CHAPTER VI

CHAMARIYĀ SATRA
AND
ITS HISTORICAL IMPORTANCE

The Chamariyā Satra has occupied an important place on the archaeological history of Assam. It has several noteworthy monuments of historical value and also numerous sculptures (stones and terracottas) of the medieval period, scattered all over the Satra campus.

1. The copper plate inscription:

The copper plate of Chamariyā Satra which is inscribed is found to contain a land grant charter (800 bighās of land) along with devotees issued by the Ahom Swargadew Lakshmi Singha in the name of Rāmnāth Satrīyā, the then Satrādhikara of Chamariyā Satra, in the Šaka 1693 (1771 A.D.) in the month of Jaṅṣṭha.

The copper plate inscription measures 22 inches in length and 11.4 inches in breadth. The language of the epigraph is Assamese. But the first line started with in Sanskrit. The
composition is in prose. The execution of the writing is very
good and the letters are almost uniform in size and clear. The
text begins from the left upper hand. The writings cover one
side with a total of 30 lines. Out of these 30 lines, first two lines
and the last two lines altogether four lines are running. Another
26 lines of the middle are sectioned into 11 pillars.

The records begins with the mystic "āñjī symbol, often
translated as Siddham in the name of God, which is followed
by the word Svasti. The first line is in adoration of the goddess
Kāmākhya and in honour of the donor Ahom Swargadev
Lakshmi Singha. The second line is in regards of the description
of the donee and notification to the all land lords i.e. Barua,
Barkayastha, Choudhury, Patowary, Talukdar, Thakuriya and
Gairah etc.

There is a royal seal on the extreme right hand side pillar of
the plate. The seal divided into two halves. The lower part
contains a figure of lion, being the royal insignia of the Ahom
kings, while upper part contains the name and honour of the
donor king in four lines. The names reads -

(1) śrī śrī swarga
(2) nārāyaṇadeva śrī
(3) lakshmi singha nare
(4) śvarānāṁ

The contents of the last two lines, viz. 29 and 30, are:

(29) The Mahājana (i.e. the donee) will be blessing the Swargadew from generation to generation along with the above mentioned devotees. The land made immune from revenue and all kinds of official harassment (i.e. kara, kāṭala, pada, paṅcaka, betha, begār, jalakara, jaksyar, cinālā, dhumuṣi, māresa)

(30) By this charter all the offences (i.e. hāṭa, ghāṭa, danḍa, bandha, dāta, khuta) have been abandoned. No body will go against this charter. Śaka 1693 month Jeṣṭha.

The names of the devotees are in line 26 in the middle of the charter are sectioned into 11 pillars as in the original plate as follows:

(First Pillar)

nirmāī dekā bhakat brāhmaṇ kaliā-1 bagā-1 bisab-1 lakhi-1 sanātan-1 bandhugan-1 jay-1 daloi sarbānanda-1 jivarāṁ-1 bagā-1 niranjan-1 sādhu sarbānanda rajā-1 baṣa-1 haripati-1 harimadh-1 kālḍāś-1 jagat-1 parhā-1 arjun-1 ruparā-1 bengā.

(Second Pillar)

bagā-1 harijay-1 paniā-1 kerā-1 bhagi-1 dayāl-1 kālḍāś-1 kaliā-1 kirtn dāś-1 bagā-1 purnā-1 gathia-1 bihu-1 jagannath-1
(Third Pillar)

raṁrae-1 hoiram-1 jiyu-1 mani-1 hātir udāsin rāmvi joy-1 nārān-
li kamalā-1 sarbānanda-1 kṛishnachara-1 balabhadra-1 rāmdās-
1 lakhana-1 bharat-1 kāiwartā jībañ-1 paravā-1 dhuli ojāh-1
kalābindhā-1 kailān balo-2 bhakat dās-1 kripā kethā-1
sadānanda-2 kherām-1 nirmāi-1 kirtandaś-1 gayoparāhā-2

(Fourth Pillar)

khunu balāi-2 atmārām-1 harikānu-1 dhuni baṇamālī-1 gerhā
gudā-1 harimaj-1 patiā-1 kālī-1 gokul-1 dāhi kā-1 kāluwā-1
kethāl-1 dayārām-1 kāmeswar/koch cidānanda-1 kamalā kharā-
2 bishnurām-1 rāmhari-1 bihilā-1 haripati-1 pharingā-1
rāsballabh-1 dhuli chirām-2 saśāmka baka-2 bhāluk-1

(Fifth Pillar)

kālāparā-1 rāmnāth-1 rāngāpārā-1 tetā-1, gagan-1 niranjan-1
madhu-1 harināth charan-1 kera-1 dānger apā-1 bhakatcharan-
1 parāpam-2 rāmpati-1 narān-1 meṅkariā-1 palī-1

(Sixth Pillar)

bhagi bharaṁga-2 bhedaį-2 nāthobanda-2 charādhan-1 kalita
chirām-1 chiri parbānanda-2 bhāgi maniā-2 sarbānanda-1
ramākānta-1 subhankar-1 kurtnās-1 madhugerha-2 phulpānī-
(Seventh Pillar)

hari manu-2 kailan-1 årekha-1 ânanda-1 jiban-1 harichâyä-2

arjun-1 dhuli-1 haicharan-1 kailân- äditya-1 gerhâ-1 dhuli-1
kâliâ-1 sabhâ-1 charan-1 kirtandas-1 subuli-1 sabarah-1 ekâdas-

ghopâmay-1 kripâmay-1 nârân-1 madhu-1 hari harimay-1

(Eight pillar)

kailân-1 sekâ-1 sabadhâ-1 titâ-1 sanâ-1 râmdhuli-1 satrughan-

l harijay-1 râmgi-1 kâl-1 purna-1 kechu-1 ojähkuliâ-1

jayrâm-1 harijay- jayânanda-1 bhugi-1 khadâ-1 râmjay-1
bhakatdâs-1 äditya-1 bengâ-1 janmi-1 madhu-1 mantai-1 dhun-

(Ninth Pillar)

bhugi-1 purnâ-1 dângar âpâ-1 gobinda-1 balay-1 nibandha-1
balâ-1 manu padma-2 madhubagâ-2 âthpariä-präñârtha-1
jårhiâ-1 khen-1 ramâban-1 kaliman-1 kentarâ-1 pâtiâ-1 dhuni-

l niramal-1 petuâ-1 bagârâm-1 baishya-balabhadra-1 kandurâ-

l bhagi-dhobâ-1

(Tenth Pillar)

navarâm-1 ramâ-1 kechu-1 kumär-haridhan-1 bathiâ-1
2. The Math:

There is a conical structure which is locally called Math in Chamarīyā Satra. The Math was built by Ahom Swargadew Lakshmi Singha in 1771 A.D. The architectural design and technique including the materials of the Math is of the Ahom vintage. It is a striking example of Ahom architecture of medieval period of Assam. The measurement of the Math is noted below:

- High - 80 feet.
- Outer surrounding area - 100 feet.
- Thickness of the wall - 10 feet.
- Breadth of the brick - 1 foot.
- Length of the brick - 1.5 feet.
- Thickness of the brick - 1.5 feet.

The Math is the North Indian Sikha type gradually
tempering upwards from the Skandha. The structural pattern of the Math is marked by vertical broad ridges or bands as in the Śiva temple in Sibsagar or the Vāsudeva temple in Kalabāri in the Lakshimpur district. The Math is also marked by the Āyudha (as Cakra) over the Kalaci (Pitcher). The Math consists of Gopuram, Garbha-Grha and Maṇḍapa with the Vimāṇa which consists Jaṅghā, Skandha and Śikhara. Unlike Śikhara's of North Indian temples, Śikhara of the Math of Chamāriyā Satra is attached to the Jaṅghā and Skandha parts of the sanctum sanctorum. It is noteworthy that the upper portion of the Śikhara is surmounted by 3 (three) miniature brick-made round utensils or vessels one over the other in place of Beki or Āmalaka. Above these three utensils the kalaci is placed and then over the kalaci * the Āyudha is superimposed at the top of the Śikhara. There is no pillar in the existing Math. It needs mention here that the Adhisthāna of the Garbha-Grha consists of Trirathā. The Garbha-Grha or the sanctum sanctorum of the Math is attached to the Guru-Grha (Maṇḍapa) which is two roofed (do-chālā) brick structure resembling Assamese thatched gabled houses. The Math with Jaṅghā and Vimāna surmounted by curvilinear Śikhara. The shape of the Śikhara is Śukanāśākṛti

* It is said that there was a golden pitcher (sonar kalaci) on the top of the Math, but the golden pitcher had been stolen long time back.
(the shaped like the nose of a parrot) with vertical ridges, called kardai-śiriyā, because the shape resembles the Kardai, a citrus fruit with vertical ridges.

The existence of Bandhana and Barasta on the Jaṅghā is noteworthy. There are as many as 30 terracottas with Prakosthas in square angles which are inserted on the jaṅghā in place of Trirekhā-Bandhana in general is also noteworthy. There are terracotta plates of supernatural deeds of Lord Kṛṣṇa inserted both sides on the Jaṅghās of the Guru-Gṛha or Maṇḍapa which are square in size. Both the Jaṅghās of the Maṇḍapa and Gūrugaṇa-Gṛha bear terracotta sculptures with the scenes depicting Kānyā Daman, Rāsa Līlā, Anantaśayani Viṣṇu (Viṣṇu on the serpent, Ananta), Sūryadeva, Brahmā with long whiskers, Agnideva, Kārtika, Four Handed Viṣṇu in Samapāda-Stānaka pose with Śaṅkha, Cakra, Gadā, Padma, scenes of Daśavatāra (ten incarnations of God) etc.

3. The Old Assamese Manuscripts:

The common English word manuscript is employed to suggest Assamese term hātelikhā puthi. The Assamese word hātelikhā is the synonym of Sanskrit word hastalēkha or hastalikhitam. The old Assamese manuscripts (puthis) preserved in the Chamarīyā Satra have been carried the sign of heritage of
the said Satra. It may be assumed that there were more than 200 such manuscripts in the Chamarîyā Satra at the early stage. But most of the manuscripts had been destroyed due to various natural calamities like flood, lack of preservation, destructive influence of insects and lot of such reasons. At present there are only 47 manuscripts in the Satra. At the time of my study there were only 23 of manuscripts in good conditions in the Satra.

After searching I came to know that a large number of manuscripts were kept in a gunny bag due to mixing of pages. I tried to arrange these manuscripts. After a hard work with the co-operation of the Satrādhikāra and the Bhakats I came successful and arranged the said manuscripts in the form of different puthis. At the same time I noticed that more than 50 manuscripts had been destroyed in the rain. It came to know from the Bharāh that these were the manuscripts of incantations. In spite of my hard work I was not able to recollect some folios in a form of puthi. Because the folios were lost. Again I came to know from the Bhakats that a large number of manuscripts had burnt in fire. On the other hand, at the time of the Assam Movement a communial disputes occurred between so-called Miyā-Bengali and local Assamese people at Chamarîyā in 1983. During that time a large number of manuscripts had covered with earth.
under ground for safety. But all the manuscripts were completely damaged which were under ground. From the above mentioned reasons we may assumed that there were more than 200 manuscripts in the Chamarīyā Satra at early stage.

Of late a total of 47 manuscripts have been preserved in the Chamarīyā Satra. Out of these 21 numbers are complete, and 26 are incomplete or fragmentary. Out of the 47 manuscripts 26 are written in Sāncī bark, 3 in cotton leaves (Tulāpāt), 17 on paper and 1 is written partially in Sāncī bark and partially in paper.

The alphabets (lipī) used in the manuscripts are Garhgaṇyā, Bāmuṇiyā and Kāitheli or Lahkari. Among these only one manuscript is in Garhgaṇyā lipī, and the rest five are highly influenced by Garhgaṇyā lipī. Four numbers are in Bāmuṇiyā lipī and 3 are highly influenced by Bāmuṇiyā lipī. There is no definite manuscript or puthi written in Kāitheli lipī. Hence, there is only one puthi which was written in mixed Kāitheli and Bāmuṇiyā lipī. Excluding these, most of the manuscripts cannot be included in a definite pattern of lipī. The language of the manuscripts is old Assamese. Two numbers manuscripts of Bargītas are found. The language of the Bargītas is Brajāvalī or Brajabuli. The names and numbers of the manuscripts are:
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<th>Copies</th>
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<td>Bhāgavata</td>
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</tr>
<tr>
<td>Rāmāyaṇa</td>
<td>6</td>
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<tr>
<td>Carit Puthi</td>
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<tr>
<td>Nām-ghoṣa</td>
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<tr>
<td>Bhaktiratnāvalī</td>
<td>3</td>
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<tr>
<td>Kīrtan-ghoṣā</td>
<td>2</td>
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<tr>
<td>Nimi-Nava-Siddha-Saṁbāda</td>
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<td>Bargīta</td>
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<td>Ajāmil Upākyāna</td>
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<td>Bhakti-Pradīpa</td>
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<tr>
<td>Rāsa-krīḍā-nāṭa</td>
<td>1</td>
</tr>
</tbody>
</table>

**Total** - 47 copies

In the manuscripts amongst the *na* (نا) and *pa* (پा), the former
one retains. Of three sibilant i.e. $sa (.sha)$, $sa (sa)$ and $sa (sa)$, the $sa (sa)$ prevail. Of the $ca (sa)$ and $cha (cha)$, the later prevails. Among the dental $ta (t)$ and the cerebral $ta (t)$ sounds, the dental sounds develop. Of course use of $ca (sa)$ in stead of $cha (cha)$, $na (sa)$ in stead of $na (n)$ and $sa (sa)$ in stead of $sa (sa)$ are not uncommon. $ja (ja)$ is profusely used in stead of $za (za)$. As such cerebral sounds are not found in the manuscripts. Hence we get $ito (ito)$, $sito (sito)$ in stead of $ito (ito)$ $sito (sito)$. Similarly $bhima$ and $bivisana$ are found in lieu of $bhima$ and $bivisana$. nasal sign ($nasal$ sign) and sign of $rakar (rakar)$ are found unnecessarily. It is very difficult to differentiate $tu (tu)$ and $ita (ita)$. Similarly the difference between $i (i)$ and $i (i)$ is not much. The influence of Bengali alphabet $ra (ra)$ is also noticeable in few manuscripts.

The division of lines found in the present writings are not exclusively found in the said manuscripts. Of course differences are shown as - (a) single stick (1) ($dari$) (b) double sticks (1) and (c) one long stick between two short sticks (1 1). Generally single $dari (1)$ or stick is used for single line and double $dari (1)$ are used for double lines. For the classification of each $parva$ (section) two horizontal lines or two small circles are drawn. To indicate ending of a rhythm, one star (1) or a star (1) within two vertical lines is drawn.
The date of the scribe of the manuscripts are the last parts of the 18th and 19th century and the first part of the 20th century A.D. Due to the lost of last folios and not mentioning the date of the scribe in some folios, we have not collected any information in this regard.

4. Other Monuments of Chamarīyā Satra:

Some other historical monuments are also found in Chamarīyā Satra. Some most important monuments have been discussed herein.

A. The Metal Seal of Chamarīyā Satra:

A Metal Seal is found in Chamarīyā Satra. It is made of brass. This Seal was manufactured in 1874 A.D. and used as identification mark for smooth running in various dealings of the purposes of Satra. The measurement of the Seal is -

- Length - 5 c.m.
- Breadth - 3.8 c.m.
- Height - 2.7 c.m.
- Weight - 90 grams.

Height of the tubular handle attached to the Seal - 2 c.m.

There are 3 lines of writings inside the Seal -

1. śrī śrī thān
2. chamarīyār
3. *mohar*

There are also 3 circles inserted on the Seal. The circles are just like egg shape. The above mentioned writings are inserted deeply in the inner part of the first circle. The second circle is imposed upon the first one. In the middle of the lower part of the second circle it is inscribed as *1281 bhāskarābda* and in all round the same circle inscribed 7 star- (*) symbols. The third circle is imposed upon the second circle. Surrounding the third circle there is a noticeable handicraft of leaf - creeper.

It may be easily assumed that this Seal had been used at the time of correspondence of news or letters with other Satras and king’s courts. It had also been used in the documents which was preserved in the Satra. It is also remarkable as to how the Bengali language and script influenced on the Assamese language long before 131 years ago. The application of the letter ś (ra) is its good example.

B. The Guru-Āsana made by Mahāpuruṣa Mādhavadeva:

A *Guru-Āsana* is preserved in Chamarīyā Satra which was made of wood by Mahāpuruṣa Mādhavadeva with his own hands. It is 2.5 feet in high and 2 feet in breadth. It was sent by Mādhavadeva from Sundarīdiyā to Chamarīyā Satra in the hands of Jadumoni Ātoi, the son of Bar-Viṣṇu Ātā. It is installed in the
Manikut or Bhajghar.

C. The Stone Pillar:

A Stone-pillar is found in Chamariya Satra. It is located in the middle of the Mathar Cotāl or Pakā kam. The height of the Stone-pillar is 4 (four) feet and the quadrangular area is 1 foot 8 inches. It was installed by Bar-Viṣṇu Ātā, the founder of Chamariya Satra, as a symbol where the Chamariya Satra was supposed to be built. Because at that time this area was covered by dense forest. Now it is preserved as Bar-Viṣṇu Ātā's sacred symbol of the Satra. Therefore we can say that the stone pillar is as old as the Satra.

D. The Rock Inscription:

It gives evidences that there were two Rock Inscriptions in Chamariya Satra. These Rock Inscriptions were inserted both sides in the lower Prakostha of the front side wall of the Gīra-grha or Maṇḍapa. But the right hand side Inscription had been destroyed, long time back.

The left hand side Inscription bore some portions of writings to a few years back. I have tried to read the Inscription. But the letters having badly effaced, not a single sentence could be made out except a few words or phrases here and there. The Inscription seems to have contained 15 lines of writings, as may
E. The Aksaya Banti or Eternal lamp:

There is an Aksaya Banti or Eternal Lamp in the Manikūṭa or Bhājghar of Chamarīyā Satra. The lamp has been burning since the time of Mahāpuṣuṣa Mādhavadeva. The Aksaya Banti was lighted for the first time by Mahāpuṣuṣa Mādhavadeva by his own hands. Since then the Banti has been illuminating till
now without having extinguished. The container of this lamp is made of copper. The container is nearly 10 inches in diameter, is placed on a decorative copper stand of nearly 5 (five) feet in height. It is filled with mustered oil and there is a cotton wick of 1 (one) inch in diameter approximately. The Akṣaya Banti alone consumes 3 (three) litres of mustered oil for a day and a night together (lighting for 24 hours).

F. Sevār Bastu (objects of homage):

Some objects of homage are also preserved there which are locally called Sevār Bastu in the Garbha-Grha of the Math. The Math mainly enshrines the Kharama (wooden sandal) of Bar-Viṣṇu Ātā, the Lākhuṭi (wooden stick) of Bar-Viṣṇu Ātā and the articles used by Bar-Viṣṇu Ātā in his day to day life have been preserved in the Math. All these articles are considered as Sevār Bastu by all the devotees.

G. The Image of Caturbhūj:

There is a wooden image of Caturbhuj in the Chamariyā Satra. Actually it is an idol of Lord Kṛṣṇa with four hands. That is why the idol is called Caturbhūj. The height of the Image is 2.5 feet and the breadth is 2.5 feet. It is decorated with blue colour and colourful dresses. This Image was made by a devotee of the Satra. At the early stage, there was no image or idol in the
Satra campus. It is said that the Ahom Swargadew Lakshmii Singha expressed his desire to grant royal patronage in favour of Chamariyā Satra. But Ahom Swargadew Lakshmi Singha was the worshipper of Śakti cult. Therefore he was not interested to grant royal patronage without any idol or image in the Satra. At that moment the devotees and the villagers discussed the matter seriously. In order to avoid the evil eyes of the ruling Ahom king and in fear to lose the royal patronage in fear they made the Image of Caturbhuj immediately and installed it in the Satra. For the instalation of this image the Satra was granted the plot of land and the Math by the Ahom king. From this incident, it may be said that this Image of Caturbhuj had installed in the year 1771 A.D. Because, at that time Swargadew Lakshmi Singha granted 800 (eight hundred) bighās of land and he built the Math by issuing the copper plate.

H. Other elements of historical value :

Out of the above discussed monuments there are also many other historical important elements in the Chamariyā Satra. Amongst these some noteworthy elements are -

1. Four Golden articles -

Śaṅkha (Conch-shell), Cakra (circular missile weapon), Gadā (iron mace) and Padma (lotus). According to
mythological illustration Lord Kṛṣṇa bore these four articles with his hands.

2. Four Silver articles -

Śaṅkha, Cakra, Gadā and Padma.


4. Silver Flowers.

5. Silver Coins.


7. Wooden sculptures

8. Wooden Musk which are used at the time of performance of Bhāona.

9. Various utensils made of brass and copper including Tou (a very big vessel) and Tāl (Cymbal).

10. Various tools made of bell-metal, brass, copper, iron, wood and clay.

11. One pair of Kharam (Slipper, wooden sandal) of Kṛṣṇa Kānta Adhikārī, the former Satrādhikāra of Chamarīyā Satra.

12. Two big tanks: Each of the tank covered 2 bighās of land. Both the tanks are as old as the Satra.

13. A large size Khaṭ-khaṭī (Stairs of Stone): Near about
500 people can sit together on this *Khat-khati*. It is said that the stones of the *Khat-khati*, brought from Ramjādal, now called *khat-khati* village near Boko. The Koch-Hājo king Baladeva Nārāyaṇa escaped to Ramjādal for a few years in fear of Mughals. At the time of his escaping Baladeva Narāyaṇa built a temporary capital at Ramjādol. When Baladeva was kept by the Mughals, the villagers and devotees of Chamarīyā Satra brought the stones of stairs from Ramjādol and built the *Khat-khati* in the Satra.

5. Traditions of Chamarīyā Satra:

A good many traditions have been going on from many centuries at Chamarīyā Satra. In addition to carrying heritage these traditions have been supplying immense contributions to the social and cultural history of Assam. Besides, it has been contributing a brotherhood relationship to its nearby Satras and villages through these traditions for year after year. Again the proof of responsibility and duty of devotees of each *Hāṭṭi* to the Satra have also been finding from these traditions. Indirectly the Satra is also economically being helped by these traditions. Herein some traditions of Chamarīyā Satra are discussed below which have been continuing from many centuries.
A. Supplies of betel-nuts of Balan (invite):

The tradition of Balan diyā (invitation) to the disciples and devotees connected with Chamarīyā Satra occurred just before the Chamarīyā Sabha Mahotsava or the tithi of Bar-Viṣṇu Ātā. The founder of Chamarīyā Satra has been running on almost for four hundred years.

The programme of this Balan diyā is being performed in the full moon day of the month of Māgh in every year it has been discussed elaborately in the Chapter-V. A particular family has been offering all the betel-nuts for many centuries which were needed for Balan of Chamarīyā Sabha or tirobhāb tithi of Bar-Viṣṇu Ātā. It has been maintaining since the day of the death of Bar-Viṣṇu Ātā, the founder of Chamarīyā Satra. At present this very family lives at village Khalihā. This Khalihā village is situated 10 k.m. south-west from Chamarīyā Satra. The present head of this particular Bhakat family who is offering betel-nuts to Chamarīyā Satra is Sri Naren Patowary. It is known that the betel-nuts of Balan for Chamarīyā Sabha have been offering by this family since the days of his father along with the ancestors. This very family of village Khalihā keeps some plants of betel-nuts (15-20 plants) without utilizing it in every years according to religious custom. When the due date falls on nearly four
devotees are sent from Chamarīyā Satra to the very family of Khaliḥā village to bring the betel-nuts. The owner of the betel-nuts plants observes fast the night before the due date. The family welcomes and receives the devotees with devotional worship when they arrived at their home from Chamarīyā Satra. Afterwards, being bathed the family plucked the betel-nuts from the plants. Then offers some pair of betel-nuts on a Sarāi and prays God with customs and usages. Hereafter the family receives blessings from the Bhakats. After this the Bhakats are given and sent with betel-nuts in gunny-bags whatever is needed really for the purpose of Balan of the Sabhā. In the meantime the Bhakats of the four Hāṭīs are being awaited for the betel-nuts in the Satra campus. As soon as the betel-nuts reached Chamarīyā Satra each of the Bhakats are offered with the betel-nuts and leaves to chew after being cut. When the betel-nuts are chewed by the Bhakats the process of Balan-diya begins. If somehow there are any shortage of betel-nuts for Balan it is managed with the betel-nuts that are inside the Satra campus. Maintaining the tradition of offering betel-nuts to the purose for Balan has been running from many centuries by the family of Naren Patowary of village Khaliḥā, is very important and remarkable for Chamarīyā Satra.
B. Paldharā or Paladhariyā (to do the duty alloted to one by rotation):

Paldharā is one of the remarkable traditions of Chamariyā Satra. According to this custom each Bakat family under four Hātis of Chamariyā Satra has to sweep and wash the Kirtanghar, the Bhajghar, the varanda, Mathar Cotāl or Pakā Kām in a definite time as and when required. Each family does it by time in rotation or by turn (Pālā) and for this it is called paldharā (being done the duty alloted to one by rotation). The whole process is called paldharā and the family or the member of the family who does it is called paladhariyā. The paladhariyā family has to sweep and wash for seven days at a stretch. The cleanliness of the Satra has to finish before the Puwar Prasaṅga always at dawn. To do this for every family is a compulsory one. Of course, as the number of families are being increased now-a-days this responsibility falls once after every three or four years. When this responsible duty comes to a particular family there is a special rule for information. According to rule there is a special latā or ghotī (a small water pot with a neck made of brass) of Satra which can be locally regarded as a Pālādhariyā latā. The Satra sends this latā to that family one or two days before who has to do that duty. As soon as the latā reaches, the family
understand that the *pāldharā* duty comes near to them. Hence in no long time, being come to Satra they return the *latā* and ascertain their own arrival. There is a rule of sending this *latā* as a media of news. Generally the person who is on duty carries the respective *latā* to that family who is to take the responsibility for the next time.

In this way this tradition has been maintaining incessantly from the very day of the establishment of the Satra. The Satra villagers regards this act of *Pāldharā* as pure and sacred one.

C. Bakular Mālā (The garland of Bakul):

*Bakul* is a kind of tree bearing sweet smelling flowers. The botanical name of the *Bakul* is *Minus Opselengi*. The flower of *Bakul* or the garland of *Bakul* flower has been used as *Nirmāli* (offerings) at Chamariyā Satra. This garland of the flower of *Bakul* has been locally called as *Bakular Mālā* (garland of *Bakul* flower).

The Satra is in need of garland of *Bakul* at least 14 thousand to 15 thousand in every year. In addition to neighbouring Satras, other Satras also come to bring the *Bakular Mālā* from the very far distances. Such a huge quantity of *Bakular Mālā* has been supplying for many years. There is a fantastic process of the collection of this garland. There are a few trees of *Bakul* of the
Satra. When these trees of Bakul were planted is absolutely unknown to our present juvenil. It is said that these trees of Bakul have been staying from the day of establishment of the Satra. So the garland twisted from the flowers of Bakul trees are regarded as sacred by all.

The little boys and girls of the village collect the flowers of Bakul in the weather when it generally blossoms. To collect the flowers of Bakul by the little boys and girls are nothing but an act of amusement and sacredness. These little boys and girls twist together and make garlands from the fallen flowers of Bakul and deposited at Satra. When they supply one hundred garlands they will get from Rs.5.00 to 7.00 from the Satra. In this way Satra collects 14-15 thousands garlands in every year. When somebody comes to take the garlands of Bakul the Satra supplies these from their collection. Chamarīyā Satra obtains honorarium for their supplying of garlands of Rs. 9.00 to 10.00 for one hundred garlands. The other Satras who collect the garlands from Chamarīyā Satra regards it as sacred and pure. This tradition has been running at Chamarīyā Satra for many centuries.