

## Impacts of Hinduism in Medieval Manipuri Society and Culture

Dr. Nunglekpm Prem Devi

Research Associate, School of Women's Studies, Faculty Council of Interdisciplinary Studies, Law and Management  
University of Jadavpur, Kolkata, India

### \*Corresponding Author:

Dr. Nunglekpm Prem Devi

Email: [premithoudam9@gmail.com](mailto:premithoudam9@gmail.com)

---

**Abstract:** The purport of this paper is to explore the impacts given by the Hindu religion in transforming and trans-creating the *Meetei* indigenous religious beliefs in Manipur, its growth of ideas, rituals and beliefs, its usages in important factors of royal patronage, tolerant attitude towards the pre-vaishnava (indigenous) religion, Mass conversion of the seven *salais/clans* into the incantation of vaishnavism, *kollu yeikhaiba* in 1729 (a systematic suppression of primitive *Sanamahi* religion, buried and destroyed sylvan deities), *Puya meei thaba* or burning down of entire *Meetei* sacred books which were collected from in the hands of scholars and religious in 1732 and the mode of preaching, receptiveness of the people particularly the Brahmins, external influences intelligently channelized through the ruling house and the influence of the *varna* order, that the Hindu religion is so wedded to daily life in the medieval Manipuri society. This research study will analysis the major transformations in the cultural base with the emergence of Hinduism in Manipur in dance, literature, architecture, songs, music and drama, within the context of a synthesis or assimilation of native literary, legendry and historical materials in which the prevailing culture underwent assimilation and projected further in the post-Hindu traditional performances of Manipur.

**Keywords:** *Meetei*, *salais/clans*, *Sanamahi* religion, *kollu yeikhaiba*, Mass conversion, Hindu.

---

### GENERAL INTRODUCTION

Manipur was a sovereign country ruled out by its monarch. The early state of Manipur had two millennia old political organization, a stable cultural network supported by a well developed literary language and rich cultural heritage, customs and traditions, rites and rituals providing a living testimony to its birth and rise of civilization, several hundreds of scriptures, gold and silver currency which provides a living testimony to its economic organization inside and to trade and commerce with the South East Asian countries outside. The present name of the state 'Manipur' is of recent origin dating from the 18<sup>th</sup> century only. The people in the surrounding hills and those in other parts of the valley called this land as "*Poirei Meetei Laipak* or '*Kangleipak*' to themselves. Manipur was known by different names by its neighbours such as the Burmese called it as "*Kathe*" which means corruption, the *Shans* or *Pongs* who inhabit the east of Chindwin river called it '*Cassay*', '*Mekhale*' to the Assamese and the *Cacharis* called- it "*Magli*". Sir James Johnstone writes "The territory of Manipur varied according to the mettle of its rulers". Sometimes they held a considerable territory east of Chindwin River in subjections, at other times only the *Kabo* valley, a ship of territory, inhabited not by the Burmese but by the *Shans* and lying between Manipur proper and the Chindwin" [1].

The people of Manipur may be broadly classified under the two main heads as:

1. the plain people (*Meitei*, *Meitei Muslims* and others)
2. the hill people (tribes such as *kukis* and *nagas*).

The *Meeteis* are the majority group inhabiting the heart of the valley. The Manipuris settling both in the hills and the plains speak different diverse sub-branches of the Tibeto-Burman language. *Meetei* language (Manipuri language) is the lingua franca of the different groups. It was believed that the *Meetei* confederacy emerged out of seven independent Principalities ruled out by independent kings who are termed or called as *yeks* or *salais* [2] in Manipuri. The name "*Meetei*" was originally applied to the *Ningthouja yek* alone, but it gradually became a term applied to the Manipuris as a whole only after 15<sup>th</sup> century [3].

The people of Manipur, the *Meeteis* worshipped a number of gods and goddesses under their ancient system of religion. God *Sanamahi* was the most prominent God who was directly connected with the happiness and unhappiness in the life of man. He is regarded as the creator and controller of the universe. *Sanamahism/ Meeteism* which is basically based on the worship of god *Sanamahi* is a socially and legally

recognised form of religion [4] in Manipur. It was believed that The Principle of Truth of *Sanamahism* is a universal moral principle and the way to salvation. The *Meetei* cosmogony and traditional belief is a divine theory of the creation of the sky, the earth and man (This is a theory of the creation of the universe). God *Sanamahi* is a benevolent and beneficent universal God. The *Meeteis* and some tribal people like *Tangkhuks*, the *Kukis*, the *Kabuis*, the *Koms*, the *Purums* and the *Chothos* of Manipur worshipped God *Sanamahi* at three levels [5] in the society-

1. as the state Deity
2. as the *Sagei* (sub-clan) Deity and
3. as the household Deity

God *Sanamahi* as a state deity was introduced by King *Kangba* who was considered as the first king of *Hayi Chak* in the pre-historic period [6]. *Nongda Lairal Pakhangba* was the first king of the historical period in the 1<sup>st</sup> century A.D. celebrated *Sanamahi chenghongba* with the chanting of *Sanamahi Ahonglon* for the health and longevity of the king and prosperity of the people as a whole. King *Khagemba* (1597 -1652) molded the image of God *Sanamahi* out of be-metal and worshipped it which continued up to the early part of the 18<sup>th</sup> century [7]. The *Meeteis* treated the house as the temple of many important deities keeping separate worshipping places within the house. As a normal routine affair, the deity is worshipped by the *Meeteis*

keeping confidence and belief at any critical hours of their life and religious occasions where *Sanamahi* God occupies one of the three places of religious importance in the *Meetei* house. The other two God being associated with *Sanamahi* are Goddess *Laimaren* [8] and *Phungga Lairu* [9]. It is recorded that *Nogda Lairal Pakhangba* [10] (33 - 154 AD) was the supreme family Deity and He was the protector of the royal throne of Manipur (the *Meeteis*). He is explicitly connected with the ruling *Ningthouja* clan and is characterized in three different forms/ways as-

1. A man, the unifier of the *Meeteis*
2. A deity, brother of God *Sanamahi* and both sons of the supreme God *Atiya Guru Sidaba* (Immortal celestial Guru) and
3. A snake [11].

The coiled snake *Pakhangba* appears on the royal flag. He established a strong kingdom and founded the *Ningthouja* (the king's clan) dynasty. He was described as god by day but man by night [12]. It has been found out from the records that certain *Meitei's* Gods are associated with particular geographical directions which are known as "*Maik-ei Ngakpa*" (the guardians of the directions). *Shri Kh. Chandrasekhore Singh* and *P.K. Sanahal* opined their views that there were eight tutelary deities which are assigned for the eight directions as-

**Name of the deities**

- 1)
- 2)
- 3)
- 4)
- 5)
- 6)
- 7)
- 8)

**Directions**

*Nongpok Ningthou Nongpok* (East)  
*Nongchup Ariba khoriphaba Nongchup* (West)  
*SorarelMarjing Awang* (North)  
*Khana Chaoba Wangbren Makha* (South)  
*Cheingkhei Ningthou Nongpok Chingkhei* (North-East)  
*Khoubru Eoiyarakpa Koubru Lai* (North-West)  
*Wangbre Irum Ningthou Meiram* (South-East)  
*AangehinglThangjing Santhong Moirang*  
*Santhong* (South-West) [13]

With little variance from the above, Dr. Nalini Parratta writes, "There are four *lai* each associated with particular geographic directions" as-

1. *Thangching* specially associated with the *Moirangs*, was the guardian of the South-West.
2. *Marjing* of the North-East,
3. *Wangbren* (*Wangpurel* of the south-east) and
4. *Khoubru* of the north-east [14].

To the *Meeteis* these *lais* or deities are known as *Umanglai* (the deities of the forest or forest spirits) [15]. In the writings of Dr. Parratta she classified *Umanglai* into four categories as-

1. Ancestors or deities which were believed to have had a human existence at some point in the past.
2. *Lai* associated with one particular *yek* (clan)
3. The domestic deities of particular clan or family

4. tutelary deities i.e. guardian spirits connected with particular places or areas [16].

Where by eminent scholars L. Ibungohal Singh, divided *Umang lai* into three types as-

1. *Umanglai* for the whole Meiteiya Manipuris'
2. *Umanglai* belonging to the whole Manipuris wherein their worshipping is done by a particular *Sagei* (clan)
3. *Umanglai* for the *Sagei* [17].

*Lai Haraoba* (Pleasing of gods or the merrymaking of gods and goddesses) , is the most authentic festivals of ancient Manipuri culture with an intense genre of ritual performance which combined all the elements of ritual, movement, music, dances and songs and propitiatory practices. The importance of *lai*

*haraoba* in Manipuri religion is of very great. The ritual songs and hymns chanted by the *maiba* and *maibis* (priests and priestess) during the festival *Lai haraoba* ushered in the dawning of Manipuri literature and Manipuri poetry. It itself is a beautiful pieces of oral literature [18].

After a long process of traditional religious practices, Manipur came into contact with Hinduism in the form of worship of Vishnu. It has been recorded that King *Kiyamba* got an image of Vishnu from the king of *Pong* (Burmese King) at the time of concluding a friendly treaty in 1470 A.D., and installed the image of Vishnu in a masonry temple at the old Manipur capital of *Lamangdong* [19], 18 miles to the south of Imphal, with *Hari Sankirtana* the royal patronage of worshipping Vishnu. The introduction of addressing "*Lainingthou*", the Divine King, riding in a shoulder borne palanquin for more dignity to the new stature of the king and the nobles of the Hindu conception of the divine king and the initiation of the word "*Sivika*" [20] were seen during the reign of king *Khagemba* (1597-1652) A.D. The valley of Manipur is constantly exposes to the current and cross currents of Indian religious expression. *Bhakti* movements entered Manipur in some form or the other, depending on the public responses and in 18<sup>th</sup> century A.D. Manipur witness the arrival of three distinct forms of vaishnavism as-

1. *Nimbarka* commonly known as *Nimandi* School
2. *Ramananda* or *Ramandi* School and
3. The *Chaitanya* school of vaishnavism commonly known as *Goudiya* vaishnavism [21].

The "*Mayangs*" invaded Manipur in 1504 [22], settled in Manipur and merged in its population augmenting to the Manipuri-speaking population. The rise of the influence of Sanskrit and Bengal literatures on Manipuri literature was increasing rapidly. Most of the ideas come from the Indo-Gangetic valley reacted with local beliefs and tradition [77]. Manipur was slowly becoming the eastern most citadel of Hinduism.

## FINDINGS

In 1697 A.D, the royal patronage of the reigning monarchs was given to the *Meetei* king *Charairongba* (1697-1709). There were no momentous events of specifically Vaishnavite religious concepts took place. King *Charairongba* and his family were initiated into *Nimbarka* / *Nimandi* School of Vaishnavism on Wednesday, April 5, 1704 A.D. by a Brahman named *Krishnacharya* alias *Rai Vanamali* who had migrated from a village *sveeta Ganga* near Puri in Orissa [23]. The King constructed a brick temple of Radha and Krishna at *Brahmapur guru Aribam Leikai* (locality) and the image of Radha and Krishna

*YekslSalais*

1.

was worshipped by *Rai Vanamali*, the guru Aribam Brahmins till date by his descendants. He also constructed a nine room brick house for *Guru Vanamali* but it was destroyed by the Burmese in the early part of the 19th century. It is recorded that he also constructed two brick buildings for Kali in 1706 and 1707 A.D and a temple of Vishnu was erected in 1707 A.D [24]. The King patronized the devotional singing of "*Bengdesa*" or "*Pala Ariba*" [25] *Shri Leipakmacha*, the celebrated musician of Manipur *Kirtan* singer, assumed the title of *Konthoujam Ojha* (teacher) for developing the old *Kirtana* songs [26]. King *Pamheiba* alias *Garib Niwaz* (1709-1748) A.D. ascended the throne of Manipur in 1709 A. D. His reign was politically one of the most successful in the history of Manipur. His attitude to religion was no less energetic than his attitude to warfare. Under his rule Hinduism became the official religion of the state. Strong measures were taken against those who violated its taboos. At the same time his attitude to all the traditional *Lais*(Gods and goddesses) was curiously vacillating, banishing and destroying. During his time a Hindu *Ramandi* Brahmin preacher *Santidas Gosai*, came to Manipur from *Sylhet* and became the guru of the king. The preacher holds that the worship of "*Shri Rama*" as the highest form and persuaded the King to change the earlier form of vaishnavism (*Nimandi* School of Vaishnavism) as the masses would not be able to follow it, which was too good for the world [27]. *Santidas Gosai* started speaking against the primitive religion (*Sanamahi*) of Manipur and thus the king completely switched over to the new faith of Hindu religion [28].

## Social impacts (change)

The king *Pamheiba* alias *Garib Niwaz* was completely switched over to the new faith of Hindu religion (*Ramananda* or *Ramandi* School) and was invested with sacred thread by the *Mahapurusa* at *Lilong* (6 miles south of Imphal city) after a bath in the river in 1717 A.D [29]. The king became intensity *Ramaite*. He popularized the worship of Rama. He installed the images of *Rama*, *Lakshmana*, *Bharata*, *Satrugana* and *Sita* in the '*Ramji*' Temple, by the side of *Ningthem Pukhri* (a big tank). The worship of '*Hanumana*' was started in 1729 at *Mahabali* forest [30]. The *Meetheis* abstained themselves from any kind of intoxicating drink and they became strictly vegetarians. Many strict measures were taken against those who offended against Hindu dietary laws. Consumption of the cow's meat was severely punished. It was forbidden to keep pigs and hens in the housing areas, keeping pigs in the housing areas were fined and punished [31]. It is recorded that Priest *Chakra Kandari* initiated the seven *Meetei Salai* (clan) with the particular ***Brahminical gotras*** as-

*Brahmanical gotras*

*Mangang* or *Ningthouja Sandilya gotra*

2.	Luwang	Kasyapa
3	Khuman	Madhu - Kulya
4.	Angom	Bharadvaja or kausika gotra
5.	Moirang	Atreya gotra
6.	Khabanganba	Naimisya or Bharadvaja and
7.	Sarang	Leisangthem Bharadvaja [32]

The mass conversion ceremony of the oath-taking masses, "Nongkhrang Iruppa", into water by holding a branch of "Nongkhrang"s (a kind of plant) took place in 1738 [33]. After the conversion of the seven clans of Meeteis into the Hindu gotras, the king and all the Meeteis were declared as Kshatriyas. The dynasty of Meetei king was equated with the Shri Ramachandras "Surya Vansa". [34] The Meetei Vaishnavas painted the Ramanandi sect (Gopi Chandan) mark (Tilaka) at their forehead and the devotees started reciting the holy name of "Rama" or "Hare Rama" as initiatory mantras. The practice of "Sati" was first recorded in 1725 A.D. The Chietharol Kumbaba (Royal Chronicle of Manipur) records that the graves of the former kings, queens and princesses were opened, exhumed all the bones of his ancestors and cremated on the banks of the Ningthi river (Chindwin river of Mynamar). [35] The ashes were plunged into the water. It again reports that the cremation of the death bodies was introduced from that year 1725 A.D.

Under the spell of his guru Santidas, the king struck a revolution in the sectarian ideology of Manipur and he carried on a systematic suppression of the primitive religion and other Hindu Sects. A consecration ceremonial took place in 1726 A.D. in which a large tank was excavated and the images of Krishna and Goddess Kali were placed in it [36]. The terror events of history "Puya Meithaba" happened in 1729 A.D. on a full moon day in October at Kangla Utra and "Koll. Yeikhaiba" in 1732 A.D. The king collected all the available books of about 120 sacred puyas of Meeteis and burnt them down at Kangla Utra, to destroy the old Meetei religion [37]. The king ordered to destroy the temples of nine Sylvan deities (Umang Lais) and destructed the abodes of Lainingthou Sanamahi made of 7 shillings, Lairemma Panthoibi, Lainingthou Soraren, Lai Wahaiba etc [38].

After the destruction of the God Sanamahi, it is recorded that the the queen of Pamheiba alias Garib Niwaz and the son Shyamsai were seriously ill and it was unable to diagnose by anybody. On the request of the king, Moirang Lallahanba informed that the miraculous act was of God Sanamahi and the illness might be recovered after the reinstallation of the image of Sanamahi [39]. A brick temple of the God Sanamahi was erected by the king at Tolong Yumpham, the present area of the 1<sup>st</sup> Battalion of Manipur Rifles, and founded again the images of God Sanamahi and

Goddess Leimarel in 1733 A.D [40]. The Jivanyas (infusing of life) ceremony of the newly installed images of God and Goddess was performed by Santidas by reciting the "Ramandi Toroka" mantra and the images were worshipped in vaishnavite grab [41] It is recorded that the sickness of the queen and the son was miraculously cured by the grace of the god. The king and his guru accepted the old religion as distinct, and important. The practice of the old religious ceremonies and beliefs were accepted through the Hindu forms with due propitiation [42]. The king ordered the Manipuri Brahmins to worship some of the primitive Gods in the temples, the faith and beliefs in the God Sanamahi was still existed that the worship of "Sanamahi" by a prince was regarded as a sure preliminary to an attempt by the worshipper on the throne, and was reserved for the Raja alone [43].

According to the scholar, Leimapokpm Damodar Singh, "The period from the reign of Rajarshi Bhagyachandra up to Maharaja Chandrakirti (1850-1886) is the best defined for the blossoming of Chaitanya school of Vaishnavism. During this period the Narottam parivar of Chaitanya is established as State Religion in Manipur. The introduction of Gouriya Vaishnavism was centered around the personality of this king from whom an intense energy was emanated which absorbed a whole nation into a matrix of religious ferment and cultural renaissance". After King Bhagyachandra pilgrimage to Nabadvip, the Manipuris began to settle at Nabadvip for the first time and his descendants became the head of the Shri Anuprabhu temple.

The seven year's devastation of Manipur by the Burmese took placed from 1819-1826 A.D. By that time the ruling King Marjit brought the idol of Shri Govinda Ji to Sylhet and installed it at Rajabari [44]. The Manipuris lost their temples, monastic, communities, scriptures and idols as the Burmese did their worst in Manipur.

To the Manipuris, Sankirtan is a way of life. The religious life finds its consummation on the powerful expression of Bhaktirasa. It is based on the principle of love for Krishna (Krishnarati) and devotees shed tears in the grief for Radha in her role of abhisarika nayika [45]. The Manipuris make Sankirtan part of their being exemplifying and demonstrating the art in the individual life and on festival days. King Chandrakirti (1850-1886 AD) has been munificent to musicians. Sixty-four Bhakti-rasas of Bengal school



were sung and danced in sixty-four sessions of *Sankirtan* at the palace [46]. The theme of the singing of the *Meetei Kirtan* was lost during the Burmese war but it was composed back again by a teacher teachers of *Thoubal Nongangkhang*. Lyrical compositions of *Radha Krishna*, *Chandidas*, *Vidyapati* and *Jayadeva* are popular and most of their compositions were in *Brajabuli*, *Bengali*, *Sanskrit*, and *Maithili*. *Jayadeva's Dasavatara* in the *Gita-Govinda*, *Padakalpataru*, *Padamritam Samudra*, *Lalsa*, *Govinda Das*, *Jnana Das*, *Krishna Das* and *Narottam* inspired lakhs of Manipuri Vaisnavas [47].

### Arts and Cultural impacts

The *Ramandi* School was still active and the worship of the *Meetei* household god had become hinduized. The Manipur tradition lays much stress on the Guru Cult and belief that the guru is a - visible God. King *Rajarsi Bhagyachandra* alias *Jayasimha* learnt the *Gurutatva* from his saintly father, *Shyamsai Khurai Lakpa* and ascended the throne of *Kangla*, Manipur (1759-1798 A.D), discarded *Ramandi* Vaisnavism and introduced *Gaudiya* Vaisnavism as the state religion of Manipur [48]. He instructed in details to craft out his Divine vision of the Sri Krishna *Tribhanga Murti*. *Rajarsi Bhagyachandra* alias *Jayasimha* crafted\* and installed seven *Shri Govindaji*, *Krishna* Deity from a certain old jackfruit tree growing on the slopes of a hill known as *Kaina* [49].

The Seven beautiful images of *Shri Govindaji Krishna* Deity are as-

1. *Shri Vijaya Nath Narayana* (*Shri Shri Vijaya Govindajee* became the first piece/image)
2. *Shri Govinda Goloknath*
3. *Gopinath Krishna*
4. *Madana Mohan Kanhai*
5. *Lala Nityai*
6. *Anu Prabhu* and
7. *Advaita Gopal* [50]

The idol of *Shri Shri Vijaya Govindajee* is with *Ananta Sai*, the son of then King *GaribNiwaz* Maharaja and a temple was constructed for it at his residence, *Sagolband*. A large tank was dug 3 miles to the north of Imphal called *Mantripukhri* and he performed the ritual bath ceremony of the god on Saturday, *Hiyangei* (Oct/Nov) 5, 1783 [51]. The main image of Sri Sri *Govindajee* was crafted by *Saparn Laksman Singh*, taking eleven months and completed on Friday the 12th *Hiyangei*, (Oct/Nov) in the auspicious hour of *Mahendra* of the year 1698 Sakabda / 1776 A.D. King *Bhagyachandra* shifted his capital from *Bishenpur* (*Lamangdong*) to *Kanchipur* (*Langthabal*) on Tuesday *kalel* (April/May) 3, 1779 and the installation ceremony was held in the *Rasamandal* (*Kanchipur* palace) on the 11<sup>th</sup> *Hiyangei* (Sep/Oct) for five days [52]. The king assumed the title of *Bhagyachandra* (*Bhagya-lucky*,

*Chandra-moon*) on this occasion and dedicated the first *Manipuri Rasa dance*, a vision of *Shri Govindajee* performing *Rasalila* with the *Gopies*, to *Shri Govindajee* on the 11<sup>th</sup> day of the month of *Mera/Karttika*, 1779 [53]. *Vimbabati Manjari*, the daughter of king *Bhagyachandra* played the role of *Radha* [54]. An image of *Rasesvari* (a Manipuri name for *Radha*) in the temple of *Sri Govindajee* was carved out by seven men *Ksetri Panem Nanda Singh*, *Konsaba Chakrapani*, *Konsaba Anindaram*, *Konsaba Khelemba*, *Konsaba Haojou*, *Konsaba Samurok* and *Konsaba Yoibi*, copied its features from the princess *Vimbabati Manjari* in her role as *Radha* in the *Rasa Leela* [55].

A rapid growth of *Gaudiya Vaisnavism* over the century is the concept of *Krishna* as a god of the common people. The reading of the *Vaisnava* texts, pilgrimage to the Ganges and the widespread popularity of *Gitagovinda* (of "*Jayadeva*.") throughout Manipur is spread through royal support. E. Nilakanta Singh observes that *Bhagyachandra* dedicated three things to Lord *Govindajee*, his kingdom that is Manipur, his daughter, who remained wedded to her Lord *Krishna* throughout her life, and *Gitagovinda* of "*Jayadeva*." The Manipuri *Vaisnavas* emphasized the necessity of knowing *Srimad Bhagavatam*, *Caitanya Caritamata* of *Krinadas Kaviraja* and Lord *Caitanya* for a proper estimate to *Gitagovinda* [56]. King *Bhagyachandra* adopted the "*Astapadis*" of the *Gitagovinda* in his *Kirtan* in the style of *Padavali Kirtan*. The *Padavali-kirtan* was changed into *Nata pala-kirtan* in Manipur soon after. He had the *astapadis* sung in *Kirtan* style in association with *dhrupada* style at the palace on every *ekadasi* day and the *Vaisnavas* found in them the source of meditation and concentration [57]. Jeo Sharma, a Brahmin from *Tekhao* (Assam) introduced the art of storytelling in Manipuri for the first time. The original Sanskrit scriptures were read and sung in Manipuri [58].

*Bengali Brajabuli* and Sanskrit words got interwoven with the archaic Manipuri words. Manipuri scholars started to adopt Bengali and Sanskrit language as the medium of their literary works [59].

The Manipuri Pandits had made the sincere efforts to translate and trans create Mahabharata of "*Kashiramdas*" and the Ramayana of "*Krittibas*", A great Manipuri Scholar, *Angorn Gopi* had adorned the court of king *Garib Niwaz* (1709-1748) and the composed his (7) seven Volumes of Manipuri Ramayana based on the "*Kritihasi Ramayan*".

King *Bhagyachandra* left Imphal to a pilgrimage on Monday, *Wakching* (January) 20<sup>th</sup> 1798, to *Nabadvip*. During his stay in *Nabadvip* the king performed many religious works, gave a new life to *Gaudiya Vaisnavism*. *Harirut*, musical processions and

sermons was performed in the *nata mandir* [60]. A temple of *Radhagovindaji*\* was dedicated in *Murshidabad* and worshipped the image of *Gouragovinda* in the akhara of *Narottam Thakura Mahasay*. He spent his last few days at *Sri Pat Ksetra* (Shreepat *Kheturi Sammelan* (1682 Sakabda) and died at *Bhagabangola* of *Murshidabad* in Oct, 1799.

The ruling King *Chourajit* indulged in devotion towards Lord *Caitanya* and *Nityananda* in his palace. He offered *Maharajas*, *kirtans* of 14 drummers and by a *sankirtan* of seven day festival to the Lord of *Nabadvip*. In 1815 A.D. the king issued a square type of silver coin bearing the epithet "*Srimal Radha Govindaji Padarvinda Makar-ananda-manomudhukara*." On Tuesday, *Kalen* (May/june) 13, 1804, the king performed a *yajna* at *Hiyanghang* (the shrine of *Devi*) before starting a military expedition against his elder brother *Madhuchandra*. On 8<sup>th</sup> Sunday, *Poinu* (Nov/Dec) 1805, the *Shiva Linga* was carried on by *Yerananda Ratha Sharma* and his son to *Moirang*. The chronicle mentions that on Saturday *Kalen* (May/june), 14, 1806, he went to *Laisangkhang* for worshipping of *Sanamahi* [61].

After the seven years' devastation of Manipur by the Burmese (1819-1826) A.D, Maharaja *Gambhir Singh* took over the administration, he brought back the idol of *Sri Govindaji* and consecrated it at the temple of *Langhabal* (*Kanchipur*) on Tuesday, *Hiyangei*, (Oct/Nov) 9, 1827. The king constructed a brick temple of *Govinda Jee* on Friday *Wakching* (Dec/Jan) 10, 1828 A.D. "*Bhog*" of *kengoi* plucked from *Kakyai* lake was offered to *Sri Govinda Ji* on December 26, 1827 [62]. He introduced the worship of *Jagannath* and the *Jivanyasa* ceremony of *Jagannath* was performed on a grand scale [63]. The festival of drawing the car (*Rath-Yatra*) by the people was introduced resemblance with the car festival of *Puri* [64]. The ruling king dug a sacred tank at *Kangla* called *Nungjeng Pukhri* and constructed a meditating hut at the foot of the *Langhabal* hill on Friday *Hiyangei* (Oct/Nov), 11, 1893, to spend his last days in the underground temple but a small snake bit him to death. After his death two novel men *Puntari Kaksa Tarka Pakesvar Sharma* and *Chingkhram Mimi Selungba* set out to *Vrindavana* to drop the king's *chintamani* (bone) in the *Ganges* on Tuesday, *Wakching* (Dec/Jan) 9, 1893 A.D [65].

Maharaja *Nara Singh* [66] organized the Manipuri "*Jalakeli*" on the model of the "*Jalayatra*" of *Radha-Krishna* on the full moon day of *Kalel* 1845. He composed two devotional songs, one in praise of *Radha* and another in praise of *Caitanya* under a scholar *Krishnadas Thakur*. *Vijaya Panchali* states that he introduced the singing of devotional songs in the "*Jhulon Yatra*" festival which lasts for five days [67]. The king encouraged and patronized the singing of

*Majana*, *Sandhya Vandana* (twilight prayer) and *nagarakirtan*. *Saptah* was organized from seven days to seven weeks. The king introduced the use of huge turban, the *gunja* of dhoti (the front tuck of dhoti), the girdle and the long tail of *kartal* to the *kirtana* singer [68]. Texts of *BhagavatPurana* and *Prem Tarangini* were expounded for the diffusion of *Bhakti Sastras* of *Vaisnavism*. On Saturday *Inga* 20, 1840, a religious discourse was delivered at the *Vrindavan* temple by a *Nityai Gosai*. Once, the hearing of the *Bhagavata purana* took place for fifteen years. It was completed on Tuesday, *Ingen* 1, 1846. This hearing of *Magavata Purana* gave a wide publicity to the glory and importance of *Vaishnavism* in his reign [69]. King *Nara Singh* contributed much towards art and architecture, renovation of the temple and reinstallation of the images. He reinstalled the image of *Shri Ramchandra Prabhu* at a temple of *Khwairamband Bazaar* on Friday, *Mera*, 20, 1841. The *abhisek* ceremony of *Shri Govindaji*, *Nityananda* and *Caitanya* was performed on Monday, *kalen* 25, 1844. The images of god *Sanamahi* and *Pakhangba* were brought back from *Cachar* and reinstalled them on Wednesday, *Lamda* 6, 1848 A.D [70]. *Pandit Devakisor Singh* wrote a treatise on astronomical table.\*

When Maharaja *Chandrakirti* became the king of Manipur, he was immensely helped by a *gosai Radha Vallahap Cakravarti* of *Mursidabad*. "*Bhagavata Saptaha*" was held at the palace on *Aksaya Tritiya* day, 1867 A.D. for seven days. Four images of *Rama*, *Krishna* and two images of *Gopaladeva* were prepared by *Chungkhram Lolang Singh*, a *pana-hanjaba* of *Brahmapur* and the installation ceremony was held on *Ingen* 5, 1868 at the palace. The king performed the *Rama-Krishna Aarti* along with the seven *Sankirtana* parties [71]. The images of *Rama*, *Sita*, *Bharata*, *Lakshmana* were shifted to their original abode at *Ningthempukri* from *Uripo*. The *cheitharol Kumbaba* states that drought visited the country and it lasted for seven months. The people in Manipur worshipped *Shri Govindaji* with *Bera Kirtan* and offered the milk of one hundred and eight cows and People prayed for rains to *Govindaji*. The reconstruction of the *Shri Govindaji* temple was dedicated on Wednesday, *Kalel* 2, 1876, as the limbs of *Sri Govindaji* were broken and the main temple was destroyed by a great earthquake in 1869 A. D. *Aribam Hemanga Brahman*, the *pujari* was ceremoniously rewarded with one *pari* of land and promoted to the head *pujari* for his devotion to *Govindaji* [72]. The royal patronage was also observed at *Nabadvip*, *Vrindavan*, *Ambika* and *Puri*. The festival at *Imphal* was aroused by nineteen parties of *Sankirtana* singer, sixty *Brahmans* prepared cakes for fifteen days, distributed the store of rice, cakes, *ksira* among the people and *Sabhaparva* was staged in the evening. In 1875, Maharaj *Chandrakirti* dedicated two bells to *Shri Govindaji* and set up images of *Hanumana* and *Garuda*

and kept them as gatekeepers in the temple. He organized religious fair each year for five days to display the creative works from 3<sup>rd</sup> to the 7<sup>th</sup> *kalel*. Cheitharol Kumbaba records that the play of *Prahlad* was performed on the last day of the fair. (Friday, *Kalel*, 5, 1880 A.D.). Maharaja Chandrakirti Singh died in May, 1886. King Chandrakirti insisted on the compulsory singing of Hindustani music on every *ekadasi* and introduced *Kathak* dance known as "*Marbak Jagoj*"\* by *Kunj a Misri* and *Gopimohon* in the Royal palace.

### Impacts on festivals and observances

The religious festivals which were prevalent from the olden days were given Hindu names. Ancient festivals and practices were modified in the Vaisnavite form. The annual boat race known as "*Heikru Hidongba*," was (Sep/Oct) renamed as "*Jalyatra*". The festival of "*Ayang Ybiren Iruppal Nongkhran Iruppa*", a festival of (Dec/Jan) bathing at the *Lilong Sahoupat* was converted as "*Snan Yatra*". The "*Waira Tenkap*" festival was (Jan/Feb) substituted by the *Kirtan* of Lord Rama. The "*Kongba Leithong Phatpa*" festival (March/April) was performed together along with the "*Bishub Sankranti*". The festival of "*Ahong Khongchingb*" (June/July) was substituted by the "*Ratha Jatra*". The worship for offering of feast to the departed soul of ancestors (Aug/Sept) was substituted by "*Thourei Wakambong*" and "*Chingnung Nongoubi*" (Species of birds) to the goddess "*Nungoibi*" of Kangla (Sept/oct) was substituted by the festival of "*Dasnam Kwaktanba*" or *Kwakyatra*. And the festival of Garib Niwaz's "*Chanou Huichintu*" was substituted by the "*Goverdhan Puja*", a festival of testing the rice of newly harvest etc [73]. The *Thabal - Chongbi* dance (dancing into the moonlight), and *Ke-Kre-Ke* dance were merged with the *Yaosang* (*Holi* festival or *Dol-yatra*) festival [74].

A, Manipuri Vaisnava's life is dominated by *Krishna Bhakti*. His ultimate aim is to achieve the union with god, devotion to Krishna, the saying of morning and evening prayers, the habitual recital of the mala, the respect shown to Vaisnava saints, the observance of fasts, the offering of certain rituals and observance of custom and manners peculiar to Vaisnavism [75]. The temple of Sri Govindaji is the institution connected with the cultural life of the people. The worship of Sri Govindaji follows the "*astakal*" principle and consists of daily bath with *mantras*, *bhoga*, burning the incense and *aarati* [76].

\**Marbak* = foreign, *jagoi* = dance. It means foreign dance. The *Kathak* dances was very much degenerated that the gentlemen hated to see it and it was used with mere people for extorting money from the low class people and neighbouring provinces.

The *Shiva* and *Sakta* festivals were also observed into the Vaisnavite one. The birth anniversary of Krishna (*Krishna Janma*) is observed on the eight day of the month of *Thawan* in the *Sri Sri Govindaji* temple. Visiting the temples of *Govindaji*, *Hanumana Thakura* at *Mahabali*, listening to the recital of Stories, Performing puja and observe fasting upto midnight (the time at which the god is born) are the main items. A kind of Manipuri indoor game *Likon Sanaba* (ludo game) was performed as a part of the festival among the bachelors and maidens in the night.\* *Nandatsava* is observed on the next day by organizing a feast on a grand scale in the temple of the Palace and of *Aram Nityainanda* at *Kwai Lalambung Makhong*. The birth day of *Radha* (*Radhastami*), the consort of Krishna is celebrated in Manipur in a similar way to that of *Krishna Janma*. *Ratha Yatra* festival is performed for nine days in commemoration worship of the images of *Jagavandhu*, *Balarama*, and *Subhadra* on the model of *Puri* car festival. The images are bathed on the day of *Shana Yatra* (ceremoniously), before fifteen days of *Ratha Yatra*. The rite sanctions the offering of *Khechri* (a dish made of rice and split pulses) and the daily recitation of *Jayadeva's Dasavatara* in the evening. On the eleventh day people observes *Harisayana*. The idol of *Jagannath* is laid in water ceremoniously. *Hari Uthana* is celebrated on the twelfth day of the bright fortnight in the month of *Kartika*. It marks the ritual awakening of god *Jagannath* from sleep and the performance of *kirtan*.

### RESEARCH METHOD

The present paper is an attempt to bring out the basic impacts given by the Hindu religion in the Manipuri traditional social life and culture where by the state of Manipur was a sovereign country having its old rich cultural heritage, customs and traditions, rites and rituals. Manipuri Society had been changing right from the early periods of history. The changes had taken place in cultural, religion, literature, technology, art and science. Religion played a vital role in bringing about social change in Manipur. For these ethnographic studies of the historical records and texts, secondary data analyses are used to unfold the dialects.

### CONCLUSION

The Manipuris in different parts of India and Burma enriched the entire social and cultural fabric of their ideas of their original country. From the study we come to know that the Vaishnavism spread rapidly all over Manipur under the Patronage of Powerful Monarchs as *Garibniwaz*, *Jayasimha*, *Gambir Singh* and *Chandrakirti* and their vaishnavite learning added to their glory and divinity which is best expressed by the invariable association of the image of Vishnu with the

\* This gairne ceases to be practiced by the people in the 20 century.



king. Many people were attracted to the vaishnava fold by their pleading and good examples and they converted many non-Meetei people like the *lois* (indigenous people of Manipur) and tribal people. Many Temples were constructed and images were placed in them with great ceremony.

With the introduction of the *Gaudiya Vaishnavism*, which is centered round the personality of King *Jayasimha*, (whom the *Meeteis* call him as *Rajarsi Bhaghyachandra*) there was a wide spread popularity of *Gitagovinda* throughout Manipur. The Manipuri vaishnavas emphasized the necessity of knowing three things like *Srimad- Bhagavatam*, *Caitanya Caritamrta* of *Krishnadas Kaviraja* and Lord *Caitanya* for a proper estimate of *Gita govinda*. The social and political system of Manipur was transformed into Hindu state. However, the Hindu religion could not totally replace the traditional *Meetei* religion. The Hinduism was motivated and synthesized with the *Meetei* gods and goddess, usages and ceremonies, rites and rituals with its special worship of "*Radha Krishna*" and "*Sita Ram*". The people of Manipur at large took to Bengali and almost adopted the language under the royal patronage, creating almost a dark age for the vernacular language of the Manipuris. Under the strong-current of Manipuri *Pandits* writing in their language and script and continued to respond to the vaishnavite culture by transferring into the simpler way the whole central story of the Mahabharata and the episodes of the Ramayana. Manipur witnessed a considerable awakening of vaishnavite singing and dancing under the great masters and artists. Bengali is the only medium of communication, officially accepting the Assamese-Bengali script in the literature. Education is imparted through Bengali language. It is evident that vaishnavism as a way of life has exercised a pervasive influence in the Manipuri literature, performing arts, dance and music. It has synthesizing the old with the new and expressing a composite cultural heritage. The impact of Hindu vaishnavism felt on the art, architecture, dance, music, scriptures and literatures, drama and various other aspect of politico - economic institution of the life of *Meeteis*.

Much of the impacts on Manipuri Hindu religion on Manipuri society and Culture can be seen worst with the British occupation of Manipur in 1891, to carry on the administration of the state during the minority of the *Raja Churachand*. More over we have beautiful Manipuri Rasa dances, *pung cholam* (Manipuri Mridanga), martial Art forms known as *Tang-ta*, in which the world has known us through it, we have the traditional Manipuri religion known as *Sanamahi* religion that are still practicing today, though it has lacking far back behind, it is good for us to keep in mind that all the traditional God and Goddesses are synchronized to the Hindu Gods and Goddesses. We

have Hindu religious festivals influenced by our traditional religious festivals, that are very colorful in nature and that has made the Hindu *Meeteis* to withstand to compete with the rest of the spiritual nation.

#### REFERENCES

1. James J. Experience in Manipur and Naga Hills - P.81, 1896-London. Manipur is situated on the eastern frontier of India and lies between latitude 23°50' and 25°30' North and longitude 93°10' and 94°30' East, having an area of 22,327 sq.kms. It has 352 kms of International border with upper Burma on the east and Chin Hills of Burma on the South East. It has 502 kms long border which separates the native state from neighbouring states of Nagaland in the north, Assam in the west and Mizoram (Lushai Hills) on the south-west.
2. There were seven (clans) *salais* or *yeks* in Manipuri society. These Principalities are *Mangang*, *Luwang*, *Khuman*, *Angonm*, *Moirang*, *Khaba-Nganba* and *Sarang Leishangthem*. *Mangang* or *Ningthouja Salai* subjugated all the other *salais* and *Ningthouja Ningthou* became supreme ruler.
3. Saroj PN. The religion of Manipur - Calcutta 1980 - P-3.
4. Sairem N. *Laiyingthou Sanamahi Amasung Sanamahi Laining Hingat Ihou*, 2002.
5. A short history of Indigenous communities of *Kangleipak* (2000) - League of Fourth World People
6. Nilabir Seram - The origin and development of *Sanamahism* from 2000 BC to 1709 A.D. 2003; P-12.
7. Ibid.
8. According to the myths she was the wife of *Atiya Guru Sidaba*, the father of *Phkhangba* and *Sanamahi*. Her worship and her place in the house explicitly connect her with *Sanamahi Leimaren* has her place in the *Meetei* house in the centre by the north wall. An earthen pot, full of water with a lid was formerly kept. (Shakespeare 1913 : 444) . The presence of water is the most essential domestic element. The symbolic importance of water has its parallel both in the Vedic and puranic literature and in many other ancient cultures. (Parratt, N,S - The Religion of Manipur, Calcutta 1980, P-26). She is venerated at *Tin-Lai-thaba* during the marriage ceremonies. She is publicly worshiped on the first day of the Manipuri New Year (*Cheiraoba*).
9. *Phungga Lairu* refers to the fire place in the centre of the main room of the house. "*Phungga*, is an important *lai* (Goddess) the goddess of wealth, comparable to that of Hindu goddess of wealth, Lakshmi. The *Phungga Lairu* was a place parallel to that of *Sanamahi Kachin*. The hearth occupied a place of importance in the *Meetei* house.( K.B. Singh (1964: 204). *Phungga Lairu* is to be kept fire



burning and a daily *puja* was made before the hole, situated in the west of the fire hearth in which there was an earthen pot (Parratt, N,S - The Religion of Manipur, Calcutta 1980, P-27). The importance of fire for the *Meetei* is supported by the existence of the *loi* (Manipuri word for schedule caste) village in *Andro*. This fire is sacred and always kept burning. The *Meeteis* worshipped their ancestral Deities one after another. The form of worship differs from tribe to tribe and from clan to clan.

10. *Pakhangba* literally means *Pa* = father, *Khangba* = to know. (Parratt, N,S.,ibid.,p- )
11. Singh, Ibungohal L, Singh, Khelchandra N. *Cheitharol Kumbaba* (State chronicle) Imphal, 1967.
12. Sing, Bhogeswar, *O-Nighthourol Lambuba* (Royal Chronicle) Impal, 1967.
13. Singh KC. *Laiharaoba Laison*, P-73, Singh, R.k - Satjal, P-31.
14. Parratta SN.- The Religion of Manipur, Calcutta, 1980.
15. The term "*Umang Lai*" is used generally to cover all the categories of gods, Khulem Chandrasekhar mention that the word *Umanglai* as derived from the word "*Urambalai*" meaning those which were seen before.
16. Parratta SN. op. cit, P-9.
17. Singh Ibungohal L. Introduction to Manipur, P-29.
18. *Lai Haraoba* means 'Pleasing of god', 'the merrymaking of gods and goddesses'.( Nilakanta Singh, 1961:30) The essence of this performing ritual is that it is performed to call up the *lai* and to give him pleasure. It is performed by the "*maibas* and *maibis*, as priests and priestesses. The *lai Haraoba* has three main forms. Dr. Parratta (P- 54) mentioned about three forms of Meetei *Lai Haraoba* as -*Kanglei Haraoba* which is carried out at the palace (now in and around the Imphal city), the *Moirang Haraoba* which is carried out by the *Moirang yek* (*Moirang* clan) and the *Chakpa haraoba* which is basically of the *Loi* (observance schedule caste). The basic pattern of *lai haraoba* is always the same consisting of the seven basic sections of the *haraoba* (dance or pleasing) as- The *Lai Rhoubu* (calling of the *lai* up out of the water), *Laibou Jagoi* (dances, with antiphonal singing representing the life cycle of the *lai*), The *Panthoibi Jagoi* (dance depicting the romantic tale of *Nongpok Ningthou* and *Panthoibi*), *Lairen Mathek* (communal dance in which the circular pattern representing the python is danced out), *Ougri Hangel* (communal dance designed to bring wealth, *Thabal Chongba* (dancing by moonlight in a circle) and *Nongkarol* (sending of the *Lai* back to heaven)(KulachandmNg - *Meitei Lai haraoba*, Lukhoi.W - *Lai haraoba*, Indira. E – *Lai Haraoba Wakhanlol Pareng*). The main difference between the first two *lai Haraoba* is of the dance formation wherein a dramatic episode depicting the romantic story of "*Khamba and Thoibi*" legendary ballad could be seen in *Moirang haraoba*.( Hijam Angahal Singh, Legendry ballads/an epic romantic poem by the modern Manipuri poet).
19. Premi Devi N. Thesis unpublished titled-*Impacts of Hindu religion in Manipuri society (1900-1950)*, 2011, p-7. "*Lamangdong*" was consequently come to be known as "*Bishnupur*." The cult of Vishnu made a strong appeal to the Kings of Manipur from the time of *Kiyamba*. It may be pointed out here that the image of Vishnu presented by the king of *pong* has come down to us as a much esteemed heirloom of the kings of Manipur. The association of the kings with the image of Vishnu became intensified with the passage of time. (The 15<sup>th</sup> century, the ruling king *Meidingo Kyamba* (1467-1508) A.D. had the occasion of launching a joint expedition with the Shan king *Khikhompha*, against the Burmese. Their victory was performed with great pomp. Gifts were exchanged between the two kings. There was an exchanged of the *Meetei* and *Shan* artistes, literary and cultural exchanges. The Shan King gifted a metal icon of Vishnu in 1470 A.D).
20. *Sivika*-a treatise on the science of astrology with dedication to Lord Siva.
21. Jhala S, Jit RK. A history of Manipuri literature, p-p-50, *Nimandi* School of Hinduism centered around the worshiping of Krishna and Radha, *Ramananda* school of Vaishnavism centered around the worshiping of Lord Rama and Sita and *Goudiya* Vaishnavism centered on the worshiping of Lord Krishna and Radha. *Bhakti* was characterized by love rather than meditation. Sri Krishna was regarded as the Supreme object of "*Bhakti*".
22. Singh Klrti, M. Dr - Religious developments in Manipur in the 18<sup>th</sup> and 19<sup>th</sup>centuries Imphal, 1980, p-37 *Mayangs*-they are non-Manipuris who are supposed to be Manipuri, Brahmins. But we don't have the clear cut picture about them, whether they were the strict followers of vaishnavism or not. Guneshwar Sanahal, R.K. - Manipur Shri Govindaji Nirpan, 1980, Imphal, p- 130, mentioned that they came from orissa, Mathura, Puri, etc.
23. Ibungohal singh L, Khelchandra singh N. *Cheitharol.Kumbaba*.p-29.
24. Kriti M. Religious Development in Manipur in 18<sup>th</sup> and 19<sup>th</sup> Centuries, p-121, The Kali temple built in 1706 was collapsed after some time. Worshipping of *Durga* was begun at the Kali Temple (*Kalika*) and the *Meetei* goddess *Panthoibi* became identified with god "Kali".
25. *Bangdesa -Kirtana*, is derived from the word *Bangla-desh* and *Pala* is the Manipuri word for the group of *Kritana* Singer.

26. Sing Atoyaima K, Meetei s *Kirtanagi Itihas*, *Chephong*, Imphal 1954,p-39. The song is composed of seven letters, "Ra ma Krish na Go vin da", as arranged in order. The *Kirtana palas* included a piece of black thread in the turban to show that they are the Vaishnavas
27. Nath RM. he holds that Santidas was a follower of Caitanya Lalitnanjari Masik, 1935, p-883
28. Santi das Gosai the view and told the King that *Shri Rama Prabhu* was the conqueror of the *Kasa* king and his energetic attitude to warfare (Rama cult) was fitted well with Garib Niwazs' line of Hinduizing missionary.
29. Cheitharol Kumbaba - p- 66
30. Singh, Jhulon M. *shitya Itihas*, p-90, In 1734, the king prepared a boat from a tree growing at the confluence of the *Gvai* river and the *Tuvai* river. He sailed along the *Gvai/Barak* for worshipping Rama and Laksmana in commemoration of his victory over the *Takhels* (Tripurees).(Singh Mani and Mangi, L – Garib Niwaz Charit, p-104)
31. Cheitharol Kumbaba, p – 71-73.
32. Cheitharol Kumbaba, p-66.
33. Cheitharol Kurnbaba, p86, Singh Jhulon, M - *Sahitya Itihas*, p-51.
34. Kabui Gangmumei (Solar dynasty)- History of Manipur, 199 1 -p – 256, The *Meetei* Vaishnavas kept in single caste society.
35. Cheitharol .Kumbaba. - p -72-73
36. opcit., p - 75
37. Indramani Naoroibam – the condition of *Sanamahism* in Manipur.
38. ibid. - p - 87
39. Bhogeshwar,O.-Sanamahi Laikan, 1972, p-100
40. Ibungolml L and Khelchandra. N - Cheitharol kumbaba - p -93
41. Kirti MD. - Religious development in Manipur in the 18<sup>th</sup> and 19<sup>th</sup> centuries, 1980-p-137
42. Kabui Gangmumai - Flistory of Manipur, p- 157
43. Hodson TC. the Meetheis - P -98
44. Singh, Jhulon,M, Vijaya Panchali, p. 119
45. Nilakanta Singh E. The Impact of Vaisnavism on Manipuri Culture, SAMTHO, p. 15-2 1.
46. Ibid.
47. Jhaveri, Narayan, Abhinay in Manipuri Dancing, SAMTHO,P-26-33.
48. Kirti M. Religious Development in Manipur in 18<sup>th</sup> and 19<sup>th</sup> Centuries, Imphal, 1980, p-140 Neo Vaisnavism in Manipur came from the *Chaitanya* movement in Bengal. *Ganga Narayan Cakravati* came to Manipur with his disciples and converted a large number of *Meetheis* to Gaudiya Vaisnavism. The introduction of Gaudiya Vaisnavism is centred round the personality of king *Jayasimha* whom the *Meeteis* called him as "*Rajarsi*" (a king saint). *Jayasimha* or *Bhagyachandra* was brought up in *Gaudiya* tradition. In his youth he was a pupil of Rama *Gopal Vairagi*, and later gave him a series of discourses on the four sects of *Vaisnavism* *Visistadvaita*, *Dvaita*, *Dvaitadvaita* and *Rudra* (Visnusvami). Later, *Jayyasimha* discarded *Ramandi* Vaisnavism and introduced *Gaudiya* Vaisnavism as the state religion of Manipur. To him the personality of *Krisna* as appeared in the *Vagavat Purana* is superior to that of Rama of the Ramayana. His successors followed his footsteps in religious matters. (Kriti, op.cit., p-142). He was the 54<sup>th</sup> king of Manipur - the brave and skilful warrior, the deeply religious, and the patron of tradition and culture. He ruled Manipur for 40 years (1759-1761 and 1763-1798). The period from the reign of king *Jayasimha* to that of *Chandrakriti* (1759-1891) A.D. is the most well-defined period in diplomacy, public administration, and religious reforms.
49. *Kaina* hill is 18 miles away from Imphal. The big tree had to be carried to the nearest river route with tremendous efforts. While moving the tree along the river route it sank down to the bottom of the riverbed for unknown reasons. Thenceforth the point of riverbed and its surrounding area came to be known as "*Urup*" which means *U*-tree, *Rup*-sinking. "*Arti*" was offered immediately the log with divine-signs. Till date that point of the river and surrounding villages were then given the name "*Arti*". *Urup* and *Arti* is now a big village on the bank of the "*Iril*" river. (Singh, Tombi, N., Manipur and Mainstream, Imphal, 1975, p 21)
50. Guneshwar, Sanahal RK. Manipuri Shrigovinda Nirpan, Imphal 1998, p 64.
51. Cheitharol, Kumbaba. 127, The king presented the idol of *Shri Gopinath Krishna* to *Kritiddhwaja* of Cachar. He was given the title of "*Kalaraja*" and made the chief of *Ningthoukhong*. The image of *Shri Madanamohana* was given to *Hangoibam Chura Sharma* at his out request. The image of *Shri Anu Mahaprabhu* carved out of the same tree was installed on the bank of the Ganges in *Navadwip*, the birth place of *Chaitanya Mahaprabhu*. The *Anu Mahaprabhu* temple is the sacred place to Manipuri Vaishnavas up to this day and is intact by the descendents of the king. (Bhagyachandra Charit, p 295, 296, Kripasindhu, Sri La Narottam Mahasaya Thakur, p 1, Imphal, 1952)
52. Cheitharol Kumababa P-1 16,117.
53. Singh, Jhalajit RK. A Short Fhstory of Manipur.
54. Singh, Tombi N. Manipur and Mainstream, p-31.
55. Sing Jhalajit RK. A short History of Manipur.
56. Nikkanta E. The place of Gita Govinda in Indian Music and Dance, a seminar paper, SNAnd LA, April. 1967. Gitagovinda is the *pravandha* type of the Gita. *Jayadeva's "Dasavalara Stotra"* (ten incarnations of Vishnu) is sung before Lord Jagannath in every village temple. During the *Ratha yatra (kang)* festival old and young alike sing the song to the accompaniment of dances. The

- recitative versed begin with “*pralaya-payodhijale dhrtavanasi vedam*” and ends with “*mlecchanivaha-nidhane kalayasi karavalam, aya jagadisa hare*” (Cheitharol Kumbaba, p 155).
57. Bhagyachandra, Charit, p-295-96, Kripasindhu, Sri la NarottamMahasaya Thakur, Imphal, 1952,p-I. The *Padavali Kirtan* follows the *Aruba-pravandagana*, mastered by the great musical saint, Narottam Thakur. Some of the *Astapadis* have a great popularity through Holi singers and *Natapala kirtanista*.
  58. *Chingthangkomba Maharaja Ganga Chatpa*
  59. Ibungohal Singh.L,Introduction to Manipur,p-68-69,Yumjao,W.RASM,p-17-20
  60. Pemberton, BR, Eastern Frontier of British India, p 45, (but Chingthankhomba Mahmj Ganga Chatpa states that he died in August, 1799 AD, *Chinthangkomba Maharaja Ganga Chapta*. The *Gaudiya vaisnava sampradayas* called him a second *Gauranga* for his act in reviving the Caitanya Gauradesa. (Shanna Atombabu, Meetei Kirtan,p-269-270).
  61. Kirti M. Religious Development in Manipur in I 8th and 19th Centuries, Imphal, p. 164
  62. *Cheitharol Kumbaba*, p. 226/228
  63. A Brahman Panda came from *Jagannath Ksetra* and prepare the idol of *Jagannath* on Sunday, *Kalel* (April/May) 20, 1832. A twelve wheeled car was made. The images of Subhadra and Balaram were also carved. During his reign he had visited three descendants of *Caitanya Mahasay Thakura* (descendant of *Nidhiram Acharya*), *Nabakishor Gosai* (a descendant of *Advaita*) and a *Nityananda Gosai*. The king received them warmly and donated 1000 *tanga* (Rs 500) to *Advaita Gosai* on *Phairen* (Jan./Feb.) 28, 1827.
  64. *Cheitharol Kumbaba*, p. 224, 234
  65. Mani Mangi L.Vijay Panchalipart- I I I,p- 126-127. C.K.p-238-39.
  66. Maharaja Nara Singh (the regent of the minor prince *Chandrakirti* from 1834) became the king of Manipur,(1844-1850) was a good Vaisnava. His reign was marked with the revival of religious activities, cultivation of nine modes of *bhakti* and an infusion of religious fervor into the daily life of the people.( Chandra,M. Gambir Singh Nonggaba,p-26 1,C.K.,P-239)
  67. Jhulon Singh,M. Vijay Panchal,p-126.
  68. Singh Mani and Mangi, L., opcit., p. 11, Part IV
  69. *Cheitharol Kumbaba*, p. 278
  70. Singh Mani and Mangi, L., Vijaya Panchali, Part III, p. 160-161
  71. Mani and Mangi. *ibid.*,part-iv,p-55,70-74. The teachers of *Thoubal Nongangkhang* composed the theme of the lost *Kirtan* afresh from their memory. The name *Thoubal pala* or the *Leibak Chaba Pala* (The palas took an oath by drinking water mixed with earth for maintaining its tradition. *Leibak*= earth/mud, *chaba* =eat) is an impression associated with the works of the singers of *Thoubal Athokpam* during the seven years devastation of Manipur. The *palas* adopted yellow turban and *Ngabong* (a kind of old wrapper used as a waist-band), Manipuri *mridanga* of large two ends, big face cymbal and having a short tail. (Dr. Kriti, M. Religious Developmct in Manipur in 18 Ih and 19 Ih centuries, ImpK p. 196.)
  72. C.K.P-422,Vijay Pachali,part iv,p-11
  73. Bhogeshwar, o - Sanarnabi Laikan, 1972, p -63/64
  74. Bowers F. The Dance in India p -143-144., The *Thabal - Chongbi* dance (dancing into the moonlight) is proclaimed for miles around by the rhythms of *dholak*, when the dance progresses, they go round jumping anti-clock wise. They may either walk straight around the circle or form the movement of that of a python i.e. *Lairen Matek* dance in the traditional Meethei festival *Lai Haraoba*. The Meetheis have been observing this dance since the earliest time. In this dance the dancers imitate the rising of *Usa* or the rays of the day-break. It is called *Ke-Kre-Ke Chongbi* (dance). *God.Sanamahi* and *Pakhangba* were the two representation in the *Ke-Kre-Ke chongbi* young men and women participated with their hands joined to each other.( Sharma Atombapu and sing \*Anoubi. M-The brief description of Manipuri Dance – p-7).
  75. CK. P-261.
  76. The daily routine of the puja begins in the dawn of the new day. There are three *aaratis* prescribed for Govindaji. These are *Mangalarati* (Morning service), *Bhog Arati* (Fore-noon service) and *Gvala arati* (Evening service). These three services consists of ten rites such as *Dhuparati* (offering incense) which imitates the awakening of Krishna by Yasoda, *Sringar* which describes the dressing of God, offering of *bhog* (cooked rice with one-hundred and eight types of vegetarian curry to Sri Govindaji), *Sayana* which consists in offering *arati* while the God takes a *siesta*, follow by *Utthapana arati* the awakening of God from the siesta, cow tending activity of Krishna (*Gocaran*), *Gwalarati*. *Bera* (sweetmeat), *Sandhyarti*. Bhajan, *bhogarti* to the God for the second time and the *Sayana* (sleeping of God) and *Kunja-rati* offered to the Deity before four hours of day-break. (Cited by Sharma, G.Tombi. Sri Govindaji was kept in his temple during the Second World War, 193945. Bowers.F - The Dance in India- P-123, Des S.K. - Early history of the Vaisnava faith and Movement in Bengal, Chap - IV (Religion Ritualism and devotional practices).
  77. Singh jhala Jit RK. A history of Manipuri literature, VOW p -134.