CHAPTER- IV

THE MAHĀPURUŚĪYĀ SATRAS OF SOUTH KAMRUP:
ITS ORIGIN, STRUCTURE AND DESIGN:
CHAMARIYĀ SATRA IN PRECISE:

A. Mahāpuruśīyā Satras:

There are as many as 48 Mahāpuruśīyā Satras in South Kamrup, still in flourishing condition. Though most of the Satras belong to Nikā Sarīhati yet they have lost the characteristics of the own Sarīhati in some point of view. However, each and every Mahāpuruśīyā Satra of South Kamrup is based on their respective characteristic features. Each and every Satras have their own identities along with their legendary stories and existed according to the significant events of the particular place.

1. Mālacā Satra

Mālacā Satra is the first Satra that established in Dakśin Kūl. The heritage of this Satra is great. Mālacā Satra is situated in the present Mālacā village under Nagarberā circle of Kamrup district at a distance of 5 km. west of Nagarberā town. The Satra is named Mālacā or Mālanchā according to the name of the village. This Satra was established by Śrī-Śrī Bar-Viṣṇu Ātā, the favourite
disciple of Mahāpuruṣa Mādhavadeva in 1402 Śaka (1580 A.D.). (The story of establishment of the Mālacā Satra have already discussed in detail in the Chapter-III). In view of severe river erosion, the Mālacā Satra was shifted to a new place named Kāthami.

After many years, a righteous person name Nareśwar Dās, the inhabitant of the same village Mālacā found out the old Bheti (foundation) of the Mālacā Satra and re-established the Satra by bringing the earthen lamp from the Barpetā Satra. It is known that Nareśwar Dās was living in a hermitage in a nearby hill for many years. Coming from the hermitage here vitalized the Mālacā Satra. A devotee, named Haren Kalita preserved the earthen lamp of the Satra after the death of Nareśwar Dās. An old woman of Rabha community looked after the Satra with him. The lamp was maintained by Śrī Ananta Pāthak and Late Suren Dās after Haren Kalita’s death. During this time a devotee, named Late Bhārat Chandra Dās of Śrīmāntapur nearby Barpetā came to Mālacā Satra. Mālacā Satra has been developed much in his labour and endeavour. At present the Aksaya-Banti and the Nitya-Banti (daily-earthen lamp) has been maintaining by

2. ibid, pp. 8-9
Sri Santi Ram Medhi and Sri Binod Kalita (Mahanta). Malaca Satra has been performing the Satra customs and rituals regularly. The *Padasila* (foot print) of Mahapuuṣa Mādhavadeva is still been existed at Malaca Satra.

2. Chamariyā Satra

The heritage of the Chamariyā Satra and its contributions to Assamese culture is unlimited. Its historical importance is also more in the history of Assam. The Chamariyā Satra is one of the important Satra amongst the Mahāpuruṣiyā Satras of Assam and assumed as the prime centre of the Mahāpuruṣīyā Dharma of Daksīṇ Kūl. Following the advice of Mahāpuruṣa Mādhavadeva, his most favourite disciple Śrī-Śrī Bar-Viṣṇu Ātā established this Satra in 1410 Śaka (1588 A.D.).

In the *Kathā Guru Carit*, it has been narrated that at the time of return of Mādhavadeva from Mālacā to Sundaridiyā, the Guru anchored the boat near a place called Gobindapur. Nārāyaṇ Dās Thākur Ātā landed from the boat and had a vision of a *Banti* (burning lamp) on the top of a large tree.3 Then Thākur Ātā requested Mādhavadeva to describe the historical significance


But according to *Guru Carit Kathā* edited by Dr. M. Neog, it was seen by Rām Caruṇ Thākur, the nephew of Mādhavadeva, p. 207.
of the place. The Guru described that there was a *Bat Gach* (Bannyan tree) at the time of *Mahāpralaya* (great disaster). That *Bat Gach* grew here in the name of *Chām-gach* (a kind of tree). From that time the place was known as Chamarīyā after the name of *Chām* tree. He told the story that Śrī-Kṛṣṇa came and halted here at the time of slaying of Naraka. Garuḍa, Satyabhāma and Śrī-Kṛṣṇa all three took rest here. Śrī-Kṛṣṇa had blown here His *Pāñcajanya Śāṅkha* (a kind of conch). As far as the sound of that conch had echoed, the area came to know as Chamarīyā. Formerly it was known as Gobindapur. This would become the second heaven and the same would be built by Bar-Viṣṇu Ātā. After that Mādhavadeva again returned to Mālaca and informed about the new place to Viṣṇu Ātā and Mādhavadeva advised him to build the Satra at Chamarīyā. He stayed at Kāthami (near Chamarīyā) and then went to Sundaridiya. Due to river erosion the Mālaca Satra was shifted to Kāthami and after that the Kāthami Satra was shifted to Chamarīyā in 1588 A.D. At present the Chamarīyā Satra is the main centre of the Vaiṣṇavite cult of South Kamrup. Chamarīyā Satra has fourteen branches. Four are main branches and ten are

5. Choudhury, G. N.: *Śrī Śrī Thākura Ātār Carit Kathā*, p. 84.
sub-branches. The main branches are - (i) Dāmālcoch Satra, (2) Dīghal Kuchi Satra, (3) Kaimārī Satra, and (4) Mālibārī. The sub-branches are - (i) Haripur Satra, (2) Dārī Satra, (3) Śyāmrāi Satra, (4) Trilocan Satra, (5) Khuṭabārī Satra, (6) Śichāpīth Caturbhuṭ Satra, (7) Śrī Śrī Gajamuktā Viṣṇu Satra, (8) Śrī Śrī Caturbhuṭ Kāhibāmā Satra, (9) Bārkhal Satra and (10) Nāreṅgā Satra. It will be identified with all the branches in detail in the next pages.

Structure and design of the Chamariyā Satra:

The Chamariyā Satra is located within a campus of eleven (11) bighās of land. The whole area of the Satra campus is surrounded by a pucca wall which is locally called Garh. The structure and design of the Chamariyā Satra are as follows:

(i) Bāṭcarā and Toraṇa: The main entrance to the Chamariyā Satra is on the eastern boundary of the compound. Any one proceeding to enter the Chamariyā Satra compound from eastern and western direction will notice two (2) Toraṇas (gates) and two (2) Bāṭco’rās (gate-way shades). These are known as Mul Toraṇa (main gate in the west) and Pacu Toraṇa (western gate). Other than the two entrance, there is one more entrance from southern side. In the Satra compound none is allowed to come by any kind of conveyance and shoes, perhaps this is done to
respects and to avoid dirty. On both sides of the eastern Torana, the painted sculptural figures of Jaya and Vijaya, the two door keepers of Vaikuṇṭha (heaven), have nicely placed. On the top of the Torana the cemented clay made painting of the Nṛśimha Yātra, the episode of Bhakta Prahlād have been installed. The scenery of the Torana can easily attract all sorts of visitors.

(ii) The Kīrtanghar (Prayer Hall) : In the middle of the Satra campus the great Kīrtanghar is located. It is the centre of main activities of the Satra. The main Kīrtanghar is 150 ft. in length and 60 ft. in breadth. It has only two big doors, one is in the western side and the other is in the northern side. The Kīrtanghara is designed ornamental iron cornices and sufficient space on three sides of the building with the Varandah which also extended all three sides. The congregated sound of prayers from the Kīrtanghar could be heard from outside with the help of the open space where no obstacle remained. There can see through the open spaces what is doing inside. The Kīrtanghar has three open Varandahs, the southern one being used by the Āi Sakal (women devotees) to perform their prayers.

(iii) Guru Āsana and Āsanas :

Certain objects can be seen inside the Kīrtanghar which have three Āsanās (seats) or Simhāsanās (seats with lion motifs).
Among the three Āsanas, the middle one is the main Āsana preserved for the Guru Mādhavadeva, identified as Supreme being. That is why it is called as Guru Āsana, dedicated in the name of great Guru. There are high decorated platforms on which the holy scriptures are placed. The three Āsanas of Chamarīyā Satra are placed on a common pedestal. The main Guru Āsana is dedicated in the name of Mādhavadeva with a copy of Bhāgavata-gītā slightly raised from the other Āsanas. The left side Āsana contains the image of Caturbhuj (Śrīkṛṣṇa). The third Āsana which is placed at the right of the main Āsana, is used for other various purposes like Doulotsava, Janmāṣṭomī etc. which is taken out occasionally from the Kīrtanghar. These Āsanas have two main features, one is representing the God another is representing the Guru. The Āsanas are covered with long cloths which hang down low to the ground to cover the Āsana fully.

Daily Prasaṅgas (prayers in the form of recitation from the sacred books by a single individual or in a chorus form) are offered in front of these Āsanas. In front of the Āsanas (on the right hand side) sitting arrangements of Satrāḍhikara is made. The seats of the other Bhakats are also arranged according to their position in the Satra hierarchy. The space just behind the
Asana is used for arranging and preparing the Prasāda at the time of various festivals. In the northern wall near the Asana the big Dabā (Drum, weight 40 k.g.) is placed which is used to indicate with it sound the hour of various religious performances. The beating of the Dabā also used to indicate the unnatural happenings in various times like danger of any type and also to arrange the immediate public meetings etc.

In the southern portion of the Guru Asana, there are 47 old manuscripts of Sānci-pāt * (Sānci leaf) and Tula-pāt (leaf made of cotton) which are preserved in the wooden box covered with glass.

There is another arrangement in front of the Guru Āsana where seven Bar-Śarāis (big mounted trays with stand used for keeping festive vegetable of offerings) are placed and in front of each Śarāi one Banti (earthen lamp) is kept to burn always. This arrangement is locally known as Śarāi Āsana (seat for tray). There are two Bar-gachās (big oil lamp with stand) installed on both front sides of the Śarāis or Thagis. It is seen that all the Bantis of the Bar-gachās have generally been lighted on the days of important ceremonies of the Satra.

Regarding the installation of Caturbhuj Vigraha or Kaliyā

* Sānci Pāt: Bark of aquillaria agolloc used to write.
Thākur * (idol of Lord Kṛṣṇa) various opinions are found, but it is believed that the Caturbhuj Vigraha was not installed in this Satra during the days of Bar-Viṣṇu Ātā. This Vigraha may be a later addition, which was installed during the time of Ahom Swargadew Lakshmi Singha-(1762 to 1780 A.D.).

(iv) Bhājghar (Maṇikūṭ or Sanctum):

The sanctum of the Chamarīyā Satra, specially in this cultural zone is popularly known as Bhājghar where all the precious things and jewels (Maṇi) of the entire establishment of the Satra are kept and preserved. The literal meaning of jewel in Assamese is Maṇi and the Kūṭ means cottage. So it is called Maṇikūṭ or sanctum of Jewels. But in the Chamarīyā Satra the Maṇikūṭ is named Bhājghar, the house is with drooping ends. The edges of the roofs of Bhājghar of this region bend towards the ground. The Bājghar is 60 ft. in breadth and 40 ft. in length. The Bhājghar of this Satra is divided into two parts, the southern and northern parts. The southern portion is used to instal the Guru-Āsana which was made of wood by Mahāpuruṣa Mādhavadeva with his own hands. In front of this Guru-Āsana the Akaṣaya-Banti (eternal lamp) is kept burning. The northern portion of the Bhājghar has two rooms. One room is made for well to preserve

* Kaliyā Thākur: The black skinned God.
mustard oil which is always filled up with oil. There is a popular belief that the oil-well has been inter-linked with the *Pātal* (under earth) through which oil is oozing out always. Another room is used to store various utensils for the purpose of worship. In the same room precious jewels are kept and preserved which is not open for visitors. Only a *Bharāli* (store keeper) is put in charge of it.

The *Bhājghar* has two entrances. One is on the eastern side and the visitors ask to bow down from the door steps (facing to the western side) to pay homage to the *Guru Āsana* and the *Aḵṣaya-Banti* inside the room. Another door connects with the main prayer hall (*Kīrtanghar*).

(v) The *Math*:

On the northern side of the eastern end of the *Kīrtanghar*, a conical structure with concrete brick wall is situated, which is called *Math*.

According to the Copper Plate Inscription of Chamariyā Satra the *Math* was built by the Ahom Swargadew Lakshmi Singha in 1693 Šaka (1771 A.D.). The Swargadew also granted 800 bighās of land for the purpose to run the Satra without any difficulty along with the inscription which gives us all information in detail. (Description has been given in the Chapter-VI.)
(vi) Guru-Grha and Pakā-Kām:

The adjoining small pucca house attached with the door of the Math is known as Guru-Grha. In this Guru-Grha mustard oil lamp is lighted every morning and evening and Prasāngas are performed by a celibate devotee regularly. Generally it is kept under lock and key except the time of Prasānga. The visitors and devotees offer coins inside the Guru-Grha to show their gratitude to Guru. The wide courtyard lying in front of the Math and Guru-Grha is called Pakā-Kām or Mathar Cotāl. In fact the Math and the Cotāl of the Chamarīyā Satra and its structural design have special features which is different from the other Satras of Assam. The Math and Mathar Cotāl is an unique addition to Chamarīyā Satra. There is a 4 ft. high stone pillar in the middle of the Pakā-Kām. This Pakā-Kām is used as a place of religious tribunal to discuss on matters of Satriya discipline and moral behaviours. It is believed that none can tell a lie in front of the Guru-Grha.

(vii) Kevaliya Hāti:

It is one kind of houses where the celibate devotees dwell. The Kevaliya Hāti is built on the extreme northern boundary of the Satra. The Bahās (houses) of the Bhakats are also included in the Hātīs of Kevaliyās. There are only two celibates in the
Satra campus, against a good number of celibates in earliest time. At present there are Bar Baha, and Thular Bahā are found. There was Mālibāri Ātoir Bahā also in earliest time. But it has already damaged. The present number of celibates in and around the Satra campus indicates the sharp decline of the status of celibacy in the Satra. Perhaps, the influence of education and the changed way of living of society had adversely affected the tradition of offering a boy to the Satra for being a celibate.

There are two big tanks in the Satra campus. One is on the northern side of the Kevaliyā Hāṭī and the other is on the north­east corner of the Kevaliyā Hāṭī.

(viii) Doul Maṇḍapa and Doulghar:

The Doul Maṇḍapa is situated on the west-northern corner of the Satra campus. The Doul Maṇḍapa is a doom shapped concrete structure. The Maṇḍapa is 30 ft. high. It has seven stairs from the ground and four doors. There is a Dolghar also which is adjoining with the southern door of the Doul Maṇḍapa. There is no wall at the Dolghar and it is 60 ft. in length and 20 ft. in breadth. During the time of Doulotsava (holy festival) there instals a Āsana in the Doul Maṇḍapa. In the evening of the first day of the Doulotsava the Āsana is installed in the Doul Maṇḍapa. That day is first day specially auspicious which is
locally known as *Gandh*. The *Doul Āsana* has been installed inside the *Doulghar* after observing the preliminary rites of the Satra. The *Doulghar* is specially used for the *Doulotsava* which will be discussed in detail in connection with the festivals of the Satra.

(ix) Thalighar or Šabhā Ghar:

This is a big and flat wall-less house located towards the south-west corner of the *Kīrtanghar*. The Thalighar is 80 ft. in length and 40 ft. in breadth. It is used in various festivals for offering the religious rites and *Nām-Prasaṅga*.

(x) Atithi Šālā (Guest house):

To the north-east corner of the *Kīrtanghar*, the *Atithi Šālā* is situated where visitors to Satra are accommodated. Nearest to the guest house there is a primary school. To the south-west corner of the *Kīrtanghar* there is another *Atithi Šālā* which is named Achyutālaya in the memory of former *Satrādhikār* Achyutkanta Adhikary.

(xi) Khaṭ-Khaṭi:

In the eastern side of the Satra campus there is a large size *Khaṭ-Khaṭi* (stairs of stone). The river Marā-Kalai is flowing in front of the *Khaṭ-Khaṭi*. Near about 500 people can sit together on this *Khaṭ-Khaṭi*. There is an old *Bakul Gach* (the *Bakula*
tree) in the middle of the *Khaṭ-Khaṭi*. It is said that this *Bakul Gach* is as old as the Satra.

3. Dāmālcoch Satra

Dāmālcoch Satra is situated in the northern side of N.H. 37 and it is 30 km. away from Boko town. This Satra was founded by Jīvan Ātoi. Jīvan Ātoi was the grandson of Bar-Viṣṇu Ātā. The local people of Dāmālcoch extended much help and cooperation in building up the Satra. This Satra follows the tradition of Chamarīyā Satra. The local people tell some stories about its origin.

Dāmālcoch Satra is now in a dilapidated condition. The main *Kirtanghar* of Dāmālcoch Satra in east-west direction. It is 55 ft. in length and 20 ft. in breadth. The *Guru Āsana* is kept in the *Kīrtanaghar* while the *Vigraha*, the image of *Caturbhuj* is kept inside the *Manikut*. The *Manikut* is constructed towards the eastern side attached with the *Kīrtanghar* in north-south direction. The *Guru Āsana* was donated by Śrī Bhagavān Bharālī of Chamarīyā Satra.⁶

4. Dīghalkuchi Satra

Dīghalkuchi Satra is situated in a remote corner of South Kamrup in the village of same name in the Barduār Mouzā of

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⁶ Information obtained from: Śrī Prabin Kalita, Dāmālcoch Satra.
present Palāśbārī circle. This Satra was founded in 1763 A.D. in the month of Falguna by Jadumoṇi Ātoi, the son of Bar-Viśṇu Ātā. It is said that Jadumoṇi Ātoi came to Dighalkuchi along with his 120 numbers of followers and established this Satra. At that time Jadumoṇi Ātoi was the Satrādhikāra of Chamarīyā Satra. The Banti (earthen lamp) was carried by him from Chamarīyā Satra to Dighalkuchi Satra. Dighalkuchi Satra follows all the customs and rules of the Chamarīyā Satra because it is a branch of Chamarīyā Satra.

The main Kirtaghar of Dighalkuchi Satra is 70 ft. in length and 40 ft. in breadth. All the walls of Kirtanghar are decorated with portraits of different deities of Bhāgavata, engraved on wood. These wooden portraits are very old.

The Manikut is situated on the eastern side of Kirtanghar. The wooden image of Caturbhuj Nārāyaṇa, concrete image of Śaṅkaradeva and Mādhavadeva are placed in Manikut. There is also a Pādukā or Kharam (wooden sandal) which is believed to be the Pādukā of Bar-Viśṇu Ātā placed on the seat of Satrādhikāra by Jadumoṇi Ātoi.

There are two main gates to enter to the Satra campus. Two Bātco'ras are attached with the gates of the Satra. One is called

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7. Information obtained from: late Mahatma Pathak, Dighalkuchi Satra.
8. ibid,
Pascimar Bāṭco'rā (western gate) and the other is Dakṣinār Bāṭcarā (southern gate). The whole area of the Satra campus is surrounded by a Garh (Pucca wall) of 3 ft. high. In the Satra campus there are the wooden images of Burhā-Burhi (old man and wife) in front of the main door of the Kīrtanḍhara.

The Doulghar is situated in the north-eastern corner of Kīrtanḍhara. There is a tank near the Kīrtanḍhara.

5. Kaimārī Satra

Kaimārī Satra is situated in the village of Kaimārī at a distance of 2 k.m. from Chhaygaon town in the west. It was established by Kṛṣṇa Ātō. The local people believes that Badulā Ātā requested his nephew Kṛṣṇa Ātō to inquire how the Vaiṣṇavite religious preaching was expounded in Dakṣin Kūl (South Kamrup). Accordingly Kṛṣṇa Ātō came to South Kamrup and he stopped at Chamarīyā Satra for the first time. But in Chamarīyā Kṛṣṇa Ātō confronted by various inconvenient behaviour of some people. Then he left this place and had gone by the river towards upstream and stayed at a village named Kāhikuchi. Kāhikuchi was situated in the downwards of Gobardhan hill on the west of Campak Nagar. There was a Kendugach (a kind of big tree) in the Kāhikuchi village. Kṛṣṇa Ātō confined his boat in that particular Kendugach. At a distance of one furlong from
the Satra on the western side, there is a big old *Kendugach* still stand there. The local people considered it as a holy tree. At Kāhikuchi, Kṛṣṇa Ātoi was introduced with Balorām Ātoi. After few days Kṛṣṇa Ātoi offered an initiation to Balorām Ātoi. From that time both of them engaged to preaching the Vaiṣṇavism in Dakṣīn Kūl. Kṛṣṇa Ātoi founded the Kāhikuchi Satra at Kāhikuchi village and placed Balorām Ātoi in the highest position of *Satrādhikāra* (the head of the Satra). From that time the descendants of Balorām Ātoi became *Satrādhikāra* of Kāhikuchi Satra in the process of hereditary system.9

When Kṛṣṇa Ātoi was camped at Kāhikuchi village, numourous *Kāwoi* fish (a kind of fish) were found in the nearby canal. The devotees had catched the *Kāwoi* fish and they took their meal with the *Kāwoi* fish. From that time the name of the village became famous as *Kāwoimārī* or *Kaimārī* and the Satra of Kāhikuchi village also changed its name from Kāhikuchi to Kaimārī Satra.

There is a legend that when Kṛṣṇa Ātoi was reciting the *Kṛṣṇa Līlā* (the deeds or sports of Lord Kṛṣṇa) on the top of *Gobardhan Parbat* (hill) Lord Kṛṣṇa appeared himself with his cows and friends. On a big stone of the *Gobardhan parbat*, the

symbol of Go-Pada (foot step of cow), Aoirāvata-pada (foot step of big elephant), Hastir-pada (foot step of elephant), stone image of Kalināga (a kind of snake) etc. are remaining today. It is said that Kṛṣṇa Ātoi established all the deeds and sports of Lord Kṛṣṇa with his spiritual power, which was done by Lord Kṛṣṇa at Gakula.

It is also said that the Bhajana Dharma (fit to be worshipped) was introduced for the first time at Kaimārī Satra by Kṛṣṇa Ātoi.10

The Kirtanghar of Kaimārī Satra is 60 ft. in length and 30 ft. in breadth. In the Satra campus there is a Manikut attached with the Kirtanghar. There is a Bar-Bahā and a Bharālghara on the western side of the Kirtanghar. On the Guru Āsana of the Kirtanghar the Caturbhuj Vigraha is installed and holy Bhāgavata is preserved. The Caturbhuj Vigraha is made by wood. The Vigraha was donated by Late Gobinda Adhikary of Śikārhāṭi Satra. It was curved out by Gobinda Adhikary himself.11

6. Mālibārī Satra

Mālibārī Satra is situated in Mālibārī village, 25 k.m. north-west from Boko town. Bāsudev Mālibāriya Ātoi carried the

10. Jagṛti (Magazine) - April’91, p. 66.
11. Informer - Satya Mahanta, a devotee, Kaimārī Satra.
Bandi (earthen lamp) from Chamariyā Satra and founded the Malibārī Satra during the year 1700-1720 A.D. There is a good description in the Guru Carit Kathā edited by Dr. M. Neog regarding the foundation of this Satra. When Mahāpuruṣa Mādhavadeva was travelling by boat from Mālacā to Sundaridiyā, attention of Mādhavadeva was drawn on a tree looking like a Mālā (Garland) and he concentrated his mind on it for some time. After that the place was converted to Malibārī and Malibārī Satra came into existed. It is a branch of Chamariyā Satra.

The condition of Malibārī Satra is not good. It still retain the Kīrtanghar in east-west direction. Maṇikūṭ is attached with Kīrtanghar in eastern side. Guru Āsana is preserved in the Maṇikūṭ.

7. Haripur Satra

Haripur Satra is situated in the Haripur village 6 k.m. north-west from Boko. Haripur Satra was established by Haricaran Ātoi, the son of Bar-Viṣṇu Ātā, in 1541 Śaka (1619 A.D.). By the name of Haricaran the Satra is known as Haripur Satra. The Bandi of this Satra carried from Chamariyā Satra. In the earliest time Haripur Satra was managed by the king of Luki Rājya.13

13. Source : Dhani Kalita, President, Managing Committee, Haripur Satra.
The Kīrtanghar of Haripur Satra is 35 ft. in length and 20 ft. in breadth in east-west direction along with the Maṇikuṭ. The Satra compound is surrounded by a brick wall of 3 ft. high. In Satra compound there is a well and a Hāṭī-grha (residential house of devotees). But the Hāṭī-grha is useless at present. The Guru Āsana of this Satra is placed in Maṇikuṭ. The famous book Ratnāvalī of Sāncipāt, Bhāgavata, Rāmāyana, Bhakti Pradīp, Kīrtan-ghoṣā and Nām-ghoṣā are preserved in the Guru Āsana. A 10 ft. high image of Caturbhuj made of wood is also preserved in the Guru Āsana.

8. Dāri Satra

Dāri Satra is situated in the village Dāri, at a distance of 6 k.m. north of Boko. There is a local story about the establishment of this Satra. Balorām Ātoi, the founder Satradhikāra of Kaimārī Satra, once stopped at the same village on the way to Chamarīyā Satra. He (Balorām Ātoi) shaved his beard (Dāri) sitting on a stone in that locality. Since then this village came to know as Dāri (beard).14 In course of time a Satra was founded by the villagers. The Banti of this Satra carried from Chamarīyā Satra.

At present this Satra is in a dilapidated condition. The economic condition of this Satra is trifling paltry. The Kīrtanghar

14. Source: Late Bhogeswar Kalita, a devotee.
is very small. But this Satra still retain the Manikut and the Guru Āsana. In the Satra campus there is a small Bil (like a small tank).

9. Śrī Śrī Śyāmrāi Satra

Śrī Śrī Śyāmrāi Satra is situated in the village Raipārā 3 k.m. north of Boko. It is also a branch of Chamarīyā Satra. The meaning of the Śyāmrāi is referred to Lord Kṛṣṇa. This Satra was established by Jivan Ātoi, the then Satradhikāra of Chamarīyā Satra and grandson of Bar-Viṣṇu Ātā, in 1624 Śaka (1702 A.D.).\textsuperscript{15} Initially it was in a different area, called Medhipārā. Due to flood it was shifted to a different area in the same village. Due to the problems of communication, the Satra was shifted to present village. The earthen lamp of this Satra was brought from the Chamarīyā Satra.

The prayer hall of Śyāmrāi Satra is 55 ft. in length and 24 ft. in breadth in east-west direction attached with Manikut. The Śyāmrāi Vigraha (wooden image of Lord Kṛṣṇa) preserved on the Guru Āsana.

10. Tṛlocan Satra

Tṛlocan Satra is situated in the village Tṛlocan, 10 km. north

\textsuperscript{15} Satra Subās, Souvenir, Dakṣīṇ-Paścim Kamrup Jilā Satra Mahāsabhā, 1st Raipārā Conference, p. 11.
from Boko. This Satra was established in a village named Kāśya afterwards known as Kāśya Satra on the bank of the Brahmaputra, 12 km. from present Trilocan village. Because of a great earthquake the Kāśya village was completely destroyed in 1897. After that the people migrated to a new place and established a new village in the name of Trlocan (another name of God Mahādeva). They also founded a new Satra as the same pattern as Kāśya Satra in the name of Śrī Śrī Māurīyā Gosāi Nāmghar in the year 1911. Because of the migration, the people lost their Guru and guardians, but they established the Satra and named it as Māurīyā (who does not have guardian).

The Nāmghar of this Satra is a small Assam type house in east-west direction with Manikut where Guru Āsana is preserved. There is a Dabā (Drum) in the Nāmghar. No literary records and other sources are found regarding this Satra.

11. Khutābārī Satra

This Satra is located in the Khutābārī village, 16 km. north from Śiṅrā-Cukuniyā pārā. It is also a branch of Chamarīyā Satra. The Kīrtanghar, Manikut, Guru Āsana, Caturbhuj Vigraha are still retained in this Satra.

12. Śichāpīṭh Caturbhuj Satra

Śichāpīṭh Caturbhuj Satra is situated five (5) km. away in the north-west direction from Boko town. Since this Satra is a branch of Chamarīyā Satra it has been maintaining all the customs and usages of the Chamarīyā Satra. Regarding the establishment of this Satra, Late Pāṅīrām Choudhury, an inhabitant of the same village, had played the prime role. It is known that his original home was at Choudhury Pām under Chamarīyā. He was a very wealthy person. In course of time he used to stay permanently at Śichāpīṭh village. He was a staunch devotee of Vaiṣṇava cult. But he faced various problems in his religious practices on his going to Chamarīyā Satra regularly. Hence, by discussing with the devotees, Pāṅīrām Choudhury established Śichāpīṭh Satra by bringing the earthen lamp from Chamarīyā Satra, according to the advice of Kṛṣṇakānta Adhikāry, the then Satrādhikāra of the Chamarīyā Satra.

13. Śrī Śrī Gajamuktā Viṣṇu Satra

This Satra is situated in the village Bhuṭārgāri 10 km. away in the south from Boko town. According to the written documents of this Satra a person named Dīpar Koch obtained an idol of Viṣṇu made of ivory and a Kīrtanghar as a gift from a people
of Gāro community in 1730 A.D.17 Hereafter Dipar Koch with the help of the villagers rebuilding the Kīrtanghar in an another place, placed the ivory made Viṣṇu-idol by Nām-prasaṅga. The Satra is known as Śrī Śrī Gajamuktā Viṣṇu Satra because of the placing of ivory made Viṣṇu-idol. Since then Nām-Prasaṅga is performed. Saying goes that as the evil-omen occurs frequently in the house of the Garo people he migrated to an another place by handing over the Viṣṇu idol and Kīrtanghar to Dipar Koch. Afterwards the villagers of Bhuṭārgāṛī established the Satra herein by bringing earthen lamp from the Chamarīyā Satra in 1890 A.D.18 Late Umākānta Adhikāry, the then Dekā-Adhikāra of Chamarīyā Satra was chosen as Satrādhikāra of this Satra. Since then his descendants have been holding the position of the Satrādhikāra of this Satra till today. Śrī Śrī Gajamuktā Viṣṇu Satra has been observing all the customs and rituals of Chamarīyā Satra. The Foundation Day of the Satra is observed splendidly by the villagers. The Satra has been running by the donations and Praṇāmi of the villagers.

According to the written documents of the Satra the Viṣṇu-

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idol, the main sacred article of the Satra and the Kirtanghar were obtained from a people of Garo community. From this it can easily be assumed that the influence of Gāro Gobinda Ātā, the favourite disciple of Śaṅkaradeva, was directly on that area. Because, the residence of Gāro Gobinda Ātā was at Lārubāmā in the near by village. In addition to this, Gāro Gobinda Ātā spread the Eksarana Dharma of Śaṅkaradeva and it can be assumed that it influenced over that area. Hence, we can see that the Garo people under whose possession the aforesaid Viṣṇu-idol and the Kirtanghar were existed, either a descendant of Gāro Gobinda Ātā or a distinguished devotee of some Satra of that area established in that period.

14. Śrī Śrī Caturbhuj Kāhibāmā Satra

This Satra is situated under the Bangaon Mouzā of Kamrup district. According to the name of this village the Satra is named as Śrī Śrī Caturbhuj Kāhibāmā Satra. Since the area is covered with Kāhiban (a kind of Grass, Saccharum Spontaneum) the village is named as Kāhibāmā. According to the Satra villagers a Nāṃghar was established at Kāhibāmā bringing an idol of Caturbhuj from Khāmār, a near by village, on the basis of supernatural knowledge of Cayā and Kali, the inhabitants of Kāhibāmā village. In course of time, taking this place as a centre,
the Satra villagers founded a Satra bringing the earthen lamp from the Chamariyā Satra. Since then the Nām-Kīrtana, Bhāonā etc. have been preforming in this Satra. Hereafter, according to the request of the villagers of Kālibāmā, Rupnāth Satrīyā, the then Satrādhikāra of Chamariyā Satra coming to Kāhibāmā initiated the villagers. From that time the villagers of Kāhibāmā were led by the Satra culture. The villagers joined in the Satra Mahāsabhā held at Chamariyā Satra in 2001. Since then Śrī Devakānta Adhikāry, the Dekā Adhikāra of Chamariyā Satra has been initiating many of the villagers by giving the advice of Satra customs. Thus the Nāmghar of Kāhibāma holding the title Śrī Śrī Caturbhuj Kāhibāmā Satra has been attached with the Satra culture.

15. Barkhāl Satra

Barkhāl Satra is located at Bangaon Mouzā under Kamrup district. The Satra is named as Barkhāl Satra according to the name of the village. It is situated 11 k.m. south away from Boko. Barkhāl Satra is a branch of Chamariyā Satra.

16. Nāreṅgā Satra

Nāreṅgā Satra is situated at Nāreṅgā village under Boko circle. This Satra is located 6 km. north away from Boko. Nāreṅgā Satra was extended from the Chamariyā Satra.
17. Bhālukghāṭā Satra

Bhālukghāṭā Satra is situated in the village Bhālukghāṭā at a distance of 5 km. from Boko in the north. It was established in 1897 A.D. by Late Bhārat Candra Adhikary. At first the villagirs of Bhālukghāṭā were the inhabitants of Chamarīyā Satra. But differencing in opinion 12 families in the leadership of Bhārat Candra Adhikary migrated to Bhālukghāṭā from Chamarīyā. He brought the fiery flames to Bhālukghāṭā Satra from Barpeta Satra.

Regarding the name of the village there is a very interesting story. Once Balorām Ātoi, the founder of Kaimārī Satra left for pilgrimage towards west from Kaimārī Satra with some of his prominent disciples. They came across some unnaturally exquisite scenes on the road. In a forest they saw that a tiger and a bear were fighting themselves. In that fight the bear was defeated by the tiger. The disciples asked their Guru about this unnatural scene. In reply the Guru told them that in near future a Satra will be established there which existed afterwards. According to the popular belief the name of the place is originated from the bear, which is called in Assamese as Bhāluk. Its etymology is explained like this: Bhālukghāṭā = Bhāluk + Ghāṭā. Ghāṭā means defeat and Bhāluk means bear. Thus the name of the place is originated
The various houses of the Satra are constructed over a plot of 6 (six) bighās of land. The whole boundary of the Satra campus is surrounding by a brick wall which is locally called Garh. The Kīrtanghar or the main prayer hall is 86 ft. in length and 37 ft. in breadth. It is situated in east-west direction. The Bhājghar or Manikut is situated on the eastern side along with the Kīrtanghar. In the Satra campus there is a small Doul-Maṇḍapa and there are two Assam type houses, both are called as Hāṭī (a house of devotees).

There is a few important holy articles in this Satra. The Guru Āsana is preserved in the Kīrtanghar. This is made of cement plastering. Holy book Bhagavata written in Śāncipāt (Śānci leaf) has been preserved on the Guru Āsana. Guru Āsana is decorated with coloured engravements and covered with clothes. In the Manikut, the image of Chaturbhuj Nārāyaṇa is kept and occurred daily worship and prayers. This Caturbhuj image of Nārāyaṇa is as old as the Satra. There is also an image of Kṛṣṇa. It is kept in the Kīrtanghar. The image of Kṛṣṇa is made of brass. In the Manikut the Aksaya Banti (eternal lamp)

19. Data furnished by Padma Kanta Adhikary, Satradhikara, Bhalukghāṭā Satra.
has been kept burning. It is believed that the *Aksaya Banti* has been burning since the day of establishment of the Satra.

18. Kharāpārā Satra

Kharāpārā Satra is situated in the village Āmraṅgā of Chayanī Mouzā. It is located just northern side of Barihāṭ in Palāśbārī circle. It is considered as a branch of Kaimārī Satra. The founder of the Kharāpārā Satra was Balorām Ātoi, the founder *Satrādhikāra* of Kāimārī Satra. It is said that Kharāpārā Satra was contemporary of Kaimārī Satra.

The campus of the Kharāpārā Satra is surrounded by a brick wall. There is only one bighā of land in the Satra compound. The Kharāpārā Satra has still retained the *Kirtanghar*, the *Manikūṭ*, *Sabhā-Grha*, *Bāṭco’rā*, *Doulghar*, *Bhakatar Bahā* (two in numbers, i.e. *Pubar Bahā* and *Uttarar Bahā*). There is a tank in the Kharāpārā Satra. Five numbers of book written on Sānci Bark and the *Guru Āsana* preserved in the *Manikūṭ*.

19. Āuniāṭī Satra (A)

Āuniāṭī Satra is situated in a village called Āuniāṭī, 4 km. north from Boko. The revenue village is Kāṭhpārā in No. 2 Boko Mouzā. The land of this Satra was donated by the *Satrādhikāra* of Āuniāṭī Satra of Māzulī and the *Banti* was carried
from Āuniāṭi Satra of Māzuli. Therefore, the Satra is known by the same name of Āuniāṭi to consider as a branch of main Āuniāṭi Satra. It is difficult to say who was the founder of this Satra. No written records is found about this Satra. In the early period it followed the rules of *Brahma Saṁhata*, but now it adopts *Mahāpurusīya* customs.

The economic condition of the Āuniāṭi Satra is not good. The Satra possesses only $2\frac{1}{2}$ bighās of land including the compound. The main *Kirtanghar* is a hall type structure in east-west direction without any wall. It is 60 ft. in length and 40 ft. in breadth. *Maṇikūṭ* is situated in the eastern side attached with the *Kirtanghar*. There is a *Thāpanā* (a sacred altar) in the *Kirtanghar* where holy book *Bhāgavata* is installed.

20. Śrī Śrī Caturbhuj Bar Herāmda Satra

Śrī Śrī Caturbhuj Bar Herāmda Satra is situated in the village Bar Herāmda in Dakṣīṇ Rāṇī Mouzā. Its revenue village is Ātibāmā of Palāśbārī circle. Bar Herāmda Satra is situated near about 8 km. south of Mirza town.

By the advice of Mahāpuruṣa Mādhavadeva, Paḍhīyā Mādhav Ātā established the Bar Herāmda Satra (detail description is given in Chapter-III). Paḍhīyā Mādhav Ātā breathed his last

20. Source : Late Bhogeswar Kalita, Āuniāṭi Satra.
at this Satra. This Satra is on the bank of river Kasī Gāṅgā. From the Bar Herāmda to the end of the western part of the river is known as Kasī-Gāṅgā. The other part of the river till the end which is linking with river Kalahi (Kulśī) is known as Tilasā. This is the point of saṅgam of the river Jagaliyā, Bāthā and Kasī-Gāṅgā. At present it is known as Trkona. It is said that the Jagaliyā and Bāthā river was formed from the liquor of Baśīṣṭha Muni. The foot steps of Śrī Kṛṣṇa and Mādhava are still there at Bar Herāmda Satra.

It is said that Jaṭāyu-Pakṣī (a kind of big bird, Vahana or career of Viṣṇu) was burnt in this village. When Jaṭāyu was in diely stage the bird called Lord Rām as hey-Rām, hey-Rām. From the word hey-Rām the place is known as Herāmda. The Satra is located in that village and so known as Herāmda Satra. Mahāpuruṣa Mādhavadeva advised his disciples to observe Doulotsava at that particular place where the Jaṭāyu was burnt. Later on this Satra came to know as Bar Herāmda.

The place where Mādhavadeva had landed for the first time and got down from his boat at Herāmda is called Gurughāṭ. There is a big Bakul tree on the bank of the river Kasī-Gāṅgā

where Paḍḥiyā Mādhav Āṭā was cremated. It is said that this Bakul tree has remaining till today since the establishment of this Satra.

There are five branches of Bar Herāmda Satra. The name of the branches are —

(1) Nabari Satra, (2) Āmarmur Satra, (3) Niralpur Satra, (4) Vikrampur Satra and (5) Tātipārā Satra.

Structure of the Barn Herāmda Satra:

The plinth area of the main Kirtanghar is 100 ft. in length and 60 ft. in breadth in east-west direction. Bhājghar is situated in the eastern side attached with the Kirtanghar. In the northern side of the Kirtanghar, there is a small Assam type house called Bahā for the devotees to stay. In the north-west direction Bharālgār (store house) is located. Doul Manḍapa is situated 100 ft. south-east from the Kirtanghar. On both sides of the Bahā, there is a tank called Puṣpabhadrā Sarobar. It is said that the flower fell down from the Khopā (knot of hair-tied) of Rukmiṇī in this place. Therefore the tank is known as Puṣpabhadrā Sarobar.

The gate-way of the entrance to the boundaries of the Satra is called Bāṭcarā or Bāṭghar i.e. the main gate. At a little distance towards the west side of the Bāṭcarā a Maṭh (conical structure
with concrete brick wall) is situated.

The area of land within the four boundaries of the Bar Herāmda Satra measured only 6 bighās.

In the Bar Herāmda Satra the following important articles are preserved -

1. The wooden image of Chaturbhuj Nārāyaṇa, is made of Mango tree on which Mādhavadeva had reclined.
2. The main Guru Āsana is preserved in the Kīrtanghar. It has 9 (nine) steps. The holy book Daśam Skandha Bhāgavata written in the bark of Śānci tree is placed on the Guru Āsana.
3. An Aksaya Banti, i.e. eternal lamp has been kept in front of the Guru-Āsana.
4. There are two pairs of Padaśilās, the foot prints on stone are preserved in the Math.

There are few legendary stories about this Padaśilā. According to these stories the Padaśilā are belonged to Mahāpuruṣa Mādhavadeva and Lord Kṛṣṇa or Viṣṇu. Generally it is not opened for all times. But during the time of Māgh-Bihu it does open for all the visitors for three days. The Padaśilā are worshipped by the followers with much reverence.
21. Śrī Śrī Caturbhuj Saru Herāmda Satra

Śrī Śrī Caturbhuj Saru Herāmda Satra is in Āmraṅgā area of Chayanī Mouzā. It is one k.m. away from Bar Herāmda Satra.
This Satra is situated 7 km. south of Mirza town, on the bank of the river Kāśī-Gaṅgā. When Mādhavadeva was at Bar Herāmda, to avoid the crowd he came to this place and settled for few days at Taṅgā (one kind of grass) forest in the peaceful atmosphere and there he taught Paḍhältāyā Mādhav Ātā about the religion and culture. After some time Daksīṇ Kūliyā Kṛṣṇa Ātoi found the place as sacred and he lighted the earthen lamp on that spot. Saru Herāmda is known as Sukhar Thāi (peaceful place) Saru Herāmda.

Structure of the Saru Herāmda Satra:

The whole Satra campus is surrounded by a Garh of 4 ft. high. There is a Bātco'rā to enter into the boundary of the Satra. The present Kīrtanghar is a modern construction, but old structure was made of thatched with traditional style of a house. The Guru Āsana is kept in the Kīrtanghar, while the Caturbhuj Vigraha is kept inside the Maṇikūṭ.

After a little distance towards the north of the Bātco'rā there is a library called Saru Herāmda Puberun Puthibharāl. The

22. Data furnished by Janardan Adhikary, Satradhikara, Saru Herāmda Satra.
registration number of this library is 1774/87-88. It is a new addition which did not have any connection with Satra in early period.

The Bharālghar (store house) is located in the west of the Kirtanghar. There is a Bahā in the northern side which is called Uttar Bahā. There is also another Bāṭcarā to enter the Uttar Bahā. There are 3 bighās of land within the Satra compound.

There are a few religious books written in barks of Sāñci tree preserved on the Guru Āsana. The Satra still retains the Aksaya Banti (eternal lamp) and the Fourteen Prasaṅgas.

22. Urput Satra

Urput Satra is situated at Urput village of Chayānī Mouzā. It is 2 \( \frac{1}{2} \) km. away from Bar Herāmda Satra and 6 km. south of Mirza town, on the bank of the river Jgaliyā. It is stated that four old disciples invited Mādhavadeva to this place. Mādhavadeva came with Caturbhuj Thākur, but when he saw some unsacred articles like liquor containers floating in the river, Mādhavadeva did not go that way but sent Caturbhuj Thākur. Caturbhuj Thākur lighted the earthen lamp and started religious discourses at that place.\(^{23}\) The villagers brought lots of articles

\(^{23}\) Data provided by Late Hareswar Mahanta, the then Satradhikāra of Urput Satra.
for Caturbhuj Thākur which was an unending process as Mādhnāvadeva kept the name of the place Urput, meaning unending process of articles. The foot steps (Padaśilā) of Mādhnāvadeva is still here.

There are five branches of the Urput Satra. These are (1) Garābārī Satra, (2) Kallāpārā Satra, (3) Khuṭāpārā Satra, (4) Kumeriyā Satra and (5) Kāndupur Satra.

The Urput Satra still retains Bāṭghar, the Kīrtanghar, Manikūṭ, Doulghar, and the small houses to keep the Padacinha (foot print) of Mādhnāvadeva. There is also a tank in the Satra campus.

The various houses of the Satra are constructed over a plot of one and a half bighās of land. The main prayer hall (Kīrtanghar) is 61 ft. in length and 34 ft. in breadth. Manikūṭ is attached with the Kīrtanghar in eastern side. The Doulghar is located in the north-west corner and the house of Padacinha (foot prints) is situated in the northern side. In this locality this Padacinha is popularly known as Mahāpuruṣa Mādhnāvadeva’s Padacinha.

There is a Lākhuṭi (a piece of cane stick) kept in the Monikūṭ of the Satra. It is said that this Lākhuṭi was used by Rām Nārāyaṇ Ātā, the Satrādhikāra of the Urput Satra.

* Data provided by Late Hareswar Mahanta, the then Satrādhikāra of Urput Satra.
There is a manuscript of *Kīrtan-Ghoṣā* written on *Sānci* leaves and it is preserved with care at the Satra. It was found in 1719, 23 *Fāgun*, according to Assamese calendar. There are also some holy books of modern printing like as *Rāmcaraṇa Thākur Carit, Bhakti Ratnākara, Bhakti Ratnāvali, Gītā Daśama, Ekādaśa and Dvādaśa Skandha* of *Bhāgavata*.

23. Śrī Śrī Caturbhuj Bar Phulaguri Satra

Śrī Śrī Caturbhuj Bar Phulaguri Satra is situated at village Kuruwā of Bholāgaon Mouzā in Palāśbārī circle. There is a good description in the *Padhīyā Mādhav Āṭār Carit*, edited by Dr. M. Neog about the name of this Satra. When Mādhavadeva stayed at Harāmda, Śrīrām Āṭā collected big beautiful flowers from this place and gave to Mādhavadea. Since then the name of this place became known as Bar Phulgurī (place of big flowers). Another name of this place is Barjhār. Mādhavadeva told that flowers from Rukmiṇī’s braided hair fell here. In course of time Caturbhuj Thākur found out this place and lighted the earthen lamp and established the Bar Phulguri Satra about 1563 Śaka (1641 A.D.). After that Caturbhuj Thākur handed over the position of *Burhā Bhakat* (chief devotee) of Bar Phulguri

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25. Informer-Nabin Ch. Dās, Former President, Managing Committee, Bar Phulaguri Satra.
Satra to Kānu Burhā Thākur of Nalanā, the grandson of Mathurā Dās Burhā Ātā. There is a Bāṭco’rā on the roadside of the Palāśbārī-Rājāpārā road with two images of Gāyana and Bāyana. It indicates the religious environment of the village.

Structure and design of the Bar Phulagurī Satra:

The various houses of the Satra are constructed over a plot of one and a half kathās of land. The area of Satra campus is surrounded by a brick wall of 4 ft. high. The main entrance of the Satra is in the southern boundary of the campus.

The style of the present Kīrtanghar is a modern construction. The work of the modern construction is completed in 1959-60 A.D. When the old traditional Kīrtanghar, Manikūt and other structures of the Satra became very weak and in dilapidated condition, the Satra managing committee newly constructed it.26 The modern technique is applied with the traditional one, and kept intact in old style.

The gate-way to enter the boundary of the Satra is called Bāṭco’rā. In the Bāṭco’rā there is lion motifs sculptured on the both sides. Bāṭco’rā is situated on the western side of the Kīrtanghar which is the main entrance to the Kīrtanghar.

26. Informer-Nabin Ch. Dās, Former President, Managing Committee, Bar Phulagurī Satra.
The Bar Phulaguri Satra retained the *Doulmanḍapa*, the *Maṇikūṭ*, the *Atithiśāla* (guest house), the *Bhakatar Bahā* (house of devotees to stay), the public store house and the open air field.

The main prayer hall (*Kirtanghar*) is 70 ft. in length and 25 ft. in breadth and the plinth is 4 ft. in height. All the walls of the *Kirtanghar* are decorated with the portraits of different deities engraved on cement wall.

There are 16 big windows and 3 big doors in the southern, western and the eastern side of the *Kirtanghar*. Perpendicular to the *Kirtanghar*, the *Maṇikūṭ* is constructed towards the eastern side.

The surrounding walls of the *Kirtanghar* are fitted with ornamental iron cornices with sufficient spaces in the three sides of the building with the extension of the Varandah. The outer side of the *Maṇikūṭ* and the three walls of the *Kirtanghar* are decorated with images on cement plaster in various colour and these are fitted on the walls. The images and the figures are carved and depicted the stories mostly from the Epics and the *Kirtan-Ghośā*. Besides serving the decorative purpose, they impart moral lessons to the visitors.
Figures on the northern wall depict the stories of Rām. Figures on the southern wall represent the stories of Lord Kṛṣṇa and the figures of the front side wall of the Kīrtanghar represent the stories of Daśavatāra (Ten incarnations of God). Figures of the wall of Maṇikūṭ are depicted the stories from the Gītā, Śrī-Madbhāgavata and the Mahābhārata. In all these pieces of adornments the notable thing is the choice of colour. In addition to this the main door (8 ft. broad) of the Kīrtanghar in the western side is decorated with the figures of 12 Vaiṣṇavas, northern door is decorated with the figures of Jaya-Vijaya, child Kṛṣṇa and Hari-Hara and the frame of the southern door is decorated with the figure of Śrī Kṛṣṇa along with five Pāndavas. All other images and figures of the doors are carved on wood.

The Kīrtanghar has three wide (10 ft. breadth) open Vārāndah.

In the Kīrtanghar there is a Simhāsana locally known as Gajāsana in the Satra, because the Āsana is placed on the shoulder of four elephants in their pose. The Caturbhuj Mādhava Mūrti i.e. image of Caturbhuj is preserved on the Gajāsana.

The attractive Guru Āsana is preserved in the Kīrtanghara. Holy book Śrī Madbhāgavata Daśam Skanda written on Sāñci barks has been preserved on Guru Āsana. There is an image of
Garuda on the right hand side of the Guru Āsana and the image of Hanumāna on the left hand side of the Guru Āsana. Both the images are 4 ft. high and are made of cement plastering.

In front of the Guru Āsana there are two Guru-Bantis, two Bargachās, ten Pāligachās and a Bhāgavata Śarāi are placed.

There are ten old manuscripts i.e. Śrī Madbhāgavata, Kīrtanghoṣā, Nām-ghoṣā, Nām Mālikā, Anādi Pātan, Bhakti Ratnāvalī, Bānśāvalī, Janmarahasya, Bargīta, Ādijāmāl etc. in the Satra Maṇikūṭ. All these are written on Sānci leaves.

In the Maṇikūṭ of Bar Phulaguri Satra there is another Āsana where holy book Bhāgavata is preserved. There are also three metal images of different deities i.e. Bhagavān Kṛṣṇa, Nīraṇjana, Viṣṇu are placed in the Maṇikūṭ. These images are used at the time of Doulotsava and Suṇwari Utsava.

Bhakat Hāṭī (residential house of the devotees) Kevaliyā Hāṭī (residential house of the calibate devotees), Pucca wall, tank and public store house are situated towards the eastern side of the Kīrtanghar. Doul Maṇḍapa is situated on the northern side. The Atithiśālā (guest house) and the tank is situated on the western side of the Kīrtanghar.
24. Saru Phulaguri Satra

Saru Phulaguri Satra is situated at Barpratimā village of Bholāgaon Mouzā. This Satra is near about one km. away from Bar Phulguri Satra. This is also on the bank of the river Kāshi-Gaṅgā. By the advice of Mahāpuruṣa Mādhavadeva Śrīrām Ātā went to this place in search of flowers and he collected lots of tiny flowers for prayer. Then Mādhavadeva told a story about the tiny beautiful flowers. He said that long time back when Rukmiṇī came to this place the tiny beautiful flowers dropped from her braided hair. Mādhavadeva proposed that this place would be special to build a Satra in near future. Afterwards Caturbhuj Thākur lighted the Banti and preached the religious discourses the religious matters from this place and became a Satra with the name of Saru Phulaguri.

The Saru Phulguri Satra stands on an open wide air field. This Satra retained the Kirtanghar, Manikūṭ and Guru Āsana. The Kirtanghar is only a small Assam type house. The economic condition of this Satra is very poor.

25. Śikārhaṭī Satra

Śikārhaṭī Satra is situated one mile away from Bar Herāmda Satra, on the bank of the river Kāshi-Gaṅgā, in the village Śikārhaṭī.

27. Neog, Dr. M. (ed.): Padhiya Mādhav Ātā Carit, p. 23.
of Bholāgaon Mouza in present Palāśbāri circle.

When Heremeswar, the king of Herāmda (king of Rāṇī) requested to give religious discourses at the feet of Mādhavadeva he refused to give Śaraṇa (initiation), and went away to the down stream and stopped at this place (Śikārhāṭī) to take rest. When Rāmācaraṇ Thākur, his nephew and companion went out for some personal work he saw the beautiful scenery of this place and told about it to Guru who was his maternal uncle. Then Guru told that in future there will be a significant Satra. Later on Nahāṭī Ātoi brought earthen lamp (Banti) from Barpeta Satra and lighted at this place and established the Satra. Some people think that Mahāpuruṣa Mādhavadeva confessed that in future a Satra will be established here. That is why it is called Śikārhāṭī.²⁸

There are some good stories regarding the name of this Satra. The earliest name of this village was Na-bari. Because there lived only 9 (nine) families at that time. Na-bari means Na = nine, bari = family. When Mādhavadeva came back from Bar Herāmda, he stayed for a few days along with his nephew at a place on the northern side of the village Nabari (present Śikārhāṭī). The local people called this place as Sāko Śuri. This place is

²⁸ Neog, Dr. M. (ed.) : Paḍhīyā Māḍhāv Ātār Carit, p. 22.
preserved as a sacred spot which is considered by the devotees a most important spot of Satra to visit as a sacred place. It is also said that the foundation of the plinth of the Kirtanghar was made by the soil where Madhavadeva used to stay. The people carried the soil from that particular place by the Sikā (a loop or string bag made of rope for carrying loads). That is why the people called it as Sikārhat. Ḥati means row of residential houses attached to a religious institution. Other sources said that the devotees covered one Sikā of land for the construction of the Kirtanghar. One Sikā land = 2 Bighās of land. From that time the village came to know as Sikārhatī.

After the completion of Kirtanghar some devotees went to Barpeta and informed Mahāpuruṣa Madhavadeva. Then Madhavadeva sent a devotee from Nahāti of Barpeta to Sikārhatī. Nahāti Ātoi carried the Banti (earthen lamp) from Barpeta Satra and established the Sikārhatī Satra. From that time Nahāti Ātoi came to know as Sikārhatī Ātoi.

The Ahom Swargadew Siva Singha (1714-1744 A.D.) granted 1448 Bighās and 5 Lesās of land for the maintenance of the Satra issuing copper plate. But the copper plate is disappeared.

29. Informer: Lalit Ch. Kalita, Rtd. Teacher,
30. ibid.
In Sept. 1946 A.D. a general meeting was held under the presidency of Late Abala Kanta Goswami to manage the administration of Satra. This was the first general meeting in this village. In this meeting a management committee was formed headed by Late Bhārat Ch. Kalita as a president and Late Tarun Ch. (Das) Deka as a secretary. The name of this committee was Šikārhāṭī Unnati Sādhini Samiti.31

In April 1969 the Assam Government have acquired the entire landed properties of the Satra. In return of this the Satra has been receiving Rs.11,000.00 (eleven thousand) per year as a grants from the Assam Government till now. At present the Circle Officer of Palāśbārī circle is the permanent President of the Satra Paricālanā Samiti. The present construction of Šikārhāṭī Satra was started from 1973 and completed it in 1983 with the financial grant from the Government of Assam.32

Structure of the Šikārhāṭī Satra:

The main entrance to the Satra is on the western boundary called Baṭcarā. The plinth area of the main Kīrtanghar is 120 ft. in length and 60 ft. in breadth in east-west direction. Maṇḍapūt situated in the eastern side attached with the Kīrtanghar. Doul Maṇḍapa is situated in the north-west side of the Kīrtanghar.

31. ibid.
32. ibid.
There is a small Assam type house called Bahā for the devotees to stay. There is a tank on the northern side of the Kirtanghar.

There are 2 (two) doors and 20 (twenty) windows in the Kirtanghara with decorated traditional pictures.

The area of the land within the four boundaries of the Šikārhāṭī Satra measured only 2 bighās.

In Šikārhāṭī Satra following important articles are preserved:

1. The stone image of Kaliyā Thākur.

2. The main Guru Āsana is kept in the Kirtanghar. It is also called Gaja-Āsana. This Gaja Āsana was made by the Satradhikāra Late Gobinda Chandra Mahanta. The holy book Bhagavata is placed on the Guru Āsana.

3. The Aksaya Banti i.e. eternal lamp has been kept in front of the Guru Āsana.

4. There are also Āṭh Pariyā Banti (eight numbers) surrounding the Guru Āsana are also placed.

26. Āuniāṭi Satra (B)

Āuniāṭi Satra is situated in Birogaon village in Barduwar Mouzā. Āuniāṭi Satra is a branch of Šikārhāṭī Satra. It has been established recently almost 40 years ago. Uday Ātoi, a devotee of Šikārhāṭī Satra founded the Āuniāṭi Satra. Since a branch of Šikārhāṭī Satra this Satra follows all the traditions and customs.
of Śikārhāṭī Satra. This Satra retained the Kirtanghar, Manikūṭ and Guru Āsana.

27. Guwalhāṭī Satra

Guwalhāṭī Satra is situated in the village Guwalhāṭī in Barduwar Mouzā of Palāśbāri circle. Kāṇu Burhā Ātā of Nalanā of Pāṭbāusī founded the Guwalhāṭī Satra. There is a story regarding the foundation of this Satra. When Mahāpuruṣa Mādhavadeva travelling by boat from Mālacā Satra to Sundāridiyā the attention of Mādhavadeva was drawn to some smoke on the sky. When he had informed that there is a village of Guwāla (a class of professional milkman), the Guru said that there would be a Satra in the name of Guwalhāṭī. After that the place was converted to Guwalhāṭī (Guwāl = milkman, Hāṭī = row of residential houses attached to a religious institution) and later on the Guwalhāṭī Satra was established by Burhā Kāṇu Ātā of Nalanā. It is also said that the early name of this place was Rām Nagar. Therefore, a image of god Rām installed in front of the gate of the Satra.33

The Guwalhāṭī Satra retained Bāṭcarā, Kīrtanghar, Bhājghar, Doulghar, Math and a cement plastering house for the Bhakats

33. Dr. Swarswati Kalita, lecturer - Dakshin Kamrup Girls’ College, the informer.
to stay. There are also two tanks.

The Kirtanghar of the Guwulhaṭi Satra stands on east-west direction. The present Kirtanghar is a modern construction. The Vigrahas i.e. images of Caturbhuj, Subhadrā, Balobhadra and Lord Viṣṇu are kept inside the Bhājghar. The Bhājghar is constructed towards the eastern side of the Kirtanghar in north-south direction. There are 2 (two) big images inside the Kirtanghar. One is the image of Garuḍ Pakṣi (a gigantic mythical bird halfman-halfbird, on which Viṣṇu used to ride) and the other was Hanumān (son of god Pavana, and the devotee of Lord Rām).

28. Kāhikuchi Satra

Kāhikuchi Satra is situated in Jogipāra village in Daksin Rāṇī Mouza of Āzārā. This Satra is managed under the guidance of the Satrāḍhikāra of Bar Herānda Satra, the descendant of Paḍhiyā Mādhav Ātā.34 The area of the land within the boundaries of the Kāhikuchi Satra measured only 1 (one) bighā. The holy scripture Bhāgavata, Ratnāvali and Guṇamālā is placed on the Guru Āsana.

29. Behenāpārā Satra

Behenāpārā Satra is situated in Behenāpārā village 8 k.m.

34. Informer : Bangshi Ram Das, a devotee.
south of Mirzā town in Bholāgaon Mouza in Palāśbārī circle. Behenāpārā Satra was founded by Baloram Ātoi, the first Satrādhikāra of Kaimārī Satra. The earthen lamp was carried from Kaimārī Satra. Muhirām Ātoi was the first Satrādhikāra of Behenāpārā Satra. The total land under the possession of the Satra measured 3 bighās and 10 lecās. In Behenāpārā Satra there is a Gajasana. The image of Śalagrāma (a kind of stone) is placed in the Gajasana.

30. Jaji Śrī Śrī Rāmacandra Caturbhuj Kirtanghar

Jaji Satra is situated in Barduwār Mouza of Palāśbārī circle. The name of the founder is unknown. Jaji Satra retained the Bāṭcarā, Kirtanghar, Doulgrha, Sabhāghar, Bharālghar and Guru Āsana. The Guru Āsana has seven stair. The holy book Bhāgavata written in Sānci bark placed on the Guru Āsana. There is a tank in the eastern side of the Kirtanghar.

31. Na-kathā Satra

Na-kathā Satra is situated in the same village in Barduwār Mouza in Palāśbārī circle. It was founded by Narahari Ātoi, a disciple of Mādhavadeva and a devotee of Barpeta Satra. Narahari Ātoi carried the earthen lamp from Barpeta Satra. It is said that this Satra was established near about 300 years ago and it was
a contemporary of Guwālhāṭī Satra.  

The Kīrtanghar of this satra 60 ft. in length and 20 ft. in breadth. The Guru Āsana is placed in the Bhājghar. The Kīrtang-ghoṣā written in Sānci bark is preserved in Guru Āsana. The image of Caturbhuj made of wood is also preserved in Guru Āsana.

32. Bangarā-Tālukdārpārā Caturbhuj Kīrtanghar

This Satra is situated in the village Tālukdārpārā of Baṅgarā 10 km. east of Mirza town. Śrīrām Cakravaṭī Ātoi carried the earthen lamp from Barpeta Satra and established this Satra.  

The plinth area of the main Kīrtanghar is 63 ft. in length and 40 ft. in breadth. This Satra retained a Bāṭco’rā. There is a small Assam type house called Bahā in the northern side of the Kīrtanghar. There is also a tank of 10 lecās of land in the eastern side of the Kīrtanghar. 3 (three) pieces of wooden images of Caturbhuj kept on the Guru Āsana. The holy books Ratnāvalī, Kīrtan-ghoṣā and Nam-ghoṣā are preserved in the Kīrtanghar.

All these are written in Sānci barks. The area of land within the boundary of this Satra is 4 bighās.

Other Mahāpuruṣīṭyā Satras of South Kamrup:

35. Informer: Jogeswar Das, a devotee.
36. Informer: Khagen Barua, a devotee of Na-Kathā Satra.
37. Informer: Ranjit Das, a devotee of this Satra.
Besides the above discussed Satras, there are a few other Mahāpuruṣīyā Satras in South Kamrup. Since the history of establishment, structure and design of these Satras are almost same with the aforesaid Satras, only the names and numbers have been mentioned here instead of giving the detail descriptions. These Mahāpuruṣīyā Satras are -

(Sl. number is continued from the aforesaid Satras).

34. Kaitāsiddhi Satra of Chayanī Mouzā.
35. Kariyākātā Satra in Baṅgarā.
36. Šilpotā Satra in Māzirgaon of Rāmcārāṇī Mouzā.
37. Nalgaon Satra in Barduār Mouzā in Palāśbārī circle.
38. Barihāṭ Rājahuwā Satra at Barihāṭ.
40. 2 No. Kochpārā Satra at Kochpārā in Palāśbārī circle.
41. Nowāpārā Satra in Bar Herāmda.
42. Vikrampur Satra in Dakṣiṇ Rāṇī Mouzā.
43. Palāśbārī Satra in Palāśbārī.
44. Urput Jonākīpārā Satra at Urput.
45. Leṅgtā Satra in Barduār Mouzā.
46. Dhopguri Satra in Palāśbārī circle.
47. Napārā Satra in Palāśbārī circle.
48. Amrābatī Satra in Amrāṅgā in Chayānī Mouzā.

**B. List of the Satras of other Sects of South Kamrup:**

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<th>Sl. No.</th>
<th>Name of the Satra</th>
<th>Location</th>
</tr>
</thead>
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<td>Rājāpukhrī, Chayānī Mouzā</td>
</tr>
<tr>
<td>2.</td>
<td>Khidirpukhrī Satra</td>
<td>Khidirpukhrī, Chayānī Mouzā</td>
</tr>
<tr>
<td>3.</td>
<td>Garaimārī Satra</td>
<td>Garaimārī, Near Gumi</td>
</tr>
<tr>
<td>4.</td>
<td>Thākurpāra Satra</td>
<td>Thākurpāra, Chhaygaon circle</td>
</tr>
<tr>
<td>5.</td>
<td>Nahirā Satra</td>
<td>Nahirā</td>
</tr>
<tr>
<td>6.</td>
<td>Lāduwā Gopāl Satra</td>
<td>Urput</td>
</tr>
<tr>
<td>7.</td>
<td>Rāibari Satra</td>
<td>Rāibari</td>
</tr>
<tr>
<td>8.</td>
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<td>Khatiyāmārī, Chayānī Mouzā</td>
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<td>9.</td>
<td>Āmraṅgā Gopināth Satra</td>
<td>Āmraṅgā, Chayānī Mouzā</td>
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<tr>
<td>10.</td>
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<td>Āmraṅgā, Chayānī Mouzā</td>
</tr>
<tr>
<td>11.</td>
<td>Śrī Śrī Mātipuṭā Phuṭkibārī Satra</td>
<td>Phuṭkibārī</td>
</tr>
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<td>12.</td>
<td>Mātāikhār Satra</td>
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<td>13.</td>
<td>Manpur Satra</td>
<td>Chayānī Mouzā</td>
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<td>14.</td>
<td>Śyāmrāi Satra</td>
<td>Barātali, Palāśbārī circle</td>
</tr>
</tbody>
</table>
15. Hābilā Satra 10 k.m. North of Boko
16. Rāmpur Satra Rāmpur
17. Āmtalā Satra Kukurmārā
18. Medhipārā Satra Āmraṅgā
19. Āuniāṭi Satra Barduār Mouzā
20. Śyāmrāi Satra Barduār Mouzā
21. Śrī Śrī ḷṛṣṇapurī Satra Rāmpur
22. Jatiyā Satra Bāmunpārā, Barduār Mouzā
23. Hāligaon Satra Near Bijoynagar
24. Sarpārā Satra Sarpārā

C. List of disappeared Satras of South Kamrup:

(i) Satras which were established but not alive at present are -

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Name of the Satra</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Guimārā Satra</td>
<td>Guimārā, Dakṣiṇ Saru Barīnsar Mouzā</td>
</tr>
<tr>
<td>2.</td>
<td>Chāpāṭhurī Satra</td>
<td>Chāpāṭhurī, Dakṣiṇ Saru Barīnsar Mouzā</td>
</tr>
<tr>
<td>3.</td>
<td>Maṇiārī Satra</td>
<td>Near Mirzā</td>
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<tr>
<td>4.</td>
<td>Ālibārī Satra</td>
<td>Near Chamarīyā</td>
</tr>
<tr>
<td>5.</td>
<td>Sontoli Satra</td>
<td>Near Chamarīyā</td>
</tr>
</tbody>
</table>
(ii) Some Satras that mentioned in the Guru Carit which have no existance at present. They are:

1. Upabāpu
2. Chaburīyā
3. Āgtolā
4. Kheheniyāpārā
5. Nahāṭī
6. Pukhurīpār
7. Belgurī
8. Kalkhowā
9. Napārā
10. Nabari
11. Marhaṭā
12. Roumārī
13. Kahinā etc.