

Maharaja Krishna Chandra Roy: Spiritual Influence of Hinduism on the Cultural Landscape of Contemporary Nadia

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Abstract: Krishna Chandra Roy, a highly intelligent, wily and cultured man, is considered the last ingenious king of Nadia. He became known as the predominant patron of Sanskrit and an active supporter of Shakti worshippers. As the area's Hindu society's precursor, he established the region's famous puja festivals, major condescending innovations in vernacular literature, and revived archaic Vedic sacrifices while pursuing an arch-conservative agenda. Krishna Chandra Roy was given the title "Samajpati" by the Nabadwip pandit community. He was instrumental in the advancement of the Bangla language and culture. A ruler as witty and poetic as him is extremely rare in history. The British victory in India was only possible due to the inevitable loss of power by the mighty Mughal Empire. Krishna Chandra Roy was a colourful character in the history of Bengali Royalty. For much of the eighteenth century, he was the proponent and leader of Bengali culture. As the contemporary and local pioneer of the Hindu society analytically represents the reign of the glorious king against the contemporary socio-political and socio-religious backdrop of Nadia. But the materials are so rare, varied, and diffuse in character that it is a complicated task to make them a comprehensive record so extreme care and caution have been exercised in the handling of source materials.

Keywords: Culture, Conspiracy, Kingdom, Knowledge, Shrine, Sculpture, Zamindar.

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Maharaja Krishna Chandra Roy (1710-1782) was one of Nadia's most controversial, brilliant, cultural and skilled political personalities. The main objectives are to represent Krishna Chandra Roy, a profound and immense personality from a socio-cultural as well as a spiritual point of view, in a new form and to highlight Nadia's glorious or majestic stream of theology to the present generation. In the 18th century, Krishna Chandra Roy became the legendary hero of Bengal and the spokesperson of the conservative society of Hinduism. He played an enviable role in perfecting Nadia's pursuit of customary spirituality. Krishnachandra Roy was a great patron of cultural proficiency and there was an illustrious revival of it in his reign. King Vikramaditya of Ujjain and the Sena ruler, Laxman Sena, had a galaxy of renowned scholars and poets who adorned their court. Standing in the same context, King Krishnachandra Roy of Nadia also decorated his royal court with nine jewels (*Navaratna*) and glorified the pursuit of Bengali culture and knowledge. Despite different challenges Krishnachandra, by relying on his acute intelligence protected his dominion from peril for fifty-two years. He used to spend his days in entertainment and pleasures with the help of ingenious pundits, even while he was in grave danger. He gained an impressive reputation for benevolence, encouragement of the cultural practice of knowledge, and monarchical adherence. He inculcated the style of Bengali culture to bloom through the practice of knowledge and the patronage of virtuous people. The intermediary zamindar in eighteenth-century Nadia, Maharaja Krishnachandra, was renowned for his generous support of the Brahmins. In his sphere, he was a staunch upholder of caste norms. He erected temples and planned numerous expensive religious rituals. However, the zamindari had a financial crisis at the same time as this extravagant display of generosity and spending on religious rites, so the financial crisis devoured his kingdom.

Religions are philosophical systems that connect spirituality to humanity. The Rigveda is the world's oldest Vedic Sanskrit text and the oldest extant text in any Indo-European language. Numerous deities, especially thirty-three, are described in the text as being worshipped. During the Gupta kingdom, Shaivism and Vaishnavism received administrative assistance. Some scholars believe that Shaivism may have infiltrated Bengal throughout that time. Bengal was a hotbed of Brahmanism as well as Buddhism. According to Hiuen Tsang, the Brahmanical faith was quite prominent in Bengal, and shrines from all communities were visible all over the realm. The Shaivite religion was patronized by Sovereign or efficient Bangadhipati Maharaja Shashanka, known as Parammaheshwar and Paramdaibat in his Egra copperplate inscription. In his conventional currency, a depiction of Shiva and Taurus was engraved on one side, while a portrayal of Lakshmi was inscribed on the other. It illustrates Shashanka's devotion to Shiva and his belief in other religions. According to Hiuen Tsang, Buddhism's progress in the 7th century was more limited than Brahmanism's after the death of Sasanka Karnasuvarnadhipati Jayanaga (king) who became a complete disciple of Vaishnavism.¹ A few inscriptions, available from the time of the rulers of Karnasubarna onwards, are sources of information regarding the diffusion of Shaivism in Bengal, and it is to be noted that Brahmanism, or Hinduism, acquired state facilitation at the time. The same sequence of Shiva worship is observed during the Pala and Sena periods, when the phallic form of Shiva was very popular. The information

comes from the acquirement of epigraphs from the Pala period. The Kesava Prasasti dated, in the regnal year of Dharmapala, indicates the installation of a Chaturmukha type of Shiva's phallic emblem. Narayan Pala was an enthusiastic Shiva patron.² In the illustrious text Ramacharit, composed by Sandhyakara Nandi, Rampala was narrated as having commemorated three lofted shrines of Shiva, where idols of eleven Rudras (Lord Shiva) were consecrated. Information on the religious faith of the Senas, who had affiliations with the cult of Shiva, was supplied by their epigraphs. The Deopara Prasasti of Vijaysena begins with a benediction to Shiva under his other synonym, Shambhu or Rudra. The great scholar and poet Umapatidhar was a devout worshipper of Shiva. During the reign of the Sena period, Shaivism became extremely popular among the Panchapasnas (Ganapatya, Saura, Shakta, Baishnab and Shiva) in the religious sphere. In the fourteenth century, Nabadwip, or Nadia, played an momentous role in Eastern India in the fields of knowledge, especially in Nabya-Nyaya, Smriti Shastra, Grammar, etc., The landlords or zamindars of Nadia determined the predominance of Shaivism from the seventeenth century onward, and a substantial part of the Hindus were Shiva followers. Numerous examples of Shaivism, formerly quite prevalent in Nadia and where Shiva worship was performed with tremendous grandeur, are still visible here. It is to be said that there are no significant architectural styles of temples in this area, but almost all of the architectural styles that have survived for some time since the rise of the Nadia kingdom have been built in the form of magnificent terracotta sculptures. The sculptures used in the construction of the temple in the Nadia district were coherent, pervasive, imaginative, and captivating; the artists created one amazing Shaiva temple after another courtesy of well-thought-out ideas.

From the consecutive history of Nadia's Hinduism to the passage of colonial Calcutta, Krishna Chandra Roy sought to enrich and enhance the so-called privileged Hindu culture as well as the Bengali culture. There is no doubt that he was the architect of the ideal bridge. In the legendary book Maharaja Krishna Chandra Raisya Charitang, written by Rajibalochan Mukherjee, he mentioned that Krishna Chandra Roy was Raghuram's son. He had become an exceptional specialist in armament in a very short period of time by gaining knowledge in Bengali, Sanskriti, and Persian and armament expertise. He had become proficient in numerous royal concepts. A spectacular wedding for Krishna Chandra Roy was held at this time, and Raja Raghuram Roy gave him the power and duties of his realm.³ After a purported altercation, his father supposedly deprived him of his inheritance. Ramgopal, his younger brother, was nominated as his successor. On the other hand, Krishna Chandra Roy kept his uncle occupied by smoking in the middle of the road while deftly writing the zamindari title in his name by appearing in the Nawab's court. Throughout the eighteenth century, this cunning, Churamani-sense of humour figure was given the title of Narpati, and he held hegemony supremacy over all aspects of Bengali culture and society. Victor Hugo commented on Voltaire, that he was not just a personality, but an entire century. In the eighteenth century, this statement about Europe was equally applicable and relevant to King Krishna Chandra of Nadia. According to the Shrimad Bhagavata Gita, Raj Vidya is the diplomatic, greatest, and holiest profession because it is honourable, rightful, and

pleasing.⁴ After ascending to the throne in 1728, the socio-economic and political ambience of Bengal was terrible. The Maharashtrian (Bargi) invasion did not end the misery of the common people at all levels of administration, beginning with the king. Horrible disasters were exacerbated in the regions of Burdwan, Bishnupur, Birbhum, and some others, as well as the states on the west bank of the Ganga, so in 1740, the tax from the Rarh was completely stopped. All the taxes owed by the rulers of Dinajpur, Rajshahi and Nadia had to be paid in this particular circumstance. Krishna Chandra's financial condition was precarious at the time, and he had no path to assembling considerable amounts of money. Consequently, Krishna Chandra Roy was imprisoned in Murshidabad jail, like the accused, for some time in 1742 CE on non-payment of taxes.⁵

Although the situation and atmosphere were growing increasingly tense, Krishna Chandra was forced to move Nadia's administrative circle from Krishnanagar to Shivnibas because the Bargis conspired to attack his territory. He had secured security there since the formation of Shivnibas' administrative precincts and was established by the social code of the Hindu kingdom. It was developed amid picturesque natural beauty, with the administrative infrastructure built on the bank of the Churni river. The city was designed so that an outside enemy could not easily attack it. In other words, this heavenly city had been meticulously planned, and this celestial kingdom had been massively created. A lovely flower garden was established to complement the natural beauty, and numerous local and foreign scholars were engaged in teaching.⁶ Bishop Heber travelled to Shivnibas in 1846 and noticed only a few ruined buildings. When he questioned the local people, who had destroyed the palace, they informed him without hesitation that Siraj-ud-Daulah was the one who had destroyed it.⁷ At Shivnibas, he built two massive Shiva temples in the majestic form of the famous Krishnachindriya style. Two formidable stone Shivalingas were installed in the sanctum sanctorum of this shrine. The Rajarajeshwar Temple was the first temple built. Rajnishwar Temple was the name of the second temple. In addition, the Ramsita Temple was constructed near these two Shaiva temples. Many believe that, he made 108 Shaiva temples at Shivnibas; hence, this temple-rich settlement has been compared to the Kashi of Bengal at that time. Researchers have argued why the capital had been built in Shivnibas instead of Krishnanagar, but most have strongly contemplated and mentioned the problem of the Bargi attack. Nevertheless, it was their ingrained idea that the Maharashtrian conquerors were patrons of Shaivism, and most of them were Shiva devotees, as that was the actual reason for Krishna Chandra's construction of so many Shaiva temples.⁸

However, it should not be forgotten that Nadia's rulers were devoted followers of Shakti or Shaivism for generations, and the construction of many Shaivite temples in different parts of the kingdom bears witness to this. In this picturesque, natural, and mesmerizing atmosphere of Shivnibas, Krishna Chandra conducted Agnihotra and Vajpayee Yajna. In the event of such a magnificent yajna, a huge number of intellectuals and scholars from Anga, Banga, Kalinga, Rarh, Gaur, Dravida, Kashi, Utkal, Kashmir, and other parts of India came to participate in the spectacular sacrifice. In Brahmanical

writings, Yajna was described as the supreme cosmic energy, and the entire creation is described as a consequence of Yajna. He was an exceptionally talented person, but he also patronized poets, writers, intellectuals, spiritual leaders, and even people of other faiths in his kingdom. Krishna Chandra possessed all of the attributes that a great monarch should have. Krishna Chandra is a remarkable figure in eighteenth-century intellectual culture, particularly in the religious and historical aspects of Bengali society. He has, however, also been criticized and accused of being one of the political conspirators. After Lakshman Sen, the Sena ruler in Bengal, there did not emerge such a culture-minded genius king, so he was a ruler with a unique personality. Nadia's most brilliant ruler, Krishna Chandra Roy, a highly intelligent, wily and cultured person was considered the last extraordinary king of Nadia. He was the one who decided to organize the Kali Yuga's final big sacrifice. This massive Yajna was arranged at the cost of approximately twenty lakh rupees. The Pandits, intellectuals, and sagacious teachers who had been involved in the Yajna awarded him the title "Agnihotri Vajpayee Srimanmaharaja Rajendra Roy." By completing this Yajna, Krishna Chandra Roy and his succession rulers assumed the royal title of Agnihotri Vajpayee. In his Annadamangal poetry, Bharat Chandra Roy beautifully depicts Krishna Chandra Roy as the mighty monarch. His culture-mindedness, supremacy, reputation, and popularity were far-reaching.⁹

রাজ্যের উত্তর সীমা মুরসিদাবাদ।
পশ্চিমের সীমা গঙ্গা ভাগীরথীখাদ।।
দক্ষিণের সীমা গঙ্গাসাগরের ধার।
পূর্ব সীমা ধুল্যাপুর বড় গঙ্গা পার।।¹⁰

Murshidabad forms the state's northern border; the Ganga Bhagirathi valley forms the state's western boundary; the Ganges Sea forms the state's southern boundary, and the Dhulapur Baro (large) Ganges forms the state's eastern border.

He was a devotee of Brahmanical philosophy and tremendously influenced Nadia's culture and religion. His encouragement and patronage marked a landmark change in architecture and sculpture. Nadia's king had spent enormous wealth on temple construction and terracotta sculpture. Terracotta embellishments were designed in the temple building technique during the Nadia monarchy's notable rulers, Raghav Roy and Rudra Roy. In 1669, King Raghaveshwar constructed the Raghaveshwar Shiva Temple in Dignagar, named after himself. Other important temples are Mardana, or Srinagar village's terracotta Shaiva temple, Matiganj Bejpara, near Shantipur's magnificently designed Jaleshwar temple, and Matiari's Rudreshwar Temple. Nadia's rulers also constructed other temples in Nabadwip, including the Dogachhi Shaiva temple not far from Krishnanagar and two Shaiva temples in the Kamalpur village of Chakdaha. In 1728, Krishna Chandra ascended to the throne. He was a worshipper of the goddess Kali. He was very famous for his unique style of temple construction. In the name of Shiva, he founded the town of Shivanibas and built numerous Shaiva temples in several parts of his kingdom. Apart from the Shaiva temples, he also constructed temples for mythological gods and goddesses. Such as the Yugalkishore temple (1728) in Aranghata, the Harihar temple (1776) in Gangabas, and

the Ratna temple in Nabadwip, which is now completely extinct. In 1165, King Krishna Chandra allotted seventy-three bighas of land to worship Lord Jagannath Deva. Under his patronage, Baro Akhra (Big Hermitage) on the Nabadwip was established. There's no doubt that genuine references demonstrate that the terracotta style was frequently used in the temple construction style of the seventeenth century in the Nadia district. However, the aesthetics of shrine and monument construction in Nadia have changed dramatically since the eighteenth century, particularly during the reign of Krishna Chandra. Scholars and researchers believe that Krishna Chandra Roy's death, or emptiness, put an end to this distinct form of construction.¹¹ Nevertheless, most of the temples built under the Nadia kingdom's patronage were Shaiva temples. Some eminent philosophers who appeared in Bengal during the seventeenth century for the practice of Shakta or Tantra, such as Krishnananda Agambagish, the originator of the book *Brihatantrasara*, Gaudiya Shankar, a Shakti or Tantric writer, who wrote the famous book "*Tarahasyabriti*" in 1630. Shankar Agmacharya is his new nickname. His other important works include *Shivarchan Maharatna*, *Shaivaratna*, *Kulmulabatar*, *Kramastab*, etc.¹² Tantric practises are classified into Patta, Bir, and Divya. Patta refers to the living soul in which lust, anger, greed, delusion, alcohol, and matsarva are under these six Ripu. Most people pass through this stage of moral endeavour due to their heroic deeds. People promoted to the level of hero are full of fearless, motivating personalities, polite, strong, intelligent, and prone to action. It is believed that Krishna Chandra Roy was a devout personality in his kingdom. He instructed that various forms of the goddess Kali be worshipped extensively throughout his reign. Aside from that, the Ganesh festival, Jagadhatri puja, Annapurna puja, and Durga puja were celebrated broadly in a solemn manner. He initiated the thirteenth festival in twelve months in Bengal. In addition, he also donated tax-free land to pious Brahmanas, arranged scholarships for international students, and provided numerous grants for the betterment of education for toles and Chatuspathi, etc.¹³

Krishna Chandra's active, determined, and persevering personality is many examples, especially in the book entitled "*Ramatanu Lahiri O Tatkalin Bangasamaj*" by Shivnath Shastri. Krishna Chandra was a unique, positive-minded, dynamic personality who took part in many activities. He was tenacious and never gave up. One disaster after another did strike his kingdom from the moment he ascended the throne. It is exceptionally difficult to find any precedent in history where such type of crisis occurred in the destiny of a ruler. No disaster has been able to subdue such a person's destiny; even no upheaval has been able to restrain him. He would circumvent any potential threat or crisis with infinite courage and intellect. When there were severe crises and disasters throughout the region, he spent exciting and joyful times with his friends and courtiers Krishna Chandra Roy always followed the Gupta emperor Vikramaditya. Because, like Vikramaditya, he used to keep the royal assembly decorated by a wide variety of enthusiastic intellectual scholars such as Nabaratna (Nine jewels). This can be said in a strong voice that King Krishna Chandra made unthinkable advancements in the 18th century in the domains of religious reform, intellect, culture, and splendour. Besides, Krishna Chandra, despite being a cultural or

mighty monarch, was not recognized as adapting to taking any major and effective steps in the way of social reform. The social system was governed by all the traditional ancient customs and principles and various scriptural stipulations. Aggressively trying to burn a newly widowed woman with her deceased husband had been a common phenomenon at almost all of Nadia's notable crematoriums at the time. Krishna Chandra Roy was unable to improve child marriage, religious discrimination, widow issues, and other problems. Since Nabadwip, Krishnanagar, and Shantipur were once the epicentres of Bengali thought, contemplation, and spirituality; as a result, the intellectuals' recommendations were highly detailed and complicated to understand. It is also to be noted here that Nadia's scholars' spiritual or social conduct or regulations were considered the verdict for Bengal.¹⁴

King Krishna Chandra Roy enjoyed unrivalled popularity and gratitude for religious patronage in the eighteenth century. Hinduism and Islam were divided into two major religious communities under his reign. After the glorious victory at the Battle of Plassey to the British, the spiritual ideas of Christianity gradually spread throughout the realm, largely through the influence of various Christian missionaries. That is why in Nadia's Christian community, the conventional Radhakrishna or Sri Chaitanyadev lyrics in Bengal are sung in the form of the melody of kirtan. Vaishnava Hindu devotees subsequently adopted Christianity for several reasons. It is believed that the majority of these reformed Vaishnava devotees combined bhajan and kirtan. A verse that was composed in 1710 is among the kirtan lyrics that are still sung today. In other words, this Christ kirtan has been practised in Nadia for over 300 years. Also, even Christian's song has Lalon Fakir's words in it. More comparably, the Jesus kirtan is performed in the Christian-populated village of Nadia. The word Jesus is sung repeatedly in the style of name chanting. On the other hand, some tunes have been buried by the passage of time. Renowned and famous singers of rhythm songs like dashkoshi or the despair of pure kirtan are not seen today.¹⁵ On the other hand, when Siraj-ud-Daulah was defeated in the battle of Plassey, a Durga Puja (Akal-bodhran) was organized at Shobhabazar at the palace of zamindar Nabakrishnadev to commemorate the victory. Robert Clive was one of the most distinguished guests. The Shobhabazar zamindari puja was considered to be the first Durga festival that is celebrated in Calcutta. Krishna Chandra Roy was also one of the most important monarchs in this grand ceremony.¹⁶

Krishna Chandra Roy was well versed in the Sanskrit language and scriptures. During his reign, the domination of Shakta worship had been followed on a large scale in the Rasa celebration on the Nabadwip, and most of all, it was known as the Vaishnava pilgrimage. Most of Krishna Chandra's courtier officials were obligated to perform numerous Shakta worships, including Kali Puja, because they had no other option. He also commanded every one of his employees to worship the goddess of Kali. This order was implemented for harsh punishment if they did not follow the instructions. The worship of pure energy was sometimes motivated by government patronage, which was a source of tremendous enthusiasm for the common people. Due to royal patronage and assistance, Puja's clout expanded swiftly; people from several backgrounds in Nadia's life participated in the

occasion by worshipping Shakti in various forms by erecting great and gorgeous clay idols. According to Harshacharita's commentator Shankara, Rasa is a type of circular dance which can be performed in a group of eight, sixteen or thirty-two. According to the Vishnu Purana, Lord Krishna had performed Rasa with simple cowherd women. On the other hand, Sri Chaitanyadev was said to have launched the Nabadvipa Rasa festival by evoking Radhakrishna's Premlila. This controversy, nevertheless, continues unabated. Sri Chaitanyadev left Nabadvipa and went to Nilachal after taking sannyasa. As a result, the influence of Gaudiya Vaisnavism gradually faded its glory. In place of Vaishnavism's emptiness, the ancient glory of the Shakta religion had begun to be restored on a large scale, and its splendour had continued to increase. Shakta Tantric doctrines were later reintroduced to the mainstream with Krishnananda Agambagish. Here Shakti has been elevated to the status of Shiva's mournful power.

The birth of a new methodology has emerged within divinity with overlapping areas, so, in the aspect of Krishnananda Agambagish, the goddess of Kali is credited as the "Original Creator of the Imagination." It's important to note that the doctrine of Shakta or Shaivism, was popularised by the common people in Bengal from the times of Agambagish onwards, cantered in the Nadia district, which was later developed under Krishna Chandra's influence.¹⁷ Shakta Ras was implemented on a massive scale under the indirect encouragement of Krishna Chandra Roy to debilitate the Vaishnava rasa celebration conducted just on the full moon in the Bengali month of Kartik (October to November) at Nabadvipa.¹⁸ According to the story, the first clay idol, known as Elan Kali at Dora Para, was worshipped on the Rasa Yatra of Nabadwip. Shankar Nath Tarkbagish, a representative of Maharaja Krishna Chandra's court, was the first to arrange the ceremony. In Dakshina Kali's tantric meditation, the idol was worshipped in a tantric organized manner. Krishna Chandra Roy was a strong antagonist of Chaitanya, and both Chaitanya's and Radha's worship were completely prohibited throughout his kingdom.¹⁹ Most of the mighty Hindu kings firmly believed in the Shakti ideology. Krishna Chandra was such a powerful ruler who worshipped the Shakti religion, but he also had a deep respect for other faiths, particularly Vaishnavism. He has only despised the Chaitanyapasak people. Because the Nabadwip intellectuals, teachers, and renounced scholars had a close relationship with the Krishnanagar ruling family, Ramakrishna Roy was bestowed with the title of Nabadvipadhipati by the Nabadwip Pandits. The kings adopted this title in lineage from then on.²⁰ Since then, Krishnanagar's rulers have also personally preferred to use Nabadvipadhipati. Some scholars believed that Krishna Chandra's contribution to the Plassey conspiracy and the establishment of English power reflected credit on his foresight, and in recognition of his services, Lord Clive bestowed the title of Rajendra Bahadur on him. The multi-volume reports on Hindu history and literature published from 1811 onward by William Ward, Carey's colleague at the Serampore Mission, contain the earliest English writings about Krishna Chandra for public consumption. Rev. Ward relies heavily on the 1805 Bengali biography in perpetuating the narrative that "Krishnacandra was the architect of Plassey, but he is also responsible for an oft-quoted passage that cast the raja

as a fanatical proponent of Kali Puja.²¹ Clive had given Krishna Chandra five cannons as a reward for his victory at the Plassey battleground.²² We don't know why Robert Clive decided to provide him with such a valuable gift in these circumstances; it's very complicated to understand in the current context. All of these cannons can still be seen in Krishnanagar's palace.²³ The Nabadwip pandit community was also awarded "Samajpati" to Krishna Chandra Roy. In other words, he controlled the four societies of Agradwip, Chakradwip, Kushdwip, and Nabadwip. Krishna Chandra Roy had grown in popularity as a controller of long-term administrators and societal sanctification. He had the distinction of being one of the most controversial and anxious rulers and the most learned and cultured personalities in the kingdom. However, he has been observed to be completely indifferent in some instances. He could have reconfigured society and detoured the progressive Bengali culture to other sectors if he so desired. If he so chose, he could make the widow's marriage scriptural according to the rules of the Parashar Samhita. By influencing society through his personality, he could even control the practice of Satidaha. Although he provided Bengali society with ground-breaking culture in a new way, such as Puja-Parvan, festivals, fairs, architectural styles, grants of scholars for the provision of excellence in education, scholarships for the encouragement of students, and tax-free land for the development of educational institutions, he also played an important role in the advancement of the Bangla language and culture. A witty and poetic ruler like him is extremely rare in history. With Bharat Chandra Raigunakar's poem Annadamangal and his grace and encouragement, innovative feathers were added to the field of Bengal knowledge.

For most of the exhaustive eighteenth century, Krishna Chandra Roy a prominent and upright monarch gifted with numerous characteristics served as the transmitter and embodiment of the Bengali religious and cultural scenario. Krishnachandra Roy "the cultural hero functions as a sort of intermediary between the supernatural and mythic past and the everyday world of human society."²⁴ However, his impact on society was comprehensive and significant in the domains of socio-religious as well as educational points of view. He was a knowledgeable ruler with many virtues himself. It would not have been possible to compose the best poems in Bharat Chandra Roy's Annadamangal without his compassionate inspiration. His contribution to distinctive aesthetic and architectural genres was truly outstanding, as was his contribution to the architectural sculpture concept. Under his auspice, the Krishnanagar Jagadhatri festival has gained worldwide glory. Furthermore, numerous scholars believe that he was also the unique one who popularized Shakta Rasa in Vaishnava sacred lands such as Nabadwip. However, given the popularity of the Jagadhatri festival, Barodol mela, and Shakta Rash festivals, it is not appropriate to completely disregard Krishnachandra Roy's contribution.

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