁ ଆନ କେହି ତାହା ନ ଜାଣି।
ଗୋପ୍ୟାନ କରି ସେ ଯମନିକ ବନମାର୍ଗେ, ପଞ୍ଚଷଠୀ ବରଷ ସେ ପୂଜିଲା କଲିଯୁଗେ।

(ଅଗ୍ନିରୁ କାଢି ଅର୍ଜୁନ ପକାଇବ ସିନ୍ଧୁ ଜଳେ। ସେ ପିଣ୍ଡ ଲାଗିବ ଆସି ନୀଳ ସୁନ୍ଦର ଶୟଳେ। ସେ କିରାତକୁ ପ୍ରସନ୍ନ ହୋଇବେ ଦେବରାଜା, ଜାରା ଶବର କରିବ ସେ ପିଣ୍ଡକଇ ପୂଜା। ସେ ଜାରା ଶବରକୁ ନାରାୟଣ ଦେବେକ ଆଦେଶ, ତାହାକଇ ଆତ୍ମନ୍ତ ଥିବାର ନ କରିବୁ ପ୍ରକାଶ। ତୁ ଯେବେ ଜାଣନ୍ତା କରିବୁ ଶବର, ସ୍ବର୍ଗ ସହିତେ ତୋର ହେବେ ଅପହାର। ଲଳିତା ନାମେ ଶବରୁଣୀ ତାର ଘରଣୀ, ଦୁଇଜଣହୁଁ ଆନ କେହି ତାହା ନ ଜାଣି। ଗୋପ୍ୟାନ କରି ସେ ଯମନିକ ବନମାର୍ଗେ, ପଞ୍ଚଷଠୀ ବରଷ ସେ ପୂଜିଲା କଲିଯୁଗେ।)

While writing in page 67, based on the genealogical chronology of early Vedic rishis and kings, under the heading “The probable dates of Rigvedic rishis”, Sri Arya has identified time of Vāsukra Vasukarṇa, the writer of R. V 10/65-66 Suktas as 11000 BCE. Sarala Mahābhārata describes that Basukara brahmin had witnessed the worship process of descendants of Jara Sabara for a long 65 years. By this, it identifies the time of worshipping of unburnt heart of Devaki Putra Vasudeva Krishna as Nila Madhab as started by Jara Sabara family in 11065 BCE, indicating his death and samba's penance around that time. The time of Rishika Ghoshā Kakśivati, the writer of R. V 10/39-40 Suktas praising Ashwini Brother duo, as 11050 BCE. Seems, she expressed her gratitude like his father after her recovery. From the 7th Sloka of 117 Sukta of 1st Mandala of Rigveda written by her father Rishi Kakśivān Dairghatamasa Auśija expressing his gratitude to Aswini Brother Duo for her treatment should be between 11065 BCE, between the death of Devaki Putra Vasudeva Krishna and expressing her gratitude in 11050 BCE, as her treatment might have started after cure of Samba after 11065 BCE. Considering the period of penance as treatment period she might have come to Chandrabhāgā in 11062 BCE. Hence, the time as identified by Sri Arya for Vāsukra Vasukarṇa was the time of writing of his Suktas, contemporary of king Indradyumna and Akupara tortoise.

Indradyumna lineage

Referring to The Rishi Vasiṣṭha Maitrāvaruṇi's Parjanya Sūkta (Rigveda-7.103), Sri Arya in page 23 of his book writes that the New Year used to commence on summer solstice in the proto-Vedic and early Vedic eras indicating unambiguously the commencement of rainy season and the summer solstice marked the beginning of Samvatsara, or New Year, synonym of the Sanskrit word “Varṣa” (used for a Solar year) is derived from the word “Varṣā” (rainy season). Keeping in view of all the above facts, and commencement of the new year during Vedic days were from Magha Shukla Pratipada in Dhanishta nakṣatra according to Astronomical scientists as per Paitamaha Siddhanta of 28 Nakṣatra (s) and 7 Rashi (s), most probably, the Sabari (Sauri) Narayan Vighraha was installed during a public dedication ceremony on Jyestha Purnima of 11000 BCE, i. e., on 1-3-11000 BCE in Jyestha Nakshatra. Today also Sri Mandira celebrates this day every year continuing its age-old practices as Snana Purnima ritual of Chaturddha-Murty.

Traditionally, Gajapati was a title to have assumed by the king who is the 1st Servitor to Mahaprabhu Jagannath of Odra/ Utkal/ Kalinga. It represents the person who protects the inherited ancient Cultural rituals, originated since beginning of Vighraha Puja Paddhatti at Shri Mandira by king Indradyumna during last years of 11000 BCE. Subsequently Gaja became the synonyms of an elephant after his rebirth as an elephant as narrated in Bhagavata Purana, representing as an elephant prays Mahaprabhu, The Pati (Palaka), to rescue from the from the crocodile who holds his legs inside the lotus pond, i. e., complexity of Worldly life. Hence, the kings, who involves in the regular rituals of Mahaprabhu, traditionally are Gajapati (s), the rescuer of Gaja, the Jagannathiya Sanskriti, as inheritance of king Indradyumna, irrespective of its recorded or unrecorded, encloses with the kings who involve in the rituals of Mahaprabhu. There is no recorded inheritor of king Indradyumna. Unable to find suitable hereditary legacy of king Indradyumna, stories were created in Puranas, scriptures, out of folktale, legends by later scholars with high philosophy glorifying the concerned kings.

However, Bhagavata Purana narrates Gajoddharana or Gajendra Moksha through rescuing story of the king of Elephants from the attack of Crocodile inside a lotus-pond in 8th Skanda 2nd and 3rd chapters. Srimandira celebrates this ritual in Magha Purnima.

Although at the outset, it seems that this Upakhyaṇa have been created due to being unable to find suitable hereditary legacy in Vedic literatures and Puranas for the inheritance of king Indradyumna, but it was created for his inherited deeds, which had rescued the (Gaja) elephant from the furious attack of the crocodile inside the lotus pond by Shri Vishnu. Moksha represents no rebirth of a person. The modern DNA science represents the characteristic features of a person, which reflects either during his lifetime or in the lifetime of his hereditary, which tells that the Gajoddharana or Gajendra Moksha attire of Mahaprabhu represents rescuing of those who did positive works for others in his lifetime through the process of a series of Sanskar since forming of the body in the womb of mother till its disposal inside the earth or burning it as per Hindu Sastra and indirectly telling of cessation of next

generation after Indradyumna Bhāllāveya, the seeker of truth, i. e., the Sanātana, who is mentioned in Chāndogya Upanishad (प्राचीनशाल औपमन्यवः सत्ययज्ञः पौलुषिरिन्द्रद्युम्नो भाल्लवेयो जनः शार्कराक्ष्यो बुडिल आश्वतराश्विस्ते हैते महाशाला महाश्रौत्रियाः समेत्य मीमांसां चक्रुः को न आत्मा किं ब्रह्मेति ॥ Upamanyu's son, Prācīnaśāla; Puluṣa's son, Satyayajña; Bhāllavi's son, Indradyumna; Śarkarākṣa's son, Jana; and Āśvatarāśva's son, Buḍila-these eminent householders, who were Vedic scholars, once met to decide the issue: Who is our Self? And what is Brahman? Chāndogya Upanishad, 5.11.1; English Translation by Swami Lokeshvara Nanda) and Satapatha-brahmana (Now at the house of Aruṇa Aupaveśi, these came once together, Satyayajña Paulushi, Mahāśāla Jābāla, Buḍila Āśvatarāśvi, Indradyumna Bhāllāveya, and Janaśārkarākṣya. They took counsel together regarding (Agni) Vaiśvānara but did not agree as to Vaiśvānara-Satapatha-brahmana 10.6.1; by Julius Eggeling Both the source: Wisdom Library) seems to be son of Ballavi, and the daughter of king Indradyumna, whose time is identified by Shri Arya as 10910 BCE, after him, his family went into oblivion, thus seizing the rebirth process of DNA.

The DNA cessation theory is narrated in ancient Odia poem "Deula Tola" of poet Krushna Dash by glorifying the good deeds of king Indradyumna narrates seeking of boon by him from Brahma as "Please give me boon for my noninheritance because of possibility of arrogancy in the part of my inheritors due to my glory." (ତୁମ୍ଭେ ଯେବେ ବର ଦେବ ମାଗୁଅଛି ମୁହିଁ, ମୋହର ବଂଶରେ କେହି ନ ଥିବେ ଗୋସାଇଁ। ପୁତ୍ର ନାତି ବୋଲିବେ ଯେ ଦେଉଳ ଆମର, ଆମର ବୋଲନ୍ତେ ଧର୍ମ ଯିବ ଯେ ମୋହର।। ତୁମ୍ଭେ ଯେବେ ବର ଦେବ ମାଗୁଅଛି ମୁହିଁ, ମୋହର ବଂଶରେ କେହି ନ ଥିବେ ଗୋସାଇଁ। ପୁତ୍ର ନାତି ବୋଲିବେ ଯେ ଦେଉଳ ଆମର, ଆମର ବୋଲନ୍ତେ ଧର୍ମ ଯିବ ଯେ ମୋହର।। Deula Tola)

The tradition of offering light to the forefathers by the heirs in individual family is being celebrated on Kartika Amavasya. During Margashira Krushna Chaturdashi, Sri Mandira celebrates this ritual as Deba Deepavali Day to those Somavamshi kings who had no heirs. On this day one of the sevayata on behalf of Sri Mandir perform this annual ritualistic offering of the light (Deepdaan) to the great king Indradyumna, for his good deeds for the society, being call as Punyavan, on behalf of his non-existed inheritors. The beginning of Vighraha Puja Paddhati at Shri Mandira by king Indradyumna during last years of 11000 BCE and his rebirth as Gajendra, the king of Elephants as per puranic narrations leads to believe that the Gajapati title, assumed by the king of Odra/ Utkal/ Kalinga, who involves in the regular rituals of Mahaprabhu, traditionally irrespective of their dynasty, whether they are Somavamshi or not, represent as Shri Vishnu, the rescuer of Gaja during rebirth of king Indradyumna i. e., his inheritor who upholds the Jagannathiya Sanskriti.

Keywords: Śākadvīpa & Śākalya-dvīpa, Somavamshi dynasty, Madhupur-Puri history, Nila Madhab worship, Indradyumna lineage,