

## CHAPTER XV EDUCATION AND CULTURE

### Ancient Centres of learning

Very little is known about the ancient centres of learning of the region now known as the district of Ganjam. This country which formed a part of the Kalinga Empire of by-gone days was rich, populous and extensive. The capital of the empire was located in this region. There are references to the land of Kalinga in the Mahabharat, Pali Jatakas and in different Puranas. Long before the rise of Buddhism, brave people of this soil made sea-voyages to distant countries and even established supremacy in some of them. It was the prosperity of this land which attracted Emperor Ashok (273 BC—232 BC) and his forefathers to lead their campaign into the region. The Ashokan inscriptions bear evidence of the lost glory of the people of Kalinga. His inscriptions at Dhauli in Puri district and Jaugada in Ganjam district like those of other parts of India are in Pali which is a language of Sanskrit origin and was different from the ancient language of Kalinga. Thus some words used in the beginning portions of these two inscriptions differ from the same words found in the beginning portions of his inscriptions in other parts of India. It has been supposed that this small change probably represented an allowance to the local language of the country. These inscriptions were perhaps intended more for the teachers themselves, than for the passerby who in those days did not much care education through books. Pali and Prakrita seem to have entered into Kalinga from the time of its conquest by Magadha and from this time a language of Sanskrit origin started spreading in this land\*. It is difficult to ascertain the forms of languages prevalent in this land before. Perhaps the languages of Dravidian and tribal origin were prevailing in different parts of the land.

Kharavela, the third member of the Chedi dynasty who ruled Kalinga during 2nd century B. C. was a follower of Jainism, a religion of northern origin with a sacred language of Sanskrit origin. It is known from Jain literature that a religious centre named 'Kotitirtha' was located in Kalinga.

The Mathara rulers (4th century A. D. to 6th century A. D.) of this country accommodated different faiths like Saivism

---

\* Panigrahi, K. C.—History of Orissa.

Buddhism and Vaishnavism. The Buddhist Theris were settled at Palura (modern Palur) on the bank of the Chilika lake in the district of Ganjam. The Salihundam Buddhist monastery, a centre of Buddhist learning, was situated on the bank of river Vansadhara. There were also some other Bauddha Vihars located in different parts of this region. Sanskrit was in use in this period. All copper plate grants of the Mathara kings, published so far, are written in simple and imprecatory Sanskrit verses. The script used in the inscriptions of the Matharas corresponds to the type of alphabets found in the epigraphs in East Borneo of the time of Purna Burman. It is said that Vishnu Sharma, the compiler of the world famous 'Panchatantra' belonged to this regions which was then ruled by Matharas.

The earliest epigraphic references to the study of Puranas and Ramayan, so far available, is found in the Paralakhemundi plate of Shri Pruthivi Maharaja who has been assigned to the last half of the sixth century.

One comes across very few verses except the imprecatory ones in the copper plate grants of Eastern Gangas of Kalinga who ruled in the southern part of the present district of Ganjam after ousting the Matharas. Some of the donees of these grants were proficient in Vedas and Vedantas. Bhagaban Patanga Sivacharya, a great Sanskrit scholar and donee of the Dharmalingeswara grant of Devendra Varma (682 A. D. ), was proficient in Vedas, Vedantas, Itihas, Purana and Nyaya, and was the author of a Sidhanta.

The two published copper plate grants of the Vighraha family that ruled over the present districts of Puri and Ganjam in the Gupta Era are also written in Sanskrit prose, the style of which is somewhat developed.

The Tandivada grant of Shri Prithivi Maharaja and the Paralakhemundi plates of the same ruler which can be assigned to the sixth century on palaeographic grounds are also written in simple prose. It is revealed from this first grant that intensive study of Smriti, Shruti, Veda, Vedanta, Nyaya, Upanishad and Yoga was being made by the scholars of that age. Bhava Sharma, the donee of this grant came of a very learned family and was the son of Prithivi Sharma and grandson of Vishnu Sharma who may be identified with the Vishnu Sharma, the main speaker in the famous Panchatantra. From the Paralakhemundi grant of the same king issued from Virajanagar (modern Jajpur) it is known that Purana, Ramayan and Dharma Shastras were also the subject of study in that age.

Use of original Sanskrit verses in the Introductory portion of the royal grants describing the achievements of the donor and his forefathers are found in Orissa, for the first time in the Buguda plates of Madhava Varman of the Sailodbhava family which ruled over the Puri-Ganjam region in the seventh century, perhaps after driving the Vighras from that area.\*

In the Buddhist records of the 7th century A.D. the Odiyan, presently identified with the coastal strip of land running from Gopalpur to the south of Ganjam, was one of the centres of Buddhism and Tantrism. From the accounts of the Chinese traveller Hiuen Tsang of that century one finds that there were more than ten Buddhist Monasteries and five hundred brethren students of the Mahayanist Sthavira school in the land. It is further revealed from the above record that the present district of Ganjam was one of the main centres of Buddhism. This document, however, carries positive evidence to the fact that the people of Kalinga had no knowledge of the language used in northern and central India.

The text of different copper plate grants of Bhaumakara dynasty which ruled over the whole of coastal Orissa extending from the river Ganga in the north to the Mahendra range in the south for about 200 years (700 A.D. to 900 A.D.) written in Sanskrit are very sweet, melodious and impressive. The rhetorical style of composition of the text of these grants indicates that the rhetoric, a main branch of Sanskrit literature, was being properly studied by the pundits of the region. In the Ganjam plate of Dandi Mahadevi (10th century) there is mention of a poet named Jambhana, son of Jayatman. Apart from the Sanskrit language and literature, which were in flourishing stage in this region, Oriya, as a language, most probably came into being and began to develop gradually during Bhaumakaras.\*\*

From 10th century till Orissa lost her independence during the later half of 16th century, the educational and cultural picture of Ganjam was almost similar to that prevailing in other parts of the coastal Orissa. During the rules of Soma and Ganga dynasties (10th to early 15th century) Oriya language was in the developing form. Ganga period provides a number of specimens of the Oriya language used in the stone and copper plate inscriptions discovered from different parts of Orissa. Some of the inscriptions were written

\*Mahapatra, K. (Edited)—A Descriptive Catalogue of Sanskrit Manuscripts of Orissa (Kavya—Alankar—Sangita Vol.II.)

\*\*Mahatab, H. (Dr.)—History of Orissa.

in Oriya script. Of course the stereotyped language of these records has little literary value. In this period discussion of Sanskrit Kavya Purana, Vyakarana, etc., were regular feature of the society. The Ganga kings were making regular grants of land and money to the Pandits and educational institutions. The architecture and culture of Orissa were enriched due to the encouragement of the rulers. Buddhism, Jainism and Saivism, all made their influence felt even though the belief of the people of the land centred round Lord Jagannath.

Development of Oriya literature took place during Suryavans rules (15th to 16th century). Sarala Dasa, the celebrated poet of the 15th century, wrote the Oriya 'Mahabharat'. He, considered as the real originator of the Oriya literature, wrote his famous epic during the reign of Kapilendra Dev, the founder of the Surya dynasty in Orissa. Among the great writers who immediately followed Sarala Dasa in the fifteenth-sixteenth century A. D. Jagannath Dasa, the composer of the Oriya 'Bhagabata', stands pre-eminent. The works of these two celebrated poets formed a perennial source of inspiration to the succeeding generations of writers to write in their mother-tongue. The Oriya rendering of the Sanskrit epics and Puranas became popular in no time. The influence of the simple and charming language of Oriya Bhagabata was such that every village in Orissa had a Bhagabata Tungi where Bhagabata was being recited and listened to by the villagers. The popularity of this scripture is given as a reason for spread of literacy among Oriyas even upto the beginning of this century. People in those days were taking up education just to enable them to read mainly the Bhagabat.

After the establishment of Muslim power in Orissa in 1568, Puri, a great centre of culture was repeatedly attacked and devastated by the rulers. As a result, many renowned families of this area, engaged in keeping the tradition of culture alive, migrated to Ganjam and other places to seek patronage of the semi-independent Hindu Chieftains. So, from 16th century onwards we find scholars mostly of Ganjam area settled in different tiny kingdoms, contributed immensely both to the Sanskrit and Oriya literatures. The contribution made by Bhanja kings of Ghumusar during this period to Oriya literature is remarkable. Dhanjaya Bhanja, Trivikram Bhanja and Upendra Bhanj of Ghumusar Bhanj family were authors of great repute. Upendra Bhanj has rightly been assigned the highest place in medieval Oriya literature by being called 'Kavi Samrat'.

### Ancient and Medieval Sanskrit poets

The following are some of the ancient and medieval poets belonging to this region who enriched Sanskrit literature.

It has already been mentioned earlier that as per tradition, Vishnu Sharma who compiled the famous 'Panchatantra' hailed from this area. He belonged to the Mathara rule (4th to 6th century).

Vasudev Praharaj, a leading poet of post-Muslim period, became famous for his Raghabayadaviya Mahakavyam. He was born in Athagada kingdom of the district of Ganjam.

Brajasundar Pattanaik, assigned to the first half of the eighteenth century, wrote 'Sulochana Madhabkavyam' or 'Madhabiya Charitam'. He adorned the court of Purusottama Dev of Khemundi kingdom.

Chakrapani Patnaik, who was the son of the famous poet Brajasundar Patnaik won the title of Vakravak perhaps from the then Gajapati Virakeshari Deva for his ready wit and powers of extempore versification. He became famous for his work 'Gundichachampu'. He also wrote 'Katakshya Satakams'.

Kaviraja Bhagavan Ratha, a Sanskrit scholar of this district, flourished in the middle of the 18th century. Two of his works are 'Gundichostob Barnanam' and 'Mrigaya Champu'. Both the books were published in parts.

Kaviratna Harisevaka Samantray, the author of 'Govindaliamrutam', belonged to this district. His patron Maharajadhiraja Purusottam Dev was a powerful chieftain of Vijayanagar in the Khemundi kingdom at the time of occupation of the region by the British in 1765 A. D.

Vasudev Ratha Somyaji, an inhabitant of Athagada kingdom of Ganjam district, was the author of the historical Champu Kavya 'Gangavansanucharitam'. He is assigned to the 18th century. At first he was a court-poet of Athagada, but in his old age he left Athagada and flourished under the patronage of Purusottam Anangabhima Dev, the enlightened chief of Khemundi kingdom.

Mahamahopadhyaya Narahari Panda, another famous poet of Ganjam, who belonged to mid-eighteenth century was born in the Khajuria Sasan of Chikiti in Ganjam. Two of his commentaries are on 'Mruchhakatikam' and 'Meghadutam'.

Kavibhusan Gopinatha Patra's work 'Kabichintamani' enriched Alankar literature in Orissa. He belonged to the mid-eighteenth century and his patron was Jagannath Narayan Dev of Paralakhemundi.

Lokanath Tripathy, a descendant of Rajaguru family, belonged to the town of Paralakhemundi. His work 'Kavikathahara' (out of gratitude, the authorship has been ascribed to his patron Jagannath Nayan Dev of Paralakhemundi estate) was composed in circa 1760 A. D.

Kaviratna Purohit Sadasiva Udgata belonging to 'Dharakot of Ganjam wrote a Rupaka (drama) named 'Pramodita Govinda Natakam'. The date of the author is assigned to the eighteenth century.

After British occupation, the ruling chiefs, chieftains, zamindars and the land-holders who were patronising the scholars, both Sanskrit and Oriya literature, were either annihilated or reduced in their status. This resulted in the decline of encouragement which the scholars were getting from their patrons. The centres of culture like Ghumusar, Paralakhemundi and Vijaynagar in Ganjam district were practically crushed under the British yoke. In spite of these adverse circumstances, we find some Sanskrit scholars during the long British rule over this land, about two of whom discussion is made below.

Narasingha Dasa who belonged to the town of Asika, was the author of 'Godaranga Vilas'. There is also another incomplete manuscript of a work called 'Abhinab Jagannath Prastab'. The date of this author is assigned to early 19th century. Damodar Singha authorised the work 'Utkantha Mallika'. He was the zamindar of Dharakot estate in the first half of the last century.

Of the Sanskrit scholars of this century, the name of Pundit Ananta Tripathy Sharma, Pandit Brajabandhu Tripathy, Jatiraj Acharya and Kalicharan Rath deserve mention. They have done a lot for the revival of Sanskrit culture in Ganjam. Jatiraj Acharya devoted his whole life to the culture of Sanskrit and is the author of about thirty works almost all of which have not seen the light of the day. Kalicharan Rath has earned reputation as a writer of some commentaries.\*

Discussion about poets and writers of the Oriya literature of the district will be made in later paragraphs of this chapter.

\*Mahapatra, K. (Edited)—A Descriptive Catalogue of Sanskrit Manuscripts of Orissa—Vol. II.

### Early Educational System

Education was not for the masses in early days. Only a privileged few were learning Sanskrit. The scriptures were mostly written in this language. The top-most of castes, particularly the Brahmins were the devotees of the Sanskrit literature and had perhaps an aversion to the spoken language and literature. However, this attitude of the people to their mother tongue changed when Kapilendra Deva, a son of this soil ruled Odra desa or Orissa. He gave the people a sense of pride and self-respect, hope and aspirations and led them to battle fields for his extensive conquests. A love for Oriya language, literature and culture was, therefore, an inevitable consequence of the new ferment created by the strong and vigorous rule of Kapileswara.\* During his period, as discussed earlier, Sarala Dasa wrote his famous Mahabharat. He was followed by Jagannath Das, who authored the Oriya 'Bhagabat'. These two scriptures, particularly the 'Bhagabat' is responsible for the spread of education among masses.

In those days books were written on palm-leaf and by iron stylus. Except a few Sanskrit Tols here and there to teach Sanskrit, there was no organised educational system in the land. The Abadhnanas (village Primary teachers of old days) were engaged at the village level to teach pupils only in elementary education in an unscientific manner.

In the beginning, the Britishers, instead of opening model schools, encouraged the existing Chhatasalis operated by Abadhnanas. However, they opened training schools to acquaint these teachers with the new system of education. The first English school was opened at Brahmapur by missionaries during twenties of 19th century.\*\* The standard of education of this institution was not good.

### Beginning of Western Education

Macaulay's famous note of 1835 on education paved the way for spread of British pattern of education and teaching of the English language and literature in the country. In spite of the famous Wood's Educational Despatch of 1854 which favoured strengthening of oriental institutions of the country, the Government did not take much interest in the matter and rather encouraged the spread of English system of education as suggested by Macaulay and supported by Bentinck's resolution. Even though like other parts of Orissa, people of Ganjam did not co-operate with

\*Panigrahi, K. C. (Dr.), History of Orissa.

\*\* Samantray, N., Oriya Sahitya Itihas (1803—1920).

the new educational system in the beginning, gradually they changed their attitude. The hill chieftains and zamindars of this district at first opposed the new system of education. But with passing of time, they not only established modern educational institutions in their areas, some of them even took leadership in sending their daughters to the newly opened schools. Still then there were only five Government schools functioning in the district at Purusottampur, Ganjam, Russelkonda (Bhanjanagar), Ichhapur and Tekali (last two places now in Andhra Pradesh) by 1867-68.\* There was also one Government managed Zilla schools at Brahmapur.

The Onslow Institution of Chhatrapur, one of the oldest schools in the State of Orissa was established in 1855 privately by Arthur Pooley Onslow, the Collector of Ganjam (July 1849 to January 1854) in memory of his wife R. R. Onslow. \*\*The Khallikot college which was the premier educational institution of South Orissa and one of the oldest in the country had its origin in 1856 as a zilla school entirely under the management of the Government. The institution was then affiliated to the Madras University. It continued as a High School until 1878 when F.A. classes were added and the status of the school was raised to that of an intermediate college. Around mid-eighties, Sir Charles Wood, the Chairman of the Education Commission, appointed by the Government of India, recommended the provincialisation education with a view to giving opportunities to private efforts to the spread of collegiate education. Accordingly, all high schools in the then Madras Presidency were released from Government control and handed over to the local committees. The people of Brahmapur took over the management of this junior college. During the early part of 1893 this college was undergoing such enormous financial strain that it was on the verge of being closed down. It was at this critical juncture, late Harihar Mardaraj Deo, the ruler of Kallikot announced his desire to pay Rs. 200/-per month provided the college was named after his estate. His donation was accepted and the name of the college was changed from Native College to Khallikot College on 16th August, 1893. It is interesting to note here that the college which had gone over from the Government control to private management came again under the Government control in early seventies of the present century.

During the second half of the last century the estate of Paralakhemundi had a number of modern schools due to the ardent

\* Samantray, N.-Oriya Sahitya Itihas (1802-1920)

\*\* Dora A. Suryanarayan-Ganjam Zilla 'O' Chhatrapur Itihas



zeal and dedicated endeavour of the then Ruler. A second grade college was founded in 1896 at Paralakhemundi under the patronage of the Maharaja. The college was affiliated to the Madras University. This institution enjoys reputation of being the second oldest college of the district.

The role played by the missionaries, who came to preach their religion in establishing educational institutions, especially in the backward areas of this regions during this period, needs mention. The first primary school for boys by Catholic Mission started at Sorada sometime in 1880 or 1881.

The District Board of Ganjam made a lot of contributions for the growth of modern education in the district. During first half of this century a number of schools were opened in the district by the Board. When late Dibakar Patnaik was the President of the Board, a number of Middle English schools were upgraded to the level of High schools. There were two high schools for girls in the district located at Brahmapur and Paralakhemundi.

The district being under direct Government administration for a long time had greater benefit of education than some of the other districts of the State. After Independence, i.e. in 1950-51 there were 1,367 Primary schools, 46 Middle schools, 27 High schools and 2 Colleges for general education in the district. The percentage of literacy was 16.2 in 1951.

The following table shows the number of educational institutions, students and teachers (upto High schools) during the year 1956-57 :

Type of institution (1)	No. (2)	Scholars (3)	Teachers (4)
High schools for boys	38	11,747	529 for both Boys and Girls High schools
High Schools for girls	2	484	..
Middle English schools for boys	49	6,820	316 for both Boys and Girls M. E. schools
Middle English schools for girls	7	922	

## LITERACY AND EDUCATIONAL STANDARD

**Growth of Literacy**

The percentage of literacy, as stated earlier, was 16.2 in the district in 1951. Taking the male population as a whole the percentage of literates was 28.9 and among females the percentage was 4.8. The total number of literates returned for the district in the Census of 1961 was 399,213 of whom 319,165 were males and 80,048 females. The percentage of literacy came to 21.3 comprising 17.0 per cent for males and 4.3 per cent for females as against the State average of 17.4 per cent and 4.3 per cent respectively. So far the male population taken as a whole, the percentage of literates was 35.5. Similarly, among the females the percentage was 8.2. During the decade 1951—61 there was an increase of 5.1 per cent in literacy in the district. According to the Census of 1971, the percentage of literacy in the district was 24.4 as against the State average of 26.2. Among males it was 37.8 per cent and among females it was 11.6 per cent as against the State average of 38.3 per cent and 18.9 per cent respectively. According to the Census of 1981 the percentage of literacy was 31.31 as against the State average of 34.23. The male and female percentages were 45.98 and 17.08 respectively against the State average of 47.10 and 21.12. From the above figures it appears that the percentage of literacy in the district was lower than the State average. However, the progress of education during the decade 1971—81 was better than the decade 1961—71.

**Number of Literates**

It is found that the number of literates in the district has considerably increased after Independence. In the Census of 1951, the number of literates in the district was 2,62,785 consisting of 2,22,108 males and 40,677 females. The number rose to 3,99,213 in 1961 out of which 31,9,165 were males and 80,048 females. Of the total literates, 3,63,815 did not have any specific educational standard, 24,906 read up to primary or junior basic standard and the rest were either matriculates or had higher qualification. In the Census of 1961 any one who could read and write was considered to be literate.

According to the Census of 1971, 5,60,104 persons including 4,24,126 males and 135,978 females were found to be literates in the district of whom 4,38,639 (3,45,195 males and 93,444 females) belonged to rural areas and 1,21,465 (78,931 males and 42,534 females) to urban areas. The highest number of literates were

found in Brahmapur subdivision. Ghumusar came next in the list. The number of literates of these two subdivisions were 176,324 and 167,547 respectively. In 1971 Census, a person was said to be literate if he could both read and write with understanding in any language.

The tables I and II given below indicate the number of literates (subdivision-wise and according to educational standard) in the district as per the Census of 1971.

I (subdivision-wise)

Subdivisions (1)	Males (2)	Females (3)	Total (4)
Chhatrapur ..	1,23,457	34,178	1,57,635
Brahmapur ..	1,29,379	46,945	1,76,324
Ghumusar ..	1,27,362	40,185	1,67,547
Paralakhemundi ..	43,838	14,670	58,508

II (As per educational standard)

Educational standard (1)	Males (2)	Females (3)
Literate without educational level	72,001	27,995
Primary ..	2,49,228	88,426
Middle --	74,113	16,331
Matriculation or Higher Secondary	22,707	2,631
Non-technical diploma or certificate not equal to degree	522	25
Technical diploma or certificate not equal to degree	698	
Graduates and above --	4,857	570

According to the Census 1981, 816,628 persons including 589,259 males and 227,369 females were found to be literate in the district of whom 620,195 (466,296 males and 153,899 females) belonged to rural areas and 196,433 (122,963 males and 73,470 females) to urban areas.

### Spread of Education among Women

Little attention was paid for spread of education among women during pre-Independence days. Girls from the poor and backward class families were engaged in earning for the families from their childhood. In middle and higher class families much importance was given to train girls in household works than to send them to any educational institution. Girls attaining puberty were discouraged to continue their studies. In the beginning of the century there were 2 primary schools specially meant for girls in the whole district. In later years two high schools were also established for them at Brahmapur and Paralakhemundi. After Independence steps were taken by the State Government for the promotion of education among women. Emphasis was given to increase the enrolment of girl students in different educational institutions. The provisions of attendance, concession in tuition fee, scholarships and free supply of dress were also introduced for the regular girl students.

In the year 1958-59, the district had 6 high schools, 8 middle schools including one Ashram school and 79 primary schools exclusively for girls. There were 29,376 girls studying in different schools during this year. Out of these students, 5 were reading in higher secondary institutions, 1586 in high schools, 125 in senior basic schools, 1,542 in middle schools including Ashram schools, 25618 in primary schools and 500 in Sevashrams. This apart, eleven women students were taking elementary teachers' training whereas 148 girls were admitted in different art and crafts institutions, and dance and drama schools for their training. In the subsequent years women education had made satisfactory progress in the district.

The table given below indicates the growth of women education in various educational institutions during 1960-61, 1964-65, 1970-71, 1974-75 and 1980-81.

Institutions	1960-61	1964-65	1970-71	1974-75	1980-81
<b>Colleges :</b>					
No. of institutions for women	.. 1	1	1	1	1
No. of students	.. 125	267	527	1 051	1,870
<b>High schools :</b>					
No. of institutions for Girls	.. 6	13	21	21	..
No. of students	.. 1,384	503	5561	7,899	10 744
<b>Senior Basic school :</b>					
No. of institutions	.. N.A.	N.A.	N.A.	N.A.	N.A.

Institutions	1960-61	1964-65	1970-71	1974-75	1980-81
No. of students ..	152	149	N.A.	N.A.	N.A.
<b>Middle schools including Ashram schools :</b>					
No. of institutions ..	8	14	9	5	N.A.
No. of students ..	1577	595	2097	2,423	11819
<b>Primary schools including Sevashrams :</b>					
No. of institutions ..	77	80	66	39	N.A.
No. of students ..	44438	46045	54,356	72,252	91,994
<b>Junior Basic schools :</b>					
No. of institutions for girls ..	N.A.	N.A.	N.A.	A.N.	N.A.
No. of students ..	1,213	1490	1,530	1'925	N.A.

Number of girl students reading in different educational institutions in the district has gone up year by year. In 1985-86, there were 1,09,847 such students admitted in different primary schools including Sevashrams and Junior Basic schools. Their number increased to 1,17,230 during the academic session of 1988-89. There were 23,840 girls prosecuting studies in different recognised M. E. schools including Ashrams, Kanyashrams and Senior Basic schools during 1985-86. Their number increased to 25,574 during 1988-89. There were 19,228 girls admitted in different recognised high schools in the district during 1985-86 and after four years, i.e., in 1988-89, their number increased to 20,934. In the field of higher education, there were 2997 women studying in different general colleges of the district in 1985-86. Their number increased to 4,242 during the academic session of 1988-89.

**Spread of Education among Scheduled Castes and Scheduled Tribes**

Along with the growth of education in general, special attention was also bestowed upon enlightenment of the Scheduled Castes and the Scheduled Tribes when India attained Independence. 1505 such boys and 64 girls were educated in the Middle schools during the year 1956-57. There were also 24 Sevashrams in which 728 students were educated.

A comparative statement of the progress of primary education among them for the years 1936-37 and 1956-57 is given below :

Year	No. of Primary schools	Students	Expenditure
1936-37 ..	1,646	67,864	Rs. 4,41,656/-
1956-57 ..	1,767	74,820	Rs.14,69,505/-

According to the Census of 1961 the Scheduled Castes and the Scheduled Tribes accounted for 16.5 per cent and 10.0 per cent respectively of the total population of the district. The statement below shows the total number of literates found amongst them and the percentage of literacy :

Caste/Tribe	Population	Total literates	Percentage of literacy
Scheduled Castes	3,08,298	31,340	10.2
Scheduled Tribes	1,88,001	11,440	6.1

Special facilities were provided to improve the educational standard of the tribal people by establishing Sevashrams and Ashram Schools. The number of such institutions stood at 83 in the Year 1961 which provided free education including supply of reading materials and free boarding. For education outside their locality, stipends and lump grants were given in High Schools, Middle English Schools and Upper Primary Schools. Materials necessary for reading and writing such as books, slates, pencils, etc. were also supplied free of cost at primary education stage. In 1961, the number of Ashram schools and Sevashrams in the district stood at 83. In 1971, the number of literates among the Scheduled Castes was 44,939 of whom 39,495 were males and 5,444 females. Out of these people 33,945 males and 3,948 females belonged to rural areas whereas 5,550 males and 1,496 females were residing in urban areas. 15,564 Scheduled Tribe persons were enumerated as literates in this census of whom 13,576 were males and the rest 1,988 were females. Out of these people 13,317 males and 1,902 females were residing in rural areas and 252 males and 86 females belonged to urban areas of the district. After a decade it is found that the percentage of literacy among the Scheduled Castes and Scheduled Tribes had slightly increased and had gone up to 12.2 and 6.8 per cent respectively.

There were 68,894 Scheduled Caste persons recorded as literates in the 1981 Census. Out of them 58,633 were males and 10,261 were females. Among the males and females 50,207 and 7,528 were residing in rural areas and 8,426 and 2,733 in urban areas respectively. Among the Scheduled Tribe population of the district 27,401 (22,667 males and 4,734 females) were found literates out of whom 26,445 (21,960 males and 4,485 females) were living in rural areas and 956 (707 males and 249 females) were living in urban areas. By 1987-88,

there were eight high schools, two Ashram Schools of middle English standard, three residential Sevashrams and forty-two primary schools with hostel facilities functioning mainly for the Scheduled Caste and Scheduled Tribe students with grants from the State Harijan Tribal Welfare Department. Out of these institutions one high school, one Ashram school and ten primary schools were meant for girls. The Harijan and Tribal Welfare Department was also managing seventy-seven non-residential Sevashrams. The boarders of these institutions were getting stipends and were also supplied with utensils, study and dress materials. During 1985-86, 5,586 Scheduled Caste and Scheduled Tribe students were prosecuting studies in different institutions managed by the Harijan and Tribal Welfare Department. Out of them, 236 Scheduled Caste and 704 Scheduled tribe students were reading in high schools, 4 Scheduled Castes and 436 Scheduled Tribes students in Ashram schools, 93 Scheduled Castes and 1,375 Scheduled Tribes students in residential Sevashrams and 816 Scheduled Castes and 1,922 Scheduled Tribes students in non-residential primary schools.

Scheduled Caste and Scheduled Tribe students are also allowed to prosecute their study in different institutions managed by Education Department. During 1987-88, there were 86,658 such students admitted in the educational institutions managed by this Department. Among these students 54,097 belonged to Scheduled Castes and 32,561 to Scheduled Tribes. A detailed account of educational advancement of Scheduled Castes and Scheduled Tribes find mention in the chapter XVII "Other Social Services".

#### GENERAL EDUCATION

##### Primary School

In the field of education, Orissa was one of the backward provinces of the country till Independence. The period following Independence has witnessed rapid expansion of institutional growth and the size of enrolment at all levels of education in the State. There has, in fact, been a vast expansion of primary, middle and high school stages of education especially in rural areas in the State during the last thirty years. There is now a primary or a middle school within easy reach from the home of a child.

In the years 1950-51, there were only 1,367 primary schools in the district. Their number increased in the succeeding years, rising to 1,966 by 1955-56 and 2,543 by 1960-61. In these

2,543 recognised primary schools of 1960-61 (including 79 schools for girls) a total number of 1,38,522 students (94,799 boys and 43,723 girls) were imparted education by 4,035 teachers (3,926 males and 109 females). There was one primary school in every 1.8 sq. miles (4.6 sq. km.) of its area and one to every 736 persons in the district. The improvement was no doubt due to various measures taken during the past decade for the spread of primary education. During first and second five year plan periods effective steps were taken in this direction by launching enrolment drive, supply of free mid-day meals, grant of various scholarships for merit, merit-*cum*-poverty, for proficiency in arithmetic (to those who secured 90 per cent or above marks in arithmetic) and grants for the maintenance of poor boys in the hostels. In the next decade, i.e., in 1970-71, the number of recognised primary schools went up to 2,751 which included 66 schools, specially meant for girls' education. The number of students rose to 1,68,431 (1,14,959 boys and 53,472 girls) and that of the teachers to 5,580 (5,295 males and 285 females).

The number of primary schools has been steadily increasing since then. After a decade, i.e., in 1980-81, there were 3,133 such schools in the district in which 1,60,949 boys and 91,994 girls were prosecuting their studies. The number of teachers was 6,657 which included 6,098 males and 559 females.

Number of primary schools including Sevashrams and junior basic schools with no. of teachers and no. of students from 1985-86 to 1988-89 is given in the following table :

Year	No. of recognised schools	No. of teachers			No. of students		
		Males	Females	Total	Boys	Girls	Total
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
1985-86	3,085	6,044	822	6,866	1,63,087	1,09,847	2,72,934
1986-87	3,291	6,285	996	7,281	1,63,960	1,13,617	2,77,577
1987-88	3,318	6,480	1,339	7,819	1,66,813	1,13,375	2,80,188
1988-89	3,347	6,405	1,652	8,057	1,68,231	1,17,230	2,85,461



### Basic schools

There were three categories of basic schools in the district. They were junior basic, senior basic and post-basic schools in which education was imparted upto upper primary, middle English and high school standard respectively. In 1961, the district had 45 junior basic and 3 senior basic schools. In 1971-72, the number of junior basic schools rose to 46. The number of students in these schools were 5,123 including 3,422 boys and 1,701 girls. This system of education was discontinued and all the basic schools were converted to general schools in the seventies of this century.

### Middle English Schools

During the year 1950-51, the district had 46 middle English schools which increased to 82 including 13 for girls in 1960-61. There were 406 teachers (including 42 females) and 5,259 students (including 1,542 girls) in these schools. In the next decade, i.e., during 1970-71, the number of middle English schools rose up to 254 which included 8 for girls. There were 12,783 students (including 1,989 girls) and 827 teachers (including 29 females). Again after a decade i.e., during 1980-81, the number of middle English schools including Ashram schools stood at 517 with 40,481 students (28,662 boys and 11,819 girls) and 2,071 teachers (1,875 males and 196 females).

The statement given below indicates number of middle English schools including Ashrams and Kanyashrams with no. of teachers and no. of students from 1985-86 to 1988-89:

Year	No. of recognised schools	No. of teachers			No. of students		
		Males	Females	Total	Boys	Girls	Total
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
1985-86	565	2,367	378	2,745	46,028	23,840	69,868
1986-87	579	2,267	398	2,665	46,478	22,549	69,027
1987-88	594	2,305	434	2,739	49,284	24,656	73,940
1988-89	623	2,325	338	2,663	52,083	25,574	77,657

### High Schools

During 1950-51, the number of high schools in the district was only 27 which, after a decade, i.e., in 1960-61 rose to 48. There were also two higher secondary schools in the district. Out of these high schools 6 were specially meant for girls. These institutions engaged 649 teachers (including 50 females) to impart

education to 3,557 students (including 1,384 girls). There was one high school on an average for 253.87 sq.km. (98.4 square miles) of area and 39,011 population in the district as against the State average of 424.152 sq.km. (164.4 sq.miles) and 47,948 population. Thus, in the field of secondary education, the district stood in a better position. During the year 1970-71 the district had 133 high schools (including 21 schools for girls) with 32,480 students (26,919 boys and 5,561 girls).

The number of male and female teachers were 1,444 and 213 respectively. Again after a decade, i.e., in 1980-81, the number of such institutions increased to 240 in the district which engaged 1,705 male and 366 female teachers. There were 34,494 boys and 10,744 girls reading in these institutions.

The following statement indicates number of recognized high schools with number of teachers and number of students in the district for four years ending 1988-89.

Year	No. of recognised high schools	No. of teachers			No. of students		
		Males	Females	Total	Boys	Girls	Total
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
1985-86	278	2,491	523	3014	48,271	19,228	67,499
1986-87	286	2,526	533	3059	49,622	20,174	69,796
1987-88	301	2,627	540	3167	50,020	20,679	70,699
1988-89	312	2,715	552	3267	51,454	20,934	72,388

All these schools were affiliated to the Board of Secondary Education, Orissa, Cuttack which conducts the High School Certificates Examination of the State.

The district has been divided into four educational districts, viz., Brahmapur, Chhatrapur, Paralakhemundi and Bhanjanagar, each under the charge of a District Inspector of Schools. These officers work under the overall control and supervision of the Inspector of Schools, Ganjam Circle with headquarters at Brahmapur.

### College Education

By 1989-90 there were 40 colleges imparting teaching in general education. Out of these institutions, 19 were degree colleges and the rest 21 were providing education up to +2 standard. There were five colleges exclusively meant for women and the other institutions had provision for co-education. Most of the colleges had teaching facilities in Arts and Science subjects whereas some

of the colleges also admit students for teaching Commerce. The degree colleges were affiliated to the Brahmapur University and the colleges with +2 teaching had affiliation from the Council of Higher Secondary Education, Orissa. Except the two premier colleges of the district, viz., the Khallikote College, Brahmapur and the Shri Krishna Chandra Gajapati College, Paralakhemundi, other institutions have been established during post-Independence period.

The following is a statement showing number of general colleges, number of students and number of teachers of the district for the last five years ending 1988-89:

Year (1)	No. of Colleges			No. of Teachers			No. of Students		
	M (2)	W (3)	Total (4)	M (5)	W (6)	Total (7)	M (8)	W (9)	Total (10)
1984-85	26	5	31	578	106	684	9,793	2,493	12,286
1985-86	26	5	31	717	164	881	10,968	2,997	13,965
1986-87	26	5	31	727	166	893	12,309	3,521	15,830
1987-88	35	5	40	852	156	1,008	13,103	4,031	17,134
1988-89	35	5	40	986	166	1,152	13,702	4,242	17,944

An account of the two premier colleges of the district is given below:

### **Khallikote College, Brahmapur**

This is the oldest college of the district. It started functioning as an intermediate college in 1878. This institution was at first named as the Native College but changed to Khallikote College in 1893. This college in the beginning was affiliated to the Madras University. The college was placed under the Utkal University when it was formed in 1943. The institution was upgraded to a degree college in 1944 when classes of Bachelor of Arts were opened. Classes of Bachelor of Science and Commerce were started in 1945 and 1954 respectively. In 1963, the Post-Graduate classes in Economics and Mathematics were started. Gradually Post-Graduate classes in Anthropology, English, Political Science, Botany, Chemistry, Geology, Physics, Zoology and Commerce were opened. Teaching Departments of the College include Anthropology, Botany, Physics, Commerce, Chemistry, Economics, Education, English, Geology, Philosophy, Hindi, History, Political Science, Mathematics, Oriya, Telugu and Zoology. This Government College was affiliated to the Brahmapur University in 1967. The institution has been declared as an autonomous

College since 1989-90. It has a well-organised library containing 83,183 books. It also subscribes to 18 journals. The College has two hostels for male and one hostel for female students.

### **Shree Krushna Chandra Gajapati College, Paralakhemundi**

The Krushna Chandra Gajapati College was founded in 1896 under the royal patronage of the then Maharaja of Paralakhemundi. In the same year it obtained the affiliation of the Madras University as a second grade College. The College was upgraded to a first grade institution in 1936. This educational institution had the honour of being one of the five affiliated colleges while the Utkal University started functioning in 1943. On the New Year's Day of 1967, the Brahmapur University came into existence and since then the College has been affiliated to it. From its very inception till 1947, the institution was managed by the Maharaja of Paralakhemundi. The management was taken over by the Government of Orissa in the year 1947 and since then it is named as the Shree Krushna Chandra Gajapati College. It provides instruction in English, Oriya, Sanskrit, Hindi, Logic, Philosophy, Economics, History, Political Science, Mathematics, Geography, Home Science, Physics, Chemistry, Botany, Zoology and Commerce. It also provides post-graduate teaching in Life Science and Commerce since the academic session 1980-81. To cater to the needs of the students as well as the staff there is a library containing 40,406 books in different languages and the College subscribes to 20 journals. This College has four hostels.

A list of the general Colleges of the district with number of teachers and number of students is given in Appendix I.

### **Brahmapur University**

The Brahmapur University was established on January 2, 1967 under the Brahmapur University Act of 1966. The University derives its name from the city of its location, a place known for its contribution to the freedom movement and rich culture and tradition. This centre of learning caters to the educational needs of South Orissa comprising Ganjam, Phulbani and Koraput districts. Bhanja Vihar, the campus of the University, is situated at a distance of 12 kilometres from the city and 4 kilometres from Gopalpur-on-sea. It is named after the eminent Oriya poet Kabi Samrat Upendra Bhanja and was inaugurated on March 4, 1972 by the then President of India.

The University started functioning with the post-Graduate Department of Labour and Social Welfare (now Industrial Relations and Personnel Management) in 1967-68. Today it offers P. G.

and M. Phil. courses in a number of subjects. Teaching in History, Political Science, Oriya, Physics, Botany and Zoology was started in 1968-69. Courses in Chemistry, Mathematics and Economics were introduced in 1972 and Journalism in 1974. English and Commerce courses were introduced in 1976 and Marine Science in 1978. The Brahmapur University enjoys the unique privilege of offering specialised courses in Marine Science, Journalism and Mass Communication and Tourism and Indian Monuments. The recent additions to the curricula are Linguistics, Home Science, Law, Business Administration and Futurology (M. Phil.). Short-term courses in Computer Science and Application are also being offered. Approval of the University Grants Commission has been obtained for instituting the Master in Science Course in Electronics. Most post-graduate departments have Ph. D. programmes. The University has established itself as an important centre of research in the country.

In addition to the above courses, the University also runs a pre-examination training center with financial assistance from the Government of Orissa to provide training to the Scheduled Caste and the Scheduled Tribe candidates for Civil Services and other examinations.

The University started the B. Ed. Course through Distance Education during 1987-88. The programme was very successful. The M. Ed. Course was implemented during the session 1989-90. Brahmapur University is the only university in the State to run a regular Distance Education Programme.

There are 18 post-graduate departments in the Bhanja Vihar campus. The number of students in the post-graduate departments at Bhanja Vihar during 1980-81 was 868 including 718 men and 150 women. These students were imparted teaching by 90 teachers (85 males and 5 females). After a period of seven years, i. e., during 1987-88 the number of students and teachers of this University increased to 902 (234 women) and 127 (14 women) respectively. During 1990-91 the student strength of all the departments put together was about 982 and there were 147 teachers. The Lingaraj Law College, Brahmapur is the only constituent college of the University offering a 3-year LL. B. Course. There are 47 affiliated colleges, of which 9 are professional colleges (including a medical college at Brahmapur), 12 Government colleges and the rest are under private management.

The affiliated colleges offer undergraduate as well as post-graduate courses in the faculties of Arts, Science, Commerce and Management Studies, Medicine, Law and Education.

Almost all the Post-Graduate departments have M. Phil. and Ph. D. Programme. During 1990 as many as 58 scholars have qualified for the award of Ph. D. degrees in various disciplines. Funding agencies like U. G. C., C. S. I. R., I. C. A. R., I. C. M. R., I. C. S. S. R. and several departments of the Government of India such as Department of Environment and Forest and Department of Science and Technology have been supporting research at the University. The SPRAG, Women's Studies Research Centre, Regional Studies Research Centre and the Centre for Future Studies are conducting various research projects. The Brahmapur University has earmarked a sum of Rs. 1.50 lakhs for the award of research scholarships to scholars in its Post-Graduate departments and affiliated colleges.

The Central Library of the university came into existence in 1968. At present, it has a collection of 74,274 books. In addition, the Post-Graduate departments have a total stock of 31,000 volumes in their respective seminar libraries. Every year the Central Library adds about 7,000 volumes to its stock. It subscribes to more than 132 journals and 20 dailies. About 40,000 books have been put in the Circulation Section.

The University Employment Information and Guidance Bureau has been working since December 28, 1973 towards the registration of names of applicants for various jobs and dissemination of information on admission, research fellowships, scholarships and employment opportunities. The Bureau publishes a monthly career bulletin for the guidance of the students of the University as well as of those in affiliated colleges.

The University Sports Council has been providing necessary facilities for games and sports. The National Service Scheme Bureau of the University has been organising youth activities since a number of years.

The University has a Museum and an Archival Cell to acquire, maintain and preserve rare books, manuscripts and private papers with particular reference to south Orissa. The Museum was established in 1968 whereas the Archival Cell came into being in 1985.

**PROFESSIONAL AND TECHNICAL SCHOOLS AND COLLEGES****Secondary Training Schools**

Till the end of the session 1986-87, the district had 7 Secondary Training Schools located one each at Chikiti, Khallikot, Brahmapur, Kabisuryanagar, Polasara, Bhanjanagar and Paralakhemundi. The Secondary Training School at Brahmapur is meant for women only. The intake capacity of these training schools varies from 60 to 118. The students of these institutions are given training by 7 to 8 teachers (in each institution). The minimum qualification for entrance into the secondary training school is Matriculation. The duration of training is one year and 8 months. After completion of training, the trainees appear at an examination and the successful candidates are awarded Certificate of Teachership by the Board of Secondary Education, Orissa.

**Engineering School, Brahmapur**

The Engineering School started in the year 1955 at Brahmapur by a private management. In the month of July, 1956, the school was raised to three-year Diploma Course in lieu of Sub-Overseer Diploma Course. The State Industries Department took over the administration of the institution in November, 1958. Presently, the duration of course has been enhanced to 4 years. Diploma Courses in the school is provided in Civil, Electricals, Mechanical, Electronics and Telecommunication Engineering. The minimum qualification for admission in the course is Matriculation. Accommodation for 300 students is available in the hostel. It has a good library consisting of 10,000 books in Oriya and English. During 1986-87 the institution had 486 male students and 45 teachers (including one female). The institution is affiliated to the State Council of Technical Education and Training, Orissa, Cuttack.

**Industrial Training Institute, Brahmapur**

A technical institute for the district of Ganjam, namely, Industrial Training Institute, Brahmapur, was established in the year 1957-58. The institution is affiliated to the State Council for Technical Education and Training, Orissa, Cuttack. It trains students as plumber, moulder, diesel mechanic, welder, tractor mechanic, stenographer, painter and decorator, cutter and tailor, motor mechanic, machinist, wireman, electrician, turner, radio and television mechanic, surveyor and fitter. The educational qualification prescribed for admission into trades like electrician and stenography is passed Matriculation and for other trades Class IX standard. The duration of course for each trade is one

year excepting motor mechanism, machinist, wireman, electrician, turner, radio and television mechanism, surveyor and fitter. The candidates of these trades are given training for two years. The institute is managed by the Director of Industries, Orissa. There is a hostel with accommodation for 100 trainees. It has a lending library (Book Bank) consisting of 1,337 books both in Oriya and English. During 1986-87, the institute had as many as 348 trainees (including 32 girls and 42 instructors (including one female).

### **Auxiliary Nurse and Mid-wifery Training Centre, Brahmapur**

This training centre was started during 1977 in the City Hospital, Brahmapur. Later on it was converted to Health Workers (Female) Training Centre in 1980. The intake capacity of the centre is 40. The trainees are imparted training for one and a half years. There is only one teacher for the entire trainees. Temporary hostel facilities are provided for 20 trainees inside the hospital campus.

### **Maharaja Krushna Chandra Gajapati Medical College, Brahmapur**

The Maharaja Krushna Chandra Gajapati Medical College, Brahmapur was started in the year 1962 by the State Government. It offers teaching in M.B.B.S., M. D. and M. S. courses. Initially the admission capacity for the M.B. B.S. course was 75 only. Post-graduate classes have also been started since the year 1971-72 in Bio-chemistry, Pathology, General Medicine, Paediatrics, Obstetrics and Gynaecology, Opthamology, Eyes, Nose and Throat, General Surgery, Orthopaedic Surgery and Anaesthesiology. Besides, para-medical courses have also been introduced in Laboratory Technician Training, Ophthalmic Assistant Training and Radiographers Training. The intake capacity for these trainings are 40, 20, and 10 and the duration of training courses are 1 year, 2 years and 1 year respectively. This medical college is affiliated to the Brahmapur University, Bhanja Vihar. A candidate gets admission into M. B. B. S. degree only after passing +2 Examination in Science. The duration of course for the M.B.B.S, is 4 years and 6 months followed by one year of compulsory rotating Housemanship. The duration of course for P. G. varies from 2 to 3 years. During 1989-90, the college had 554 students (368 men and 186 women) and 151 teachers. Five hostels (including one for women) have been provided to the students for their accommodation. There is a central library containing 13,009 books for both staff and students in addition to the department library in



each department. It also subscribes to 33 Indian and 54 foreign journals. The college has been recognised by the Indian Medical Council.

### **Government College of Arts and Crafts, Khallikot**

The Government College of Arts and Crafts, which was started as a school in the palace of late Raja Bahadur Rama Chandra Mardaraj of Khallikote in 1957, was admitting Matric passed students to a four-year diploma course. Subsequently the school was upgraded to a college and the duration of course was enhanced to 5-year Bachelor's Degree. The objective of the Art College is to impart training in fine arts and crafts so as to create good artists, sculptors and craftsmen. The management of the institution has been taken over by the Sports, Culture and Youth Services Department, Government of Orissa. It is affiliated to the Brahmapur University, Bhanja Vihar. The institution had 108 students including 12 girls during 1981-82. The teaching staff consisted of 17 members including one female. Hostel facilities are available for the accommodation of the students. There is a small library for reference.

### **Post-Graduate Centre for Management Studies (Sanjay Memorial Institute of Technology, Ankushpur)**

The Post-Graduate Centre for Management Studies (Sanjay Memorial Institute of Technology), Ankushpur was established in 1980. It conducts coaching classes to enable students to appear in M.B.A. examination of the Brahmapur University. The institute is privately managed with the donation from the public and development fees from the students. During 1989-90, the institute had 24 students and five teachers. The institution has a small library with 2,400 books. It also subscribes to 15 journals. There is a hostel attached to the institution.

### **Lingaraj Law College, Brahmapur**

Lingaraj Law College which is a constituent institution of the Brahmapur University started in the year 1969 at Brahmapur. This College has been named after Justice Lingaraj Panigrahi, ex-Chief Justice of Orissa. The institution conducts a three-year degree course in Bachelor of Law (LL.B.). There were 586 students including 23 women during 1989-90. The teaching staff consisted of one Principal and 2 whole-time Lecturers, apart from some part-time Lecturers.

### **Co-operative Homoeopathic Medical College, Brahmapur**

The Co-operative Homoeopathic Medical College was established in 1969 at Brahmapur. In the beginning, the curriculum was of four and a half years duration including six months Housemanship in a Government hospital at the end of which the successful candidates were awarded Diploma in Homoeopathic Medical Surgery. In the year 1977 the duration of course was enhanced to five and a half years (including one year Housemanship training) with the introduction of degree course in the college. The successful candidates are awarded degree in Bachelor of Homoeopathic Medicine and Surgery (B.H.M.S.). This has been approved by the Government of India, Ministry of Health and Family Welfare Department. The subjects taught are anatomy, physiology, pharmacology, organon, Materia-Medica, practice of medicine, social and preventive medicine, Gynaecology and obstetrics, Repertory, F.M.T. surgery and pathology. This college is managed privately and is affiliated to the Brahmapur University. The intake capacity of the college is 25 per year. There were 100 students (90 men and 10 women) reading in this institution during 1986-87. They were imparted teaching by 19 (17 males and 2 females) teachers.

### **Brahmapur Ayurvedic Medical College, Ankushpur**

One Ayurvedic College of Medicine has been established at Ankushpur to impart teaching purely on Ayurvedic system of medicines. During 1986-87 this institution had 170 male and 47 female students and 15 teachers (all males). The college has been affiliated to Brahmapur University.

### **College of Nursing, Brahmapur**

Started by the Government of Orissa in 1988, the College of Nursing, Brahmapur offers courses in Diploma in Public Health, B. Sc. Nursing (2-year course) and B.Sc. Nursing (4-year course). This institution which is affiliated to the Brahmapur University had 10 students in each of the three courses during 1989-90. The college had a small library of 913 books and the teaching staff included one Principal, four Lecturers and six Clinical Instructors.

### **College of Pharmaceuticals Science, Mohuda Brahmapur**

The College of Pharmaceuticals Science has been established privately in 1979 at Mohuda. The institution has been affiliated to the Brahmapur University. During 1989-90 the institution had 30 students (including 2 girls) and 9 teachers. The library which subscribed to 5 journals contained 1229 books.

### **Dibakar Patnaik Training College, Brahmapur**

Established in the year 1966, the Dibakar Patnaik Training College, Brahmapur imparts instruction to B.Ed. and M. Ed. students. The college is affiliated to the Brahmapur University. The intake capacity of B.Ed and M.Ed. courses are 160 and 24 respectively. Hostel facilities are provided for the accommodation of the trainees. During 1988-89 the college had 160 students (54 women) in the B. Ed. course and 24 students (18 women) in M.Ed. course. The teaching staff consisted of 10 members.

### **College of Library and Information Science, Ankushpur**

The College of Library and Information Science, Ankushpur which offers both degree and certificate courses in Library and Information Science was established privately in 1983. During 1989-90 there were 48 (10 women) and 35 (5 women) students reading in degree and certificate courses respectively in this institution. There were four teachers. There is a hostel and a small library containing 1200 books in the institution. It is affiliated to the Brahmapur University.

### **Oriental School (Sanskrit Tols and Colleges)**

In the past, the district had the largest number of Sanskrit Tols. However, their number decreased due to advancement of English system of education. During 1980, the district had only 27 Sanskrit Tols. Among them, 20 were Prathamas, 6 Madhyamas and one Acharya. The number of students studying in these Tols was 743 and the number of teachers was 90. The Tols are under the direct control of the Superintendent of Sanskrit Studies, Orissa, Puri.

### **Sanskrit College, Paralakhemundi**

The Sanskrit College, established in the year 1915 at Paralakhemundi, is affiliated to the Sri Jagannath Sanskrit University, Puri. The students of this college are imparted teaching from Prathama to Acharya. In the year 1981-82 the college had 35 students including one woman student and 10 teachers including one woman.

### **Ramadin Sanskrit College, Brahmapur**

This college started in the year 1936 at Brahmapur. This institution which was affiliated previously to the Orissa Association of Sanskrit Learning and Culture, Puri, has been affiliated at present to the Sri Jagannath Sanskrit University,

Puri. The institution imparts education from **Sastri to Acharya**. Ninety-five students including four women were imparted teaching by 10 male teachers during the year 1986-87.

Besides these colleges, the **Mac Micle Sanskrit Tol**, Asika provides education in Acharya course.

### **Adult Literacy**

The adult education programme in the State is in operation purely on a functional basis since 1978-79. The Adult Literacy Centres started functioning in the district from the 2nd October, 1978. This has been done under the joint efforts of both the State and Central Governments.

At present 500 centres have been functioning in the district. All the centres are coming under the Central Plan. At each centre 30 adult-learners are taught by a part-time instructor, who gets an honourarium of Rs. 100/—per month. The aim of the sheme is to impart teaching mainly to rural illiterates both men and women within the age-group of 15 to 35.

Besides these centres, two voluntary agencies are working in the district, namely, **Pragatipathagar**, **Nimakhandipent** and the **Mardaraj Sanskrutika Anusthan**, **Khallikot**. The **Nehru Yubak Kendra** and the **Brahmapur University** are also actively involved in this programme. The Government is also launching literary drive through posters, playing records and documentary films by Audio-visual Education Units in different parts of the district to motivate the illiterates to participate in the adult education centres and to understand its benefit.

### **Music in the District**

Ganjam is ever known to be a land of musicians, music lovers, lyricists and patrons of music. The growth of music literature in Ganjam is, therefore, in tune with long-standing traditions. The beautiful natural setting of the land seems to have inspired the poets to devote to the promotion of music and literature particularly during the medieval period.

### **The Sangeet Samrat**

Many critics regard **Upendra Bhanja** as the **Sangeet Samrat** rather than a **Kabi Samrat**. Prior to him, the name of **Jayadev** had been quite popular and his devotional songs used to be sung by **Devadasis** in the temples even in Ganjam. During the time of **Sri Chaitanya** and **Raj Ramananda**, music and dancing could improve further. But **Upendra Bhanja** was

able to bring a revolution in Odissi music with the introduction of numerous Ragas by following the norms prescribed in the *shastras* of music. The new dimensions introduced by Bhanja in Odissi music led to break the monotony in the traditional Kabyas. His Kabyas had music-orientation. He was the real founder of Odissi music as he tried to integrate literature with music. His influence was far and wide and could be felt in the writings of hundreds of his followers in the medieval period, particularly in the Kabyas of Kabisurya, Abhimanyu, Gopal Krishna and Jadumani. Hence, it was he who ushered a new era in music. Upendra Bhanja, who wrote as many as 67 Kabyas during his lifetime borrowed the music tradition from his grandfather Dhananjay Bhanja whose 'Chaupadi Bhusham' was considered as the earliest work in the field of Orissan music. Lyrics of Upendra Bhanja remained free from undue burden of religious philosophies. Pandit Gopabandhu had rightly observed the universal appeal of his music when he remarked that his verses were cited by all cross sections of people starting from the cultivators in the fields up to the aristocratic women in the palaces. Gopal Ballabha Das, the famous critic, had rightly observed that the music of Bhanja like Malaya breeze would spread its charming influence on all the writers for centuries after his death.

### **The Kabisurya**

It is said that Kabisurya Baladev Rath (18th-19th century) was himself a singer and could attract wild deer with the help of his melodious songs. He spent his childhood in Athagada and Badakhemundi and the rest of his life in Jalantara, Chikiti, Mahuri and Paralakhemundi. He had mastered the principles of music as prescribed by the Shastras on Indian music. His musical verses are simple, intelligible to all and have mass appeal and are free from slangs found in some of the contemporary lyrics. 'Ragas' and themes are both found to be predominant in the musical verses of Kabisurya. He composed about one thousand verses which were full of thoughts and could be sung by musicians. One can find a great deal of harmony in his word setting. He followed the music tradition of Upendra Bhanja, Jayadev, Vidyapati and Rupa Goswami. Also he followed the 'Choutisha' tradition set by Dhananjay Bhanja while composing 'Chaupadi Ratnakar' and 'Chaupadi Chandrodaya' which contain a good number of lyrics.

The 'Champu' style of composing lyrics were quite popular during the days of Kabisurya. The 'Kishore Chandranana Champu' is considered as the masterpiece of Kabisurya in the field of

Odissi music. His 'Chandrakala' Kabya is a nice work on Orissan music. The second Champu of Kabisurya Baladev which is also given equal weightage as a book on Orissan music is 'Ratnakar Campu'.

Kabisurya earned a great deal of reputation with his success in integrating music with literature. His 'Kishora Chandranana Champu' was so famous that a number of poets in Ganjam in later years tried to compose similar works.

The 'Kishora Chandranana Champu' is a combination of Sanskrit prose and Oriya verses narrating the conversations among Krishna, Radha and Lalita. It is a unique combination of music and thought. The 'Jananas' of Kabisurya are now considered as significant pieces of Odissi music.

It is because of his deep knowledge in music and unique capacity in composing verses he became quite popular among the elites and was greatly honoured in different princely *darbars* like Jalantar, Athagada, Mahuri and Paralakhemundi. He was the Sabhakabi (Court-poet) at Jalantar. The Athagada *darbar* provided a unique venue for the poets and musicians including Kabisurya to display their skills and talents. Ramachandra Deb of Jalantar (now in Andhra Pradesh) gave all kinds of encouragement to Kabisurya for composing lyrics as well as the half-completed Kabya of 'Chandrakala'. Kabisurya had profound effect on the singers and lyricists for more than a century.

### Gifted Musicians of Paralakhemundi

Paralakhemundi, since the days of Srichaitanya, has been recognized as a Vaishnavite centre and a Sangeet Nagari (town of music). Kabisurya Baladev stayed here for a few years to inspire the musicians of his time. Banamali Patnaik, who like Gopal Krushna, enriched the Odissi music through the composition of Bhajans gained royal patronage at Paralakhemundi. Padmanabha Parichha was the first to introduce Karnatak style in Odissi music. Although a ruler of Paralakhemundi during 1681—1697, he himself was an eminent musician. He had mastery over Karnatak style of music and command over Sanskrit literature. He wrote 'Sangeet Ratnakar' which is a scholarly book on Odissi music.

The book 'Sangeet Narayan' of Jagannath Gajapati is considered as a famous piece of grammar for the musicians. It contains numerous principles of *ragas* and *talas* and is accepted as a text book on music in different institutions of India

Kabichandra Raghunath Parichha who is said to have lived for about one and a half centuries was an intimate friend of Kabisurya and was born in 1795. He received the title 'Kabichandra' from Puri *darbar* for his knowledge and contribution to music and literature. He wrote 'Sangeet Ratnakar', 'Sangeet Ram Leela', 'Sangeet Krushna Leela' and 'Radhamadhab Bilas' which contain verses full of music.

Haribandhu Bebartta who was born in 1826 and composed lyrics, compiled into a 'Padyavali', was known for his significant contribution to music. He was a great singer. Goura Hari Parichha whose verses have been compiled in 'Goura Hari Granthavali' was also a contemporary of Gopal Krushna. This great lyricist died towards the end of the nineteenth century at the age of eighty. Another eminent lyricist known for his valuable contribution to music was Shyam Sundar Bebartta. He wrote 'The Leela Swarup' and a number of Chandas and Chaupadis. He was born in 1876 and died in 1938.

The most popular lyricist born in Paralakhemundi was the famous poet Gopal Krushna who was greatly influenced by Upendra Bhanja. While Upendra Bhanja tried to relieve music from undue influence of religious philosophies, Gopal Krushna made an attempt to link Vaishnavism with his music. Hence the 'Padyavali' of Gopal Krushna was quite popular among the Vaishnavites throughout the Oriya-speaking tracts. His popularity was so widespread that the less talented musicians in later years named their verses after Gopal Krushna. The 'Padyavali' known for its heart-touching thought and beauty of exposition became a household name and is generally known as the masterpiece in Odissi music. Containing as many as 428 songs the Padyavali, confirms all principles of music *shastras*. Moreover, they are not as difficult to understand as those of Upendra Bhanja. The popularity of Gopal Krushna like that of Bhanja and Kabisurya lies in the musical style of his verses. His music with a spiritual background provides a feeling of Gopi Bhava, motherly affection of Yasoda and the eternal *leela* of Krushna and Radha and is, therefore, considered quite dear to the Vaishnavites. His contribution to music is of two categories; one category includes the devotional songs devoted to religious philosophy and the second category includes the *leela*, the Chhandas and Chautisas written in a variety of *ragas*. According to Gopal Krushna, *sangeet* was the medium through which the Brajarasa was spread among the Vaishnavites. Radha, being the source of divine spring of love, became the source of musical inspiration for Gopal Krushna.

Gopal Krushna created certain original styles in music which were later considered to be unique in the field of music.

The other musicians who were born in Paralakhemundi during the 18th and 19th centuries were Kabi Neelakantha, Harekrushna Chitrakar, Andha Appana and Gopinath Parichha. They were musicians of great fame who helped the rise of the historic Padmanabha Rangalaya of Paralakhemundi.

## Music Tradition of other Estates

### (a) Chikiti

Like Paralakhemundi, the palaces of the other princely estates like Chikiti, Ghumusar, Badakhemundi, Dharakot, Athagada and Khallikot, etc., turned to be important centres of music in Ganjam district. Music began to evolve along with the evolution of folk dances and theatres in Chikiti because both vocal and instrumental music were prominently displayed in the *natakas* and different scenes in the theatres.

Rajkabi Radhamohan Rajendra who was moved by the music traditions of Paralakhemundi after frequently visiting the theatre at Padmanabha Rangalaya, started his own theatre at Chikiti. He used to give directions to the dramas staged at Chikiti and to the music accompanying the dramas. A music party consisting of vocal musicians and instrumentalists began to grow at Chikiti. He prescribed different *ragas* for each of his verses composed, so that they could be sung as per his direction. His dramas were full of music. In 'Prakruti Pranaya' he introduced as many as 51 songs, of which 18 had Sanskrit orientation. Thus, as a director of his own dramas he ultimately emerged as the top ranking musician of his time. As a musician he was influenced by the contemporary music in Telugu, Bengali and Hindi. Rajkabi Radhamohan inherited the music traditions set by his predecessors. One of the rulers of Chikiti, Krushna Chandra Rajendra had shown a great interest in folk dances when he composed Rama Leela. Biswambar Rajendra, another ruler was a great organiser of music and dance by giving a good shape to Radha Prema Leela. Kishore Chandra Rajendra, the father of the Rajkabi was also a musician of eminence. Peetambar Rajendra of Chikiti, whom Radhamohan addressed as "Sangeet Sahitya Nipuna", was the first *guru* to inspire him to compose verses and associate him with music and drama.

The influence of music tradition of Paralakhemundi on Chikiti could be well pronounced on account of continuous matrimonial



relations between the ruling families of the two estates. Influenced by Padmanabha Rangalaya, Radhamohan Rajendra also set up a Sangeet Bhavan at Chikiti.

**(b) Dharakot**

The rulers of Dharakot were themselves eminent musicians and patrons of music and culture. Raghunath Singh Deb wrote Rama Leela, the familiar folk dance of his era. The eminent lyricists and musicians who received royal patronage at Dharakot were Kabi Baidyanath, Goswami Krushna Chandra Das, Siva Udgata, Anant Das, Ganapati Sahu and Choudhury Moharana (rhythm player).

**(c) Badakhemundi**

Being the birth place of *Kabisurya*, Badakhemundi also developed a rich tradition of music and literature. The outstanding name among the lyricists of Badakhemundi was Tripathi Gayakeratna who was born in 1893 at Digapahandi and composed hundreds of musical lyrics compiled in the name of 'Gayakeratna Padyavali'. Another lyricist who was influenced by the music tradition of Kabisurya and used both Oriya and Telugu words combined in the same verse was Kubuli Nersu. His important works were 'Manabodh Janan' and 'Mana Bhanjan'. Bhimsen Panigrahi promoted the music climate of Badakhemundi with a number of verses compiled in his 'Sangeet Lata'.

**(d) Surangi**

Ruler Deenabandhu Raj Harichandan, who was considered as the Guru of Abhimanyu Samant Simhar and Sadananda Kabisurya Brahma, composed beautiful music verses. Another ruler of Surangi, Sri Mukund Harichandan was a musician of fame. His display of music and playing of Veena attracted people from far and near and was given a place of honour in the Rajdarbar of Puri. Rasasindhu Sulekshara of Kesab Raj Harichandan of this estate earned a good name for him as a composer of fine pieces of music verses with a Vaishnavite background. Chandra Chudamani Harichandan wrote "Sangeeta Sarvaswa" which is considered as a valuable piece of Orissan music. Manjusha, which forms a part of Andhra Pradesh at present, was a famous centre of Orissan music. Sreenivas Rajmani, the ruler of Manjusha was a scholar in seven languages and a great patron of music. He provided financial support to Sri Krushna Mohan Patnaik, the musician, and Mohan Goswami, the famous organizer of Orissan theatre. He used to train the people of Manjusha in the art of music and theatre. Purander and Rama Chandra Chhotray of Jalantara (now also in Andhra Pradesh) were famous names in the field of music.

**(e) Mohuri**

The great patriot and Journalist, Krupasindhu Narendra Deb, was also a lover of Odissi music. He himself edited the verses of Gopal Krushna and published a version of Gopal Krushna Padyavali at his Royal Press at Brahmapur partly financed by Krushna Chandra Gajapati of Paralakhemundi. His son, Sisir Kumar Narendra Deb was a recognized player of Tabla. Luckily, the rich music tradition of Mohuri is still being maintained even by his grand children who are associated with an advanced orchestra party at Brahmapur.

**(f) Khallikot**

Khallikot has been famous for musicians and dancers since the days of Kabisurya and Bakrabak Chakrapani. The parties of dancers at Rambha consisted of female dancers and singers and male rhythm players. Such parties still survive today even though the main source of royal finance has disappeared.

**Other Organisations**

Music parties in Ganjam were so diffused that a large number of them came up even in places other than the princely towns. The renowned musician, Tarini Charan Patra could organise a school of classical music and dance at Kabisuryanagar in order to maintain the prevailing music tradition of Ganjam. Bharat Choudhury, a native of Brahmanchhal composed lyrics and was a musician of eminence. He had command over the music *shastras* and used to sing the devotional songs of Meera Bai, Sura Das, Tulasi Das and Chandi Das. Kabichandra Kali Charan Patnaik described Bharat Choudhury as a spiritual musician who could successfully mix Bhakti with music.

The others who have played some parts in promoting the music of Ganjam (some of whom are still active in music as professional singers) are Anant Charan Patra, Kasinath Padhi, Madhuri Panda, Sarala Jena, Tripurari Sabat, Y. Rama Rao, Harihar Pradhan, Ramesh Chandra Samant, Pandaba Krishnaya, J. Rudraya, Marella Kesaba Rao, Netaji Patro, Balakrishna Das, Shirbatsa Patnaik and M. Satyam.

'Utkal Ashram, the historic centre of Orissa movement which came up in 1916 with the financial support of Krupamaya Deb of Badakhemundi and inaugurated by V. Goschan, the Governor of Madras became an important centre of music and culture in Ganjam. Ganjam Kala Parishad which serves as one of the most active cultural organisations of Ganjam has been developed as

the cultural wing of Utkal Ashram. The main purpose of this wing is to promote music and dance among the youngsters and organise frequent drama festivals for the audience of the district.

### The Leela

Most of the Leelas, except 'Radhaprema Leela', can be exhibited in the open ground and do not need organised pendals. Credit goes to the rulers of Chikiti and Dharakot for encouraging the oldest possible Leelas in Ganjam. Pitambar Rajendra (1786—1815) wrote the first Rama Leela known as 'Chikiti Rama Leela' which contains more musical verses and less prose dialogues. Raghunath Singh, the ruler of Dharakot wrote 'Dharakot Rama Leela'. Another Rama Leela was written in the early part of the nineteenth century by a poet known as Kalpataru Das.

The 'Radhaprema Leela' with enchanting songs enjoys a respectable place and can be considered as the queen of the Leelas. Depicting the eternal love story between Radha and Krishna it has the unique capacity to appeal persons of all ages. It had its origin in the royal palace of Chikiti. With lucid dialogues and pleasing music it requires a small wooden pendal specially built for the performance for the selective characters like Radha, Lalita and various shapes of Krishna. This Leela has been dedicated to Kishore Chandra Deb, the ruler of Chikiti. It had been recognized as an important form of folk-play by the middle of the 19th century. Radhanath Rajguru of Athagada who is said to have stayed for some years in the royal *darbar* of Chikiti is the author of 'Radhaprema Leela'. He also helped the performance of the Leela at Chikiti with royal support.

The Bharat Leela is relatively shorter in the length of performance and has only three characters such as Arjun, Subhadra and Duari, the gate keeper. The course of conversation and ultimately the marriage between Arjun and Subhadra (an important part of the Mahabharat story) is presented in this Leela in a dramatic style with humorous dialogues. The role played by the Duari in establishing contact between the other two characters through a series of queries is of great interest to the rural audience. The 'Bharat Leela' is also known as 'Duari Nach' as the Duari (gate keeper) plays a prominent role as a mediator in Subhadra Haran.

Rama Leela and Krishna Leela which display all major achievements of Rama and Krishna have commanding appeal

to the elderly sections of people. Bimbadhar Sanasamant of Huma is said to have composed a Rama Leela in 1905-1906. These folk plays, however, are gradually losing their popularity and disappearing for want of patrons as well as supporting audience due to onslaught of cinema, television and V. C.R.

### **Lok Natak (Folk Drama)/Prahallad Natak**

The 'Prahallad Natak' is a majestic form of folk play which requires a specially built stage and a variety of decorating materials. The musical instruments played, the pattern of decoration of Hiranya, the main character, and the ragas followed in this Natak are essentially Karnataki in style.

It is considered as royal among the folk plays as it adds a significant dimension to the festive villages during the special religious occasions. Although most of the songs incorporated in this Nataka have been dedicated to Rama Krishna Chhotroy of Jalantara, Birabara Samanta of Tarla is known as the real author of the Natak. Shyam Sundar Rajguru, the noted critic of Oriya literature and the first graduate of Ganjam wrote another 'Prahallad Natak' which was staged in the Padmanabha Rangalaya of Paralakhemundi.

### **Laxmi Puran**

In some parts of Ganjam 'Laxmi Puran' of Balaram Das has been given the shape of a Natak and displayed as 'Laxmi Purana Natak'. But it has failed to command the popularity of other folk plays like 'Prahallad Natak'.

### **Daskathia**

The most inexpensive but popular form of both folk dance and play that has received international recognition is *Daskathia* which is traditionally displayed by two partners, the Guru or Gayak and the Palia or disciple. They sing the verses of important events of the epics and display them with music and humorous stories citing the relevant verses from the works of Bhanja, Kabisurya and other medieval poets and generally use two pairs of castanets. Such a form of folk dance and play is analogous to those performed by Dasas in the South who used to sing the glory of God with the help of wooden instruments. The Dasas (Dasaris) in South are Valshnavites who used to tell stories about Vaishnavism. The Gayak or the main partner in Daskathia team generally happens to be a scholar both in Sanskrit and classical Oriya literature. He is assisted by the Palia (disciple) who gives some rest to the

Gayak. Krushna Chandra Gayakratna of Khandara (Hinjilicut) who gave real shape to this folk dance was assisted by his younger brother as his Palla. In some places Gayak takes two Palias so that when one of them gets tired, the other one can take his place in order to maintain continuity of the play. The Palias tell humorous stories to break the monotony among the audience. The main topics covered by the Daskathia team are Subhadra Haran, Sugandhika Haran, Nilendri Harana, Chandravati Haran, Usha Haran, Surekha Haran, Sobhavati Haran, Sachala Haran and Chandrakala Haran. These plots are extracted from the Mahabharat, the Ramayan and other *puranas*.

In recent times the credit of popularising Daskathia beyond national frontiers goes to late Baidyanath Gayakratna and Bhimsen Satpathy.

### **Oshakothi**

Oshakothi is yet another form of both folk dance and play in which members of certain communities, particularly the rural labourers participate in great numbers to please a variety of Gods and Goddesses amidst mass dances. They play crude variety of music with the help of earthen pot, bamboo sticks and drums. It is said to have a *tantrik* background that involves the worship of Yoginis. The dancers utter a variety of unprinted dialogues found and preserved traditionally in manuscripts.

An account of folk dances of the district finds mention in the Chapter III-People.

### **Theatres and Dramas in the District**

The folk dances, Natakas and Leelas and the Champus with conversations precede the dramas and theatres in Ganjam. The writing of numerous dramas-puranic, historical and social and the organization of stages in various cultural centres of the district had played a significant role even in the theatre movement of Orissa. The organized folk dances with an army of actors ultimately laid the foundation of the early theatre movement in the district. The theatre movement became so strong that most of the rural centres also started organising their own parties to stage the dramas at regular intervals. The enthusiastic young actor-*cums*-organisers got themselves associated with such parties.

One theatre party of Poona (in the nineteenth century) which organised shows in different places provided many kinds of

support to the theatre parties that were gradually coming up in the district. With this support the pace of the movement fast accelerated and a large number of theatre organisations were organised in places like Paralakhemundi, Chikiti, Brahmapur, Asika, Bhanjanagar, Khallikot, Purusottampur and Pitala. These organisations often used to compete among themselves so as to improve the quality of performance and technique of stage arrangements.

### Paralakhemundi

Goura Chandra Gajapati, the ruler of Paralakhemundi in the second half of the nineteenth century, was himself a dramatist. He was a writer as well as an organiser of drama. His 'Dhruba Natak' could be successfully played in the stages which received high praise from many quarters including Utkal Sahitya. His younger brother Padmanabha Gajapati was also a dramatist. The plays he wrote and staged at different times were 'Prahallad Natak', 'Bana Darpa Dalana Natak', 'Chandravati Swayambar', 'Ahalya Shap Mochan', 'Tarka Samhar' and 'Dana Pariksha'. All these plays were staged in the Padmanabha Rangalaya at Paralakhemundi.

Paralakhemundi took bold initiative in organising the theatre parties. Open pandals were erected to stage dramas written in Oriya, Sanskrit and Telugu. The first theatre organization that came up in Paralakhemundi was 'Vaislinabananda Daini Samaj'in the nineteenth century mainly due to the efforts made by Neelamoni Parichha and Aparna Parichha. They first built a thatched pandal for the purpose of rehearsal and staged 'Sree Krishna Leelamruta' in 1895. Some boys were recruited to act as females. Balabhadra Padhi was the music instructor of the party. This organisation received the support of Padmanabha Gajapati, the brother of Gour Chandra Gajapati, the Ruler of Paralakhemundi, Shyamsundar Rajguru, the first graduate of the district and Aparna Panda, the famous writer and critic.

At this time a professional theatre party of Poona known as 'Balatala Pani' visited Paralakhemundi. Two of the actors of this theatre joined the local organisation at Paralakhemundi. This created a new chapter in the theatre movement in Orissa. Padmanabha Gajapati built a beautiful drama pandal in the place where the thatched theatre house was originally built. The management of the pandal was entrusted to a committee headed by Padmanabha Gajapati himself and consisting of members such as Shyamsundar Rajguru, Aparna Panda, Gangadhar khadanga, Dwaipayana Rao, Balabhadra Nanda and Parichha brothers. The committee named the pandal 'Padmanabha Rangalaya' which was declared to be the national

property. The theatre party was named 'Rasik Raj Prasadeika Nanak Dal' in the name of Rasik Raj, the domestic deity of the Parichha family. Neelamoni Parichha was appointed as the Superintendent of the party and Aparna Parichha as its manager.

Padmanabha Rangalaya not only displayed dozens of dramas at Paralakhemundi, but also staged Dhruba Natak at Cuttack on the inauguration of the first Utkal Sammilani. After the death of Padmanabha Gajapati and Shyamsundar Rajguru, the committee was reconstituted. The Rangalay was given a modern shape by Krushna Chandra Gajapati. In later years the professional theatre parties of Govind Surdeb, Mohan Goswami, Aswini Kumar Ghosh, Kartik Kumar Ghosh and Saratni Sahu used this Rangalaya for the performance of their own dramas.

The Parichha brothers later on created a new theatre party at Paralakhemundi to compete with Padmanabha Rangalaya for a number of years. The Rajas who intended to encourage the theatre movement and paid regular visits to Paralakhemundi were Sreenivas Rajmani of Manjusha, Madan Mohan Shingdeb of Dharakot and Rama Chandra Mardaraj of Khallikot. The theatre movement of Paralakhemundi induced the writers to prepare their scripts to be staged in the Rangalayas. Krushna Chandra Gajapati encouraged these parties to display the plays in different cities like Madras and Mangalore. The writers and artists who got associated with the theatre movement during the days of Krushna Chandra Gajapati were Jugal Kishore Panigrahi, Madhusudan Mohapatra, Shyam Sundar Gantayat, Hiralal Bardhan, Jogesh Chandra Chakravorty, Anant Tripathy Sharma and many others. Those who participated in the organization of both the theatres as writers, managers and actors were Dayanidhi Patnaik, Krupasindu Patnaik, Chintamani Patnaik, Simadri Panda, Jaya Chandra Padhi, Sitaram Panda, Laxman Panda, Laxmi Narayan Adhikari, Narasimha Pathiary, Satyanarayan Rajguru, Balam Panda, Jagannath Panda, Simanchal Padhi, Hari Krushna Nisanka and Hema Chandra Sura. The musicians and lyricists who enriched the musical background of Padmanabha Rangalaya were Goura Hari Parichha, Kabi Neelakantha, Andha Apana and Gopinath Parichha.

### Chikiti

The cultural activities organised through Padmanabha Rangalaya inspired the rulers of the other estates of the district to organise similar Rangalayas of their own. The rulers of Chikiti who had close family relations with Paralakhemundi got impressed with the successful display of *natakas* at this historic pental. As stated earlier, the ruler Rajkabi Radhamohan

Rajendra who frequently visited Padmanabha Rangalaya established a pendal of his own namely, "Rajendra Rangalaya", and a music house known as "Basant Bana" at Chikiti. Not only Radhamohan Rajendra, his predecessors were also eminent dramatists. His father Kishore Chandra Rajendra translated "Bidagdha Madhab" of Rupa Goswami into Oriya and influenced the Rajkabi to write scripts with imaginations. Born in 1881, he wrote as many as six plays and staged them in different years as follows: Prem Tarang (1910), Parimala Sahagamana (1912), Prakruti Rahasya (1912), Prakruti Pranaya (1915), Pratap Natak (1916), Panchali Pattapaharana (1916) and Parimala Sahagamana (Revised Edition) (1926). It was easy for him to write fullfledged *natakas* because the tradition of writing folk dramas already prevailed in Chikiti. As he was a nationalist and a social reformer, he incorporated these feelings in the dialogues of his characters.

The theme of "Prem Tarang" was based on the romantic love story taken from Kadambari of Banabhatta. 'Prakruti Pranaya' of the Rajkabi was a social play in which the love affairs between Satyasan and Kumudini, the imaginary characters was displayed. This required a huge organization with 43 male and 14 female characters. "Prakruti Rahasya" was also an imaginary social drama that illustrated the glorification of the virtues and misery of sinners while narrating the love affairs between Satyabrata and Narmada. Although the framework of the play was taken from an English drama, the thought has been original and the expression is powerful. This *nataka* has been full of songs, 31 on prevailing Orissan style and 18 based on Sanskrit style in order to please the music-interested audience.

The only historical drama of the Rajkabi was 'Pratap Natak' which was meant for creating awareness about Indian nationalism and supporting the prevailing Liberation Movement against the British. He selected Rama Pratap as the hero of the theme and symbol of Indian nationalism.

The theme of "Parimala Sahagamana" is taken from Ramayana and illustrates how Parimala, the wife of Meghanad, sacrificed her life in fire when she came to know that her husband was killed by Laxmana. The dialogue of this play has a commanding appeal to the audience. This *natak* is considered as a milestone in the history of Oriya drama. It combines the characters of both ancient and modern *natakas*-the characters of Sanskrit and Shakespearian plays.



The themes of 'Pandaba Banabas' and 'Panchali Pattapaharana' have been taken from the Mahabharat. They contain a good number of lyrics for creating a rich music environment while displaying the Puranic characters.

The dialogues of these plays were quite different for common men to understand. The scholars who used to assist the Rajkabi in writing as well as staging the plays were Gadadhar Vidyabhushan, Sadasib Vidyabhushan and Radhamohan Buxi. The audience of the drama were mostly the elite persons of his time. His dramas contained rich humour. The musical performance was quite successful as the Rajkabi was also the music director of his dramas. Some of these plays were well praised by Mrutyunjy Rath Kabyatirtha in the reputed magazines of the time. His plays were frequently staged at Brahmapur town, particularly for the purpose of collecting war fund in the beginning of the First World War.

The participants in his drama were well chosen after tests. The elders and youngsters were trained in regular rehearsals so as to give life to the performances. The Rajkabi himself supervised the stage arrangements and supplied the decorating materials from his palace. The ornaments used by the characters were supplied from his treasury. When the actors became too much cautious of the costly ornaments, he used to instruct them to be quite natural in their acting and not to bother about the ornaments. Pandits like Radhamohan Buxi took part as actors in his drama which used to exhibit the discourses in Pandit Sabha in some of the scenes. The dramas used to be staged at special occasions or on the visit of the national leaders to Chikiti. Pandit Gopabandhu and his associates of Sakhigopal were regular visitors to Chikiti. When O'Donnel Committee visited Chikiti for the demarcation of the boundary of the proposed Orissa Province, the members were astonished to see the lively performance of drama. Kabichandra Kalicharan Patnaik also visited these performances and was full of praise for the improved techniques in the stage building at Chikiti.

### **Dharakot**

Madan Mohan Singh, the ruler of Dharakot, who frequently visited the Padmanabha Rangalaya at Paralakhemundi was greatly influenced by the newly emerging theatre movement and helped the development of a stage known as 'Kesari Rangamanch'. This Rangamanch helped a team of artists to come up and display *natkas* like 'Probhodh Chandrodaya', 'Prahallad Natak', etc.

### Dramas and theatres in other places of the district

One of the prominent dramatists born in 1884 in the ruling family of Tarala (now in Andhra Pradesh) had been attracted to dramas even during his early student days. He was Govind Chandra Surdev whose works included 'Rasa Leela', 'Mana Bhanjan', 'Jugal Meelan', 'Sakhi Gopal', 'Dhruba', 'Sudama', 'Gopeswara Puja', 'Indra Sabha', 'Narmedha Yangya', 'Narakasur Badha', 'Maya Sabari', 'Sri Krushna Mahima', 'Utkal Rameni', 'Tara Bai', etc. He also gave a *natak* shape to the novel 'Lachhama' and short story 'Patent Medicine' by Vyasakavi Fakir Mohan Senapati.

Krupasindhu Narendra Deb of Mohuri (Brahmapur) used to organise numerous *nataks* through a theatre party at Brahmapur.

Madan Mohan Rangalaya at the Dharakot portion of Pitala earned great reputation for high standard of performance. The first professional theatre party came up at Pitala much before the birth of some of the stages even at Cuttack. This party was financed by the ruler of Dharakot estate. The theatre movement at Pitala had a unique feature in the sense that for the first time female artists started acting along with the male artists. The Mohamay Rangalaya at Boirani (Kabisuryanagar) was another significant feature in the early part of the present century.

The town that could produce some amount of social reforms through dramas was Purusottampur where the Mardaraj Rangalaya had been set up in this century by the nationalist leader Narasimha Das. The theatre party at Purusottampur had been organised by Pindik Chandra Patra and Pindik Patnaik. Social reformer Sribatcha Panda, known as the Vidyasagar of Orissa, assisted these organizations in several ways. He himself wrote a social drama 'Sashikala Parinaya' openly supporting widow marriage and it was displayed in the Mardaraj Rangalaya. The performance of the play caused great resentment among the conservatives in the locality.

The town of Brahmapur also witnessed the birth of many professional theatres such as 'Ranga Tarang', 'Apanank Theatre', 'Utkal Theatre', 'Janata Theatre', all being organised by Natyashree Raghunath Misra after the sixties of the present century. Natyashree Misra was a poet, story writer and a labour union leader and wrote more than 50 plays in Oriya mostly based on labour problems, social exploitation and established cultural traditions of Orissa. Some of his plays are 'Sharanarathi', 'Pohilee

Ashada', 'Ahata Murchhanna', 'Maru Marichlka', 'Tash Ghar', 'Lakhya Ek Rasta Anek' etc. These plays are in great demand in the industrial towns with predominant labour population. He also wrote scripts for a number of cinemas that he produced like 'Kavi Samrat Upendra Bhanja', 'Punarmilana', 'Anuradha', and 'Agni Pariksha' etc.

The other prominent writers-*cum*-actors who have earned some reputation for the theatre organization are Ramesh Prasad Panigrahi, Simanchal Das, Bipin Mohapatra, K. C. Jena, Debendra Kumar Panigrahi and Rama Raman Padhi.

Manchasree Basant Kumar Panigrahi has enriched the drama culture of Brahmapur by staging regular dramas at Kabisurya Rangamanch with the help of a well-trained team of artists who have earned good names for their refined acting in different cities of the State. A number of artists of the district have found a place of pride in the professional theatres of Cuttack like Annapurna Rangamanch and Janata Rangamanch. The actors who have earned reputation as humourists are Bijaya Kumar Panigrahi, Bala Krushna Das, George Tiadi and Raju Tiadi. The other important actors and actresses whose names have been well-known in the field of drama and theatre are Niranjan Satpathy, Satyanarayan Padhi, Prahallad Padhi, Sudarshan Sadangi, Smt. Sundarmani Debi, Srimati Lata Devi, Srimati Sandhyarani Devi, Srimati Satyabhama Devi, Srimati Kanakalata Devi and Srimati Tamal Devi.

Today almost all villages in the district have developed the habit of staging the social dramas frequently and Puranic and historical dramas occasionally. The task has become quite easy because of readily available stage materials at numerous Chitralayas of Brahmapur town. Even actors and actresses can now be procured on hire.

### **Institutions for the cultivation of fine Arts**

There are a number of music and dance schools located at different places in the district which impart training both in vocal and instrumental music. Most of these institutions are privately managed. They get financial assistance from the State Cultural Affairs Department and other sources. The table below gives an account of some such institutions during 1988-89.

Location	Year of Establish- ment	No. of students 1988-89	No. of teachers 1988-89	Subjects taught
(1)	(2)	(3)	(4)	(5)
Samaj Sevak Sangh, Kabichandrasahi, Paralakhemundi, Ganjam.	1975	..	..	Tabla, Natak
Jagannath Sanskritik Sansad, Old Christian Sahi, Brahmapur.	1981	37	3	Tabla, sitar & Odissi music, Hindusthani vocal, tabla & violin.
Geetam, Gandhinagar, 3rd line, Brahmapur.	1985	40	5	Hindusthani vocal, tabla & violin.
Kalavikash Kendra, Sorada, Ganjam.	1974	35	..	Natak
Sri Jagannath Natya Sangha, At-Gaudipali, P.O. Budhamba, Via- Polasara.	1968	15	2	Bharatleela
Narendrapur Kalavikash Kendra, Narendrapur.	1954	37	..	Paika dance, Rnnapa, Ghumura, Baghanacha, Chadeiya, Laudi.
Gandheejee Sangeet Kalamandir.	1948	..	..	Music both vocal and instrumental, dance and drama.
Sri Sri Swapneswar Natya- Kala Sansad, At/P.O.-Kabisuryanagar.	1981	12	2	Bharatleela, Odissi dance & music.
Sri Laxmi Nrusinga Natyakala Sansad, Nalabanta-45.	1960	35	4	Prahallad Natak, Loknatya.
Sri Sri Laxmi Nrusinga Natyakala Sansad, At.-Hugulapata, via-Nimakhandi.	1987	45	3	Music, Mukhaveena, Mardala.
Sri Balajee Thakur Natyakala Sansad, At.-Kumaroda, P.O. Bemalai, Via. Digapahandi.	1973	26	2	Radhapremaleela
Sanskritik Bhawan P. O.-Purusottampur.	1975	35	2	Natak, Odissi vocal and music.
Jatiya Sangeetkala Kendra, Kalakendra Marga, Brahmapur.	1949	21	3	Odissi dance
Sasibhusan Yubaksangha, Nigamanandasahi, Sorada.	1987	15	2	Hindusthani, Odissi vocal, dance & music.
Sri Jateswar Natya Kalasansad At/P. O Kabisuryanagar.	1970	10	4	Bharatleela and Lokanaty
Ganjam Kala Parisad Utkal Ashram Road, Brahmapur.	1959	50	..	Dance & music
Arovinda Chhatrasangha, At./P. O.-Benipalli Via. Gobora.	1949	85	..	Odissi dance and music, Instrumental music.
Kala Binod Kendra, Polasara.	1959	50	..	Music, dance and drama.

Duration of course	Standard	Medium of instruction	Affiliated to	Management	Source of finance
(6)	(7)	(8)	(9)	(10)	(11)
5 Years	Diploma	Oriya	..	Self	Government grants & collection from performances.
Ditto	Ditto	Ditto	Gandharva Mahavidyalaya.	Ditto	Ditto
Ditto	Ditto	Ditto	..	Ditto	Ditto
..	..	Ditto	..	Ditto	Collection from performances.
5 Years	..	Ditto	..	Ditto	Ditto
Ditto	..	Ditto	..	Ditto	Government grant & collection from performances.
4 & 6 years	Certificate of B. Music and M. music	Ditto	..	Ditto	Government grants, donation from public, membership fees etc.
5 Years	Diploma	Oriya	Gandharva Mahavidyalaya.	Self	Collection from performances.
Ditto	Ditto	Ditto	..	Ditto	Government grant and collection from performances.
Ditto	Ditto	Ditto	..	Ditto	Ditto]
Ditto	Ditto	Ditto	..	Ditto	Collection from performances.
Ditto	Ditto	Ditto	..	Ditto	Ditto
Ditto	Ditto	Ditto	..	Ditto	Government grant and collection from performances.
Ditto	Ditto	Ditto	..	Ditto	Collection from performances.
Ditto	Ditto	Ditto	..	Ditto	Government grants and collection from performances.
Ditto	Ditto	Ditto	..	Ditto	Ditto
Ditto	Ditto	Ditto	..	Ditto	Collection from performances.
..	..	..	..	Ditto	Government help and public donation.

### Poets and writers (Oriya Literature)

It is mentioned elsewhere in this chapter how from time immemorial Sanskrit literature has been enriched by the scholars of this region. Likewise the mediaeval Oriya literature owes much to the contributions made by the poets and writers of Ganjam. The ruling chiefs of most of the tiny kingdoms (declared as estates during British Rule) supported these litterateurs in their literary pursuit. Many of the rulers were themselves poets and writers. The royal palaces of Athagarh, Badakhemundi, Ghumusar, Mohuri, Surangi, Dharakot, Paralakhemundi, Chikiti, Jalantara, Manjusa and Tekali (last three now in Andhra Pradesh) turned into important centres of learning in those days.

It is known from 'Utkal Sahityara Itihasa' by Tarinicharan Rath that Balabhadra Bhanja of Ghumusar wrote his Bhababati *kavya* during 11th century when Oriya literature had not taken its shape. However, very little is known about other literary creations till the first great work in Oriya language, the 15th century epic 'The Mahabharat' was written by Sudramuni Sarala Das, the founding father of Oriya language and literature, capturing the very spirit of culture of the land. It was followed by the 16th century work 'Bhagabat', a long narrative poem dealing with Krishna's life and *leeja* written by Atibadi Jagannath Das. It is discussed earlier how, both these monumental creations initiated a cultural revolution in entire Orissa, including Ganjam.

The period from 17th century to the end of 19th century in Oriya literature is best described as the age of *Kavyas*. The typical Oriya *Kavya*, a long narrative poem divided into *chhandas* or cantos, depicts the love affairs of imaginary prince and princess or Krishna's amorous adventures.\* The supreme exponent of *Kavya* tradition is Kavi Samrat Upendra Bhanja (17th-18th century A. D.). Born to the royal family of Ghumusar which was a great seat of learning, Upendra inherited his talents from his forefathers. His grandfather, father and uncle all were poets of repute. He was a prolific writer and wrote Mahakavyas, *Kavyas*, *Chaupadis*, *Pois*, etc. The number of his works is not known exactly. His *Kavyas* integrated literature with music. He is, as pointed elsewhere, rightly regarded as the real founder of Orissan music. His 'Vaidehisa Vilas', 'Lavanyabati' and 'Kotibrahmanda Sundari' continue to remain the best in the genre. Some of his other writings are 'Subhadra Parinaya', 'Abana Rasa Taranga', 'Rasika Harabali', 'Prema Sudhanidhi', 'Chhanda Bhusan', 'Kala Kautuka', 'Chitra *Kavya* Bandhodaya', 'Pancha Sayaka', 'Geetabhidhan', 'Bazar Boli', 'Trailokya Mohini',

\* Dr. Souvagya K. Mishra—Oriya Language and Literature—Souvenir XV. Indian Social Science Congress, (1990)—Brahmapur University.

'Purusottam Mahatmya', 'Rasa Panchaka', 'Rasa Lekha', 'Bhababati', 'Muktabati', 'Jama-kraj Chautisa', 'Chandrakala', 'Suvarnalekha', 'Shovavati', 'Kalavati', 'Hemamanjari', 'Sasirekha', 'Ichhabati', 'Premalata', 'Sadarutu' and 'Vajra Leela'. Bhanja's poetry is characterised by a highly sanskritized diction and rhetorical flourish. He is considered to be a trend-setter in Oriya literature.

Baladev Rath, another powerful poet of 18th century and popularly addressed as Kavisurya, is well-known for his 'Kishore Chandranana Champu'. This poet of repute who originally belonged to Badakhemundi was an administrator by profession. He devoted his entire life for the cause of literature. Besides writing various Kavyas, Mahakavyas, Champus and Janans, he has enriched Oriya literature by 'Hasya Kallola', a superb prose work, the object of which is to preach the emotion of laughter through a beautifully woven story. Two of his other writings are 'Chandrakala' and 'Ratnakar Champu'. Contribution of the poet to Sanskrit literature deserves mention as his 'Champu' contains prose and verses in Sanskrit also. Gopalkrushna Pattnayak of Paralakhemundi, a contemporary of Kavisurya Baladev Rath wrote innumerable simple, lucid and musical vaishnav Padyavalis which are still sung throughout Orissa with much reverence and pleasure. He has immortalised Lord Krishna and his beloved Radha through his finest love lyrics. Two of his other works titled as 'Dola Geet' and 'Banamali Geet' were published in 1929.

The great heritage of this region has inspired many to dedicate their lives for literary works. A list of some other writers \*(born till 1947) whose contributions have enriched different branches of knowledge in Oriya literature is given below.

### 17th Century

Dhananjaya Bhanja, the king of Ghumusar had many notable works to his credit of which mention may be made of Ichhabati', Tripura Mohini (Sundari), Madan Manjari Kavya, Anang Rekha, Raghunath Vilas (Raghava Vilas), Kavya Salihotra (Aswa Shatra), Choupadhi Bhusana, etc.

Ghana Bhanja, brother of king Dhananjaya Bhanja wrote Govinda Vilas, Rasanidhi and Trailokya Mohini (unpublished).

Parameswar Samantaray of Badakhemundi was famous for his works like 'Hitopadesh', 'Mathura Prayana' and 'Bhaktira-samrutrasindhura Tika'.

\* The works of some of the noted writers and poets (till 1936) belonging to the areas bordering the district and once a part of old district of Ganjam have also been mentioned as they have established themselves in Oriya literature.

Yadumani Routray, born in the royal family of Chikiti, wrote Kavi Kalpadruma (Alankara Shastra).

Dinabandhu Raj Harichandan was the ex-ruler of Manjusa (now in Andhra Pradesh). He was a famous Vaishnava poet. His writings were 'Radha Vilas', 'Brundavan Chandra Vihar' (unpublished).

Nrupa Loknath Routray of Chikiti wrote 'Lavanya Tarangini' (unpublished).

Jayakeshari of Dharakot, the author of Kshetra Mahatmya also translated Bhagabat Gita.

Keshavraj Harichandan (1697—1715), the king of Surangi, wrote 'Rasasindhu Sulakshana Kavya'.

Kanhu Das of Dharakot wrote 'Rama Rasamruta Sindhu'.

### 18th Century

Nrusinha Patnaik of Athagarh, Ganjam, born in the first part of the 18th century, became famous for his writings like 'Basudev Vilas' and 'Sulakshana Kavya'.

Seva Das (Balak Ram Das) of Jarada wrote 'Ramananda Charitamruta' (translation of some portions of Adhyatmya Ramayan).

Gopinath Patra Kavibhusan hailed from Paralakhemundi. He wrote 'Ramachandra Vihar' and 'Kavi Chintamani' (unpublished).

Ishwar Brahma of Khemundi wrote 'Namamrut Mahabharat'.

Nalinaksha Mardaraj belonged to Khallikot. His work was 'Lavanyanidhi' (unpublished).

Krupasindhu Das of Khemundi was the author of 'Upasana Dipika'.

Krupasindhu Dash (Bipra) of Dharakot wrote 'Sindhu Ramayan' and Tentaposhi Yudha Barnana Kavya.

Keshav Rath of Badakhemundi was the writer of 'Ananga Rangini Kavya'.

Raghunath Parichha (Kavichandra) of Paralakhemundi was a versatile genius. He had many works to his credit, such as 'Gopinath Ballabh Natak', 'Radhamadhav Vilas', 'Basudev Natak', 'Krushana Chandrama Natak, (unpublished)', 'Lakshana Chandrodaya', 'Sangeet Ramlila', 'Sangeet Krushna Lila', etc. 'Gopinathballav Natak' is claimed to be the 1st drama in Oriya literature.



Brajasundar Singh of Dharakot wrote 'Abhinaya Darpan'.

Keshav Pattanaik of Palur, Madhusudanpur, is known to have written 'Lila Ramayana' (Keshab Ramayan).

Nishanka Ray Rani, the princess of Jarada, wrote 'Padmavatira Abhilas' (unpublished).

Brajasundar Patnaik of Badakhemundi had works like 'Chhapana Padia', 'Katapaya', 'Rasakalapalata' and 'Sulochana Madhav Kavya' (unpublished).

Sadasiv Das (Vaisya) belonging to a village near the Rushikulya river wrote 'Sri Rama Lila'.

Sekhar Das of Badakhemundi was the author of 'Govinda Chandra', 'Nila Sundar Gita'.

Harekrushna Maharana (Mahapatra) belonged to Paralakhemundi. His writings include 'Ekadashi Mahatmya' (translation) and 'Gopinath Janan'.

Nilakanth Bhanja of Ghumusar (father of upendra Bhanja) is known to have written 'Chaupadi Chandrodaya'.

Ghana Bhanja of Ghumusar was the author of 'Trailokya Mohini' (unpublished) and 'Rasanidhi, (Kavya).

Jagannath Narayan Dev (Gajapati) (1718—1800) of Paralakhemundi had writings like 'Sangeet Narayan', 'Prabhavati Parinaya', 'Sri Brundavan Vihar', etc.

Harekrushna Das (1722—62) of Paralakhemundi wrote 'Gopinath Janan', 'Ekadashi Mahatmya' (translation).

Purusottam Anangabhimadev (1728—1776), the king of Khemundi, was the author of 'Krushna Keli Tarangini Kavya' and 'Lavanyalata'.

Pitambar Das, born in the village of Tanara, translated 'Nrusinha Purana' in seven volumes, the name of each volume being 'Ratnakar'.

Krushna Singh (1739-1788), the ruler of Dharakot, was the author of 'Krushna Singh Mahabharat', 'Hari Bansa' etc.

Narayan Dev (Gajapati) of Paralakhemundi was famous for 'Nababrundaban Vihar' (Kavya).

Bhubaneshwar Kavichandra (according to some critics he belonged to the first part of 19th century) hailed from Digapahandi. He translated 'Katapaya' of Kalidas. He also translated 'Shrinibas Dipika'.

Krushna Chandra Rajendra of Chikiti wrote Radhavilas Mahakavya (Sanskrit), 'Ramalila' and translated 'Arsa Ramayan'.

Arakshit Das (Birabar Deo) was born in the royal family of Badakhemundi but renounced the world and led a hermit's life. He wrote 'Mahimandal Geeta', 'Bhakti Tika', 'Sarira Bheda' etc.

Suryamani Chyau Patnaik (1773-1838) of Dengapader wrote 'Ghumusar Bhanj Vansavali' and prepared the exact translation of 'Adhyatmya Ramayan' into Oriya.

Tribikram Bhanje, the ruler of Ghumusar, wrote 'Kanakalata' and 'Krushna Vilas Kavya'.

Padmanabh Dev (1780-1832) belonged to Tekali (now in Andhra Pradesh). His works were 'Bhavavati Kavya', 'Brajara-janka Janan, etc.

Narayan Rayguru (1780—1856) of Sorada had written Krushna-Keshari Puran.

Yadumani Mahapatra (1781-1866) was born in Athagarh of Ganjam but settled in Itamati (Puri district). He was popular for his 'Yadumani Rahasya'. More about him has been mentioned in Puri District Gazetteer.

Pitambar Rajendra belonged to Chikiti. He wrote 'Chikiti Ramalila'.

### 19th century

Kishorechandra Harichandan Jagadev of Surangi wrote 'Prahallad Natak', 'Jhulana Campu', 'Basanta Rasa', 'Chandan Pala' and 'Kishore Chandra Pala'.

Biswambhar Rajendra Dev was the king of Chikiti from 1851-55. He was a famous poet. He wrote 'Ramachandra Vilas', 'Rahas Lila', 'Krushna Lila', 'Raghunath Vilas', 'Usha Vilas', 'Chaupadi Bhusan, etc.

Srinibas Rajmani, the Raja of Manjusa (now in Andhra Pradesh) translated 'Amaru Satak', 'Mitakshara' and 'Bhagavat'. He also wrote 'Mukta Latavali'.

Raghunath Rayaguru belonged to Chikiti. His two writings were 'Raghunath Vilas' and 'Radhaprema Lila'.

Raghunath Rajguru Mahapatra hailed from Athagarh in Ganjam and wrote 'Chaupadi Kalanidhi'.

Haribandhu Bebartha Patnaik of Paralakhemundi composed many lyrics which were published in 'Haribandhu' Padyavali'.

Raghunath Pradhan (Charukavi) of Badakhemundi was the writer of 'Charukavi Chitravali' (1911) and 'Odisha' Gadajatar Itihas' (Volume-I)(1922).

Abhimanyu Patnaik belonged to Bhanjanagar. He had a number of works to his credit. Some of them are 'Kamalini Janan', 'Hansaduta Chautisa', 'Durgotsav', 'Raghunath Janan', 'Radhakrushna Poi', 'Suman Satak', 'Rutu Sanhar', etc.

Keshab Tripathy, the poet of 'Purana Ramayan' (in 10 volumes) was a resident of Krupasindhupur near Brahmapur.

Krushna Chandra Patnaik of Dharakot wrote 'Ramayan', 'Kalki Purana' and 'Baman Puran' (translation).

Gour Chandra Gajapati Narayan Dev belonged to Paralakhemundi. He was the author of works like 'Giti Ratnavali', 'Dhruba Padmavati Swayambar', 'Bana Darpadalan' and 'Chandravati Haran' (drama).

Hanuman Kavichandra Rayguru belonged to Brahmanchhai. His works were 'Kishor Koili' and 'Ramshyam Koili'.

Goura Hari Parichhe belonged to Paralakhemundi. He composed many Chaupadis on Radhakrushna Lila.

Bhubaneshwar Kavichandra hailed from Hinjili. His works include 'Ramachandra Vilas', 'Ramayan Chudamani' and 'Sitesh Vilas'.

Narasimha Math of Karakhandi near Badakhemundi mainly wrote devotional songs and hymns of which 'Raghunath Kirtan' was popular.

Purushottam Mahapatra belonged to Paralakhemundi. He is the author of 'Varat Kathavali', 'Somonath Vrat', 'Gurupanchami', 'Pournami' etc.

Ramakrushna Chhotray of Jalantar (now in Andhra Pradesh) wrote a drama namely, 'Prahallad Natak'.

Bharat Sena, who belonged to Dharakot wrote 'Sulochana Parinaya' and 'Subhadra Parinaya'.

Govinda Raiguru, the son of Hanuman Raiguru, was born in Brahmanchhai. His works were 'Rasa Panchadhyayi', 'Prahallad Natak' and some poems.

Shyamsundar Rajguru of Paralakhemundi is known as a linguist and essayist. One of his works is 'Prabandhabali'.

Gopinath Nanda (1868—1924) of Paralakhemundi was a reputed critic, linguist as well as a poet. His famous works are 'Meghaduta' (translation), 'Uddav Duta Kavya', 'Sabdatattvabodh Abhidhan', 'Bhasatattvabodh', 'Sita Vanavas', 'Droupadi Bāstraharan', 'Ramaswamedha', 'Unmatt Raghav', 'Janakiparinaya', 'Vikramorvasi, and a criticism on Sarala Mahabharat, etc.

Sribatsa Panda (1870—1943) hailed from Natenga. He had as many as thirty-seven works to his credit which were mainly based on social reforms. Among his works mention may be made of 'Dayanandanka Satyarthaprakash' (translation), 'Sanskrit Sangeet', 'Sasikala Parinaya', 'Mamata', 'Mo Matrubbhase', 'Aryadharma', 'Dastabija Bisaya', 'Arogyavidhan' etc.

Padmanabh Narayan Dev (1872—1914) belonged to the royal family of Paralakhemundi. He was a noted play-wright. His works include 'Bana Darpadalan', 'Chandravati Swayambar', 'Prahallad Natak', 'Ahalya Shapamochan', 'Dana Pariksha'. His other writings are 'Geeta Stabak', 'Srimad Bhagabat Mahatmya' and 'Tala Sarbesar Samgraha'.

Chandra Chudamani Harichandan Jagadev (1876—1931), the Raja of Surangi was a well-known author as well as a patron of Oriya literature. The works of the Raja include 'Kurasini Janan', 'Radhakanta Janan', 'Prathanavali', 'Bhramar Chautisa', 'Dasa-vidya Malashri', 'Swara Sodashi', 'Padyamala', 'Rama Vilas', 'Puri Kshetra', 'Biswanath Janana', 'Sangeet Sarbaswa', 'Matrupuja' etc.

Apanna Panda of Paralakhemundi was the author of works like 'Chhand Chandrika', 'Dhaga Dhamali', 'Tattwabodhini', 'Kalavati', 'Kavijivani', 'Utkal Sahityara Itihas' (two volumes), 'Padmanabh' (biography) etc.

Bira Mitodaya Singh hailed from Subarnapur. He translated 'Abhigyan Sakuntala Natakam' and 'Rutu Samhar' and wrote 'Ratnavali Natak'.

Radhamohan Rajendra Dev of Chikiti was a poet as well as a play-wright. His works began with the alphabet, 'pa' (३) in Oriya such as 'Prakrut Pranay', 'Shri Pratap Natak', 'Parimala Sahagaman', 'Prakruti Rahasya', 'Prem Tarang', 'Panchali Pattapaharan', 'Pandav Banabas', 'Prema Manjari' and 'Prakram Padyavali' etc.

Narikabi Annapurna was the poetess of Padyamala 'Sahakar'. She was a regular contributor of the periodical 'Sambalpur Hiteisini'. She hailed from Chikiti.

Tarini Charan Rath, a man from Brahmapur, was a litterateur of repute. He was an essayist, a novelist, a critic and above all an historian. His works include 'Jaugarh', 'Anantavarman Chodaganga Deva', 'Ganja Nagar', 'Ghumusar Itihas', 'Utkal Sahityara Itihas', 'Annapurna' (Novel), 'Mohini Utkal Binay', 'Kulad Durgabarnan', 'Madan Manjari', 'Rushikulya' (Kavya) etc.

Sashibhusan Rath (1883—1943) belonged to Sorada. His works include 'Gandhinka Bhagabat Geeta' and 'Swasthya Sopan' (translation). Besides, he was the founder-editor of 'Asha', a weekly which later became daily, East 'Coast' (weekly), and New Orissa (daily).

Govinda Chandra Suradev belonged to Tarala royal family (now in Srikakulam district of Andhra Pradesh). He was a musician as well as a play-wright. His works include 'Shastriya Sangeet', 'Narmedh Jajna', 'Jugala Milan', 'Indra Sabha', 'Mebar Putra', 'Patent Medicine', (Fakirmohan's short story in drama form) etc. His works as dramatist find mention under 'Theatres and dramas' in this Chapter.

Aparna Gantayat hailed from Paralakhemundi. His works may be listed as 'Karna Dana Pariksha', 'Danda Chādheia Suang', 'Chora Suang', 'Ratnakar Dasyu', 'Brundavati Haran Lila', 'Gosinga Badh Natak', 'Mahisasura Badh Natak', etc.

Kishore Chandra Rajendra (19th century) belonged to Chikiti. His works are 'Bidagdha Madhav Natak', 'Jhulan Champu' and some Chaupadis.

Baishnav Kavichandra Rajguru of Badakhemundi was a poet. His works include 'Sharad Suman', 'Raghu Digvijaya', 'Rati Rodan', 'Basanti', 'Smruti Tarpan' etc.

Bhubaneshwar Mishra of Dharakot was a poet and a writer of children literature. Some of his works are 'Savitri', 'Maharshi Bashudev Ramanuja Das', 'Kumar Sambhab' (1st canto), 'Gundicha Geeta', 'Padya Sudha', 'Chhatra Mitra' and 'Byakaranankur'.

Lalmohan Patnaik of Brahmapur wrote 'Jeevan Champu'.

Ganeswar Rath (19th-20th century) of Krushna Saranpur (Khallikot) wrote 'Padmavati Parinaya', 'Purusottem Charitam' and 'Sakaleswar Satkam'.

Kalicharan Rath belonged to Digapahandi. His works are 'Narayan Satak', 'Mahabharat Natak', 'Ayurved Sandarbha. He had some works in Sanskrit too.

Raghunath Panigrahi hailed from Bendalia, Ganjam. His works are 'Agni Pariksha', 'Pranayar Parinam', 'Birabala Jhansi Rani' (poetry), 'Odiar Jagannath', 'Bibhuti yoga' etc.

Ramchandra Acharya of Brahmapur was a reputed poet as well as a writer. During his short span of life he could write as many as one hundred books on different branches of Oriya literature. Some of his works are 'Birangana', 'Piyus Prabah', 'Bir Odia', 'Kamal Kumari' etc.

Simadri Patnaik belonged to Paralakhemundi. His published works are 'Prithiviraj', 'Bir Shri Anangabhimadev Natak'. His other works like 'Chudanga Dev', 'Kharvel Air', 'Bir Shri Kapilendra-dev', 'Jajati Keshari', 'Utkal Chandroday Natak' are not yet published.

Nilakanth Das of Biralaksmanpur near Ghumusar is a play-wright and an astrologer. His works include 'Silpi', 'Bibhisana Saran Bhiksha', 'Bharat', 'Rutu Manjari', 'Harishchandra', 'Pitrubhakti'. He translated 'Kerala Bayalish' (a work on astrology).

Bhimsen Panigrahi of Badakhemundi wrote 'Jayadev Natak', 'Krusak Bandhu', 'Piyusa Petika', 'Palli Piyus', 'Jayasankha' etc.

Banamali Mishra (Kaviballabh) belonged to Badakhemundi. His works include 'Bhima', 'Benibandhan', 'Swasthyasadhan', 'Raban'.

Radhacharan Panda (1898—1974) was born in Manjusa (in Andhra Pradesh) but settled at Banpur in Puri district. He wrote 'Utkalara Silpa Chaturi', 'Prachi Nadira Aitihāsik Bibhava', 'Ganasevak Dr. Godavarish', 'Parikud', 'Prachitire', 'Prachin Kirtee', 'Karmaveer Piter' (biography), etc.

Kamakshi Prasad Sharma of Brahman Tarala (Srikakulam district of Andhra Pradesh) wrote forty books on Ayurveda. This apart, he has also written 'Dakshina Odisara Gaurav', 'Odisara Bichhinnanchal' etc.

Damodar Das from Ramgarh, Ghumusar had works like 'Kavisamrat Upendra Bhanj', 'Yogatattva', 'Pallijhar Desapriti', 'Sharirabheda Koili' etc.

Yatiraj Prahraj belonged to Suvarnapur, Jarada. His works include 'Bhagavat Sruti Satak', 'Parth Sarathi Janan', 'Yatiraj Jajna Paddhati'.

### 20th Century

Krupasindhu Narendra Dev of Brahmapur wrote 'Mahuri Patan'. He was editor of 'Naveen' (a weekly).

Singhadri Patra of Paralakhemundi was a well-known play-wright. His popular plays are 'Satyaveer Harishchandra', 'Subhadrarjun', 'Bhakta Sudama', 'Hari Das Thakur', 'Bhismarjun', 'Kutil Kutila' etc.

Sribatsa Padhi was born at Asika. His works include 'Sri Gundicha', 'Nilamadhav', 'Savitri', 'Chandrabhaga', 'Konarka', 'Bada Deul', 'Baish Pahacha' etc.

Shyamasundar Sahu of Paralakhemundi wrote 'Radhakrushna Premamrut', 'Krushna Lila', 'Nanda Utsav', 'Suva Milan', 'Brusabhanu Utsav' etc.

Satyanarayan Rajguru was born in 1903 at Paralakhemundi. He is a writer and reputed historian. His works include 'Ganga Vansara Itihas', 'Kalingara Atmakatha', 'Odisara Itihas', 'Odisar Abhilekhavali', 'Odia Bhasara Upabhasa', 'Gopabandhu Gadya Sahitya', 'Odia Lipira Krama Bikash' etc. He has got the Orissa Sahitya Academy award.

Baikoli Mahapatra hailed from Khallikot. He was a famous astrologer. Some of his works are 'Jyotisar Itihas', 'Bharatiya Jyotisara Itihas', 'Jyotisar Ratnavali', 'Khallikot Itihas', 'Odia Andolanara Itihas', 'Chandi Puran', 'Nityakarma Puran' etc.

Ghanasyam Hotã was born at Buguda. He was a play-wright. His works include 'Maya Harin', 'Parashuram', 'Sri Ram Vilas', 'Sharada Vijaya', 'Agni Sakshi', 'Gopal Krushna', 'Taramani', 'Devakut' and 'Upendra Bhanja'.

Ananta Tripathy Sharma was born in 1905. He belongs to Jagannathpur Sasan, Guntha Para. He is a litterateur of repute. He has as many as thirty-four works in different languages like Oriya, Sanskrit and English to his credit. He did translations from Telugu and Hindi into Oriya and from Bengali and English into Sanskrit. His works include 'Alankar Chandrika', 'Rahas Chandrika', 'Sahitya Chandrika'. Some of his translations are 'Charak Samhita', 'Chakradatt', 'Paribhasa Pradeep, Artha Samgraha', 'Vatsayan Kamasutra', 'Sahrudayananda', 'Upanisad', 'Atharba Veda', 'Baisesik', 'Lavanyavati' (Sanskrit), etc.

Gouri Shankar Acharya (1905) belongs to Khallikot. He has written 'Khallikot Prasati', 'Ashrivad Slokamala' and 'Stabamala' last two in Sanskrit.

Sitadevi Khadanga (1905-1983) hailed from Asika. She wrote 'Mandir Prabas' (play), 'Posyaputra' (novel) etc.

Gopinath Rath (1907), a grammarian, belongs to Paralakhemundi. His works include 'OdiyaVyakaranar Tulanatmak Adhyayan', 'Vyakaran Darpan'.

Surya Narayan Das (1907-1982) belonged to Dasarathpur near Paralakhemundi. He was a versatile genius. He was famous for his scholarly work 'Odia Sahityara Itihas' (in four volumes). He had some other works such as 'Desapran Madhusudan', 'Utkalmani Gopabandhu', 'Nimbark', 'Sipahi Bidrohar Jhalak', 'Paik Bidroh', 'Unabimsa Satabdira Odissa', 'Shri Jagannath Mandir' etc. He had as many as one hundred and ten books to his credit. He won the Central Sahitya Akademi Award.

Raghab Sundar Das (1907) hails from Gosani Nuagan near Brahmapur. His works are 'Prakrutik Chikitsa' (in six volumes) and 'Hitopades' (in four volumes).

Kamala Devi (1909) hails from Brahmapur. Her works are 'Ashrudhara' (biography), 'Shri Ram Banabas', 'Baramul', 'Adarsha Kumari', 'Bhaktara Bhagwan' (poetry).

Srinivas Kaviratna (1909) belongs to Rambha. His works include 'Pativrata', 'Bhakti Kusum', 'Saptarsi', 'Savitree' (Khanda Kavya) and 'Benu' (Champu).

Chandra Sekhar Mohapatra (1910) of Kusadhipa has some works on children's literature, besides some translations which include 'Pilanka Raghuvamsa', 'Kumar Sambhav', 'Sakuntala', 'Meghaduta', 'Adhyatma Ramayan', 'Ram Charit Manas' (translations). He has compiled 'Odia Bhasa Abhidhan'. He won the Orissa Sahitya Akademi Award.



Nilakantha Patnaik was born in 1912/14 in Sanbargan. He is a well-known writer and has more than twenty-two books to his credit. Some of his works are 'Tarun Tap', 'Chitrenu', 'Pritipadma', 'Chaitali', 'Bijay Bartta', 'Abhisapta etc. His works in English include 'One World Family Plan; 'How would we be happy'.

Bir Hanuman Sastri belongs to Lathi, Brahmapur. He was born in 1914. His works include 'Gadadhar' Bidyabhusan' (biography), 'Pratibha Bilas', 'Siddhant Darpan' (last two translations), 'Prasna Vidya', 'Suryaghadi Tattva' (on astrology).

Sridhar Satpathy of Vasudebpur, Bhanjanagar was born in 1914. His works mainly centre round Bhanja literature. Some of which are Bhanja Sahityare Prakrutik Chitra', Rajkavi Dhananjaya Bhanja', 'Amar Santan' 'Kavisamrat Upendra Bhanja', Bhanja Sandarbha', 'Geetabhidhan'.

Krushna Chandra Tripathy (Kaviraj) was born in 1914 at Gunthupada, Asika. He is a dramatist and has written 'Mana Bhanjan', 'Vasanta Sena', 'Chakarani Maa', 'Ashok Chakra', 'Kavisurya' etc.

Anantaram Kar Sharma of Jagannath Prasad was born in 1918. His works are 'Kautilya Arthasastra' (two volumes), 'Sukraniti', 'Barhaspatya Niti', 'Kamandakiya Nitisar', 'Panchatantra' (translation). He was felicitated by the Government of Uttar Pradesh.

Benimadhav Padhi (1919) belongs to Chikiti. He is a reputed writer. His works are 'Daru Devata', 'Bhanjiya Kavya Bhabana', 'Dhir O' Dhisana', 'Abiswasi', 'Chor Kavi', 'Odia Bhasar Rupaattva' etc.

Sriharsa Mishra (1919—1984) of Chhamunda, Ghumusar was a reputed writer as well as a Journalist. His works include 'Swadhinata Andolan', 'Ganatantra Bharat', 'Acharya Kripalini', 'British Sasanara Chakra Tale', 'Paschima Diganta, etc.

Satyanarayan Panda of Paralakhemundi was born in 1919. He is a popular play-wright. His works are 'Vijay Kumar', 'Utkal Bijeta', 'Samrat Ashok', 'Urvasi', 'Sati Savitri', 'Meghadut 'Sakuntala' (dance-drama).

Gouri Kumar Brahma is a reputed writer, poet as well as an eloquent speaker. He has a number of works to his credit. Some of his works include 'Chilika Bichar', 'Lekha o' Lekhak', 'Chilika o' Radhanath', 'Bhaktacharan o' Mathuramangal', 'Odia Sahityata Prakruti', 'Samasya o' Samadhan', 'Bhanj Bhumika', 'Bhanj Granthavali, (a compilation), etc.

Radhanath Rath was born in 1920 at Talarampalli. He wrote 'Naba Sabhyatara Desh', 'Pragati', 'Bilat Diary', 'America Diary', 'Pilamane Bhaya Karanti Kahinkii', and 'Manerajara Katha' (last two on Psychology).

Brahmanand Panda of Chikiti was born in 1922. He is a well-known writer and poet. His works include 'Kala-o-Kalpana', 'Phalgura Tarang', 'Prant Jamak' 'Hiranmaya Patra' (ହିରଣ୍ୟ ପତ୍ର) 'Bhagbat Bahini', 'Bharat Aviskar (a translation) 'Satyam Sivam Sundaram' (a translation), 'Swapna Sindur' (poetry) and some political essays.

Sashibhusan Patnaik of Balighai was born in 1923. His works are 'Priyatama', 'Jugar Gan' (ଯୁଗର ଗୀତ ) (poetry), 'Lakshnichhada', 'Tapara', 'Inquilab' (play),

Artatran Mishra of Balukeswarpur, Khallikot was born in 1925. He is the writer of 'Devpeeth Himalay' 'Tusar Tirtha', 'Amarnath', 'Maruprant Rajasthan', 'Dwaraka Prabhas Pathe' etc.

Padma Charan Tripathy of Bhagirathipur was born in 1925. He has compiled 'Jainism Sutra' (translation). He has other works like 'Gruha Pratistha o' Prabesh Paddhati', 'Muhurta Ratnakar' and some other works on Vratas and Puja. He has compiled one Hindi to Oriya dictionary.

Dandpani Gauda of Bhanjanagar was born in 1928. His works include 'Tikta Madhuri', 'Birahini', 'Kuhelika', 'Geetabodhini', 'Boitabhasa', 'Swaraj Geet', 'Sandesh Chautisa', etc.

Jayanti Patnaik of Brahmapur was born in 1929. She translated 'Krishnabatar'.

Tarinicharan Dash of Pandia, Ganjam was born in 1929. He is a poet and a critic. His works are 'Kala o' Sahitya', 'Bhavanalok', etc. He is known to have written ten books. His works 'Udisa' in Hindi is known to have won award for him by the Government of Uttar Pradesh.

Sachhidanand Mishra of Chhatrapur was born in 1930. His works include 'Chautisa Bichitra', Hasya Kallola, 'Prachin Hasya Samuchay', Siddheswar Dasanka Bichitra Ramayan, 'Baldev Rath Adhyayan', 'Ruchir Rachanavali' etc.

Gorachand Mishra of Gereda, Ganjam was born in 1930. He has nearly one hundred works to his credit. Some of which are 'Preeti Purba', Muktcchand' (novel), 'Kete Jamini Kete Kamini', 'Nirbandh Bhangigala', Falam, Fale Falani, 'Tamal Shyam' 'Ashant Jhad' (stories), 'Nuabou (Play), He Mrutyu Vijay (poetry), Santh Sirij' (20 volumes), 'Baigyanik Sirij' (4 volumes biographies), Tusar Kanya, 'Pasani Kanya', 'Siridiru Puthaparti', 'Ashantiru Prasanti' (travelogue), 'Sridasbodh', 'Geeta Jyaneswari', 'Charitrahin', Datta, 'Pradas' (translation), 'Ramayan', 'Mahabharat', etc.

Priyabrat Das of Polasara was born in 1932. He has written nearly ten books on Veda. His works include 'Veda Manusyakruti Ki', 'Rigveda Sourabh', 'Jajurveda Sourabh', 'Samveda Sourabh', 'Atharvveda Sourbh', 'Aryasanskritir Mulatattva', etc.

Prafulla Chandra Patnaik of Gobera, Ganjam was born in 1933. His works are 'Klanta Narapati', 'Needa', 'Lagna', 'Bandhan', Pratidhwani' (plays), 'Haraila Chhanda Je Geeti', 'Saja Pula (poetry), 'Mana Marmar (story), 'Rakta Karabeer', (a translation).

Anant Narayan Patnaik of Brahmapur was born in 1934. He has written 'Madhumati', 'Jaya O' Jananee', Gotie Dirghaswas', 'Ratira Andhakare', 'Smriti-Bismruti', 'Sesa Ratira Jhada' (novel), etc.

Krushna Chandra Jena of Brahampur was born in 1934. His works are 'Aparichita', 'Shersah', 'Bharatara Aitihisik Chitra', 'Abraham Lincoln', Pruthibira Srestha Kavita' (a translation), 'Pasanir Swapna' (a collection of poems).

Brundaban Acharya of Tarasingi was born in 1937. His works include 'Godavaris Parikrama', 'Satyavadi-Yuga', 'Odia Sahityar Sanksipta Parichay', 'Rasik Bhakta Abhimanyu', 'Odia Sahityara lithas' (1st part) etc.

Umacharan Patnaik of Buruparha, Ganjam was born in 1938. He has written 'Banahansi', 'Maru Kusum', 'Bidambana', 'Prem O' Parabhab', etc.

Umacharan Pujari of Digapahandi was born in 1938. His works are 'Adhunik Kavitar Ruparekh', 'Odia Samalochana Sahityar Kramavikash', 'Alochana Trayee', 'Sukti Samgraha', 'Odia Sahityara Paschatya Prabhav,' etc.

Sudarsan Acharya of Subarnapur near Jaradagarh was born in 1939. He has written 'Sahitya O' Sahityik', 'Srasta O' Srusti', 'Katha Sarit Sagar' (I & II parts), 'Odia Kavya Kousal', 'Nisarga', (translation).

Dukhisyam Patnaik of Khallikot was born in 1940. He has edited plays like 'Bhabavati', 'Arth Govind', 'Krushna Rasamrut' and compiled a Sanskrit work namely, 'Manimala-Rasagosthi Rupakam'.

Anadi Sahu of Nuaparha, Ganjam was born in 1940. His works include 'Bhinna Bata Anya Tutha', 'Pandur Balay', 'Munda Mekhala', 'Jangali Sahar', 'Sonit Falgu', 'Kshana Bhangur' (novel), 'Endua', 'Panakhia Kharcha' (Satire).

Suryanarayan Das of Bhimpur, Ganjam was born in 1942. He has written some books on the lives of some greatmen of India like 'Gopabandhu', 'Sastri', 'Rajaji', 'Yugasrasta Nehuru', 'Yuganetri Indira'. His works also include 'Katha O Kahani' and 'Manas Manthan' (novel).

Ramesh Chandra Panigrahi of Dharakot was born in 1943. He is a play-wright of repute. His works include 'Timir Trusna', 'Mukti Mandap', 'Aparichita', 'Godhulira Ranga', 'Dhruतराstrara Akhi', 'Mu-Ambhe-Ambhemane', 'Nast Chadrara Upatyaka', 'Bindu O' Balay', etc.

Manmath Kumar Satapathy of Bhanjanagar was born in 1944. His works include 'Bubhukshitam Kim Na Karoti Papam', 'Satyameba Jayate', 'Ajir Manisa', 'Jianta Shaba', 'Museum', 'Kahani Nuhen Natak', etc.

Gour Patnaik of Sergarh, Ganjam was born in 1944. His works are 'Bislesan', 'Amavasya', 'Sakalar Khara', 'Rang Jantrana', 'Chandrakala'.

Satyanarayan Mohapatra of Hinjilicut is born in 1944. He has written on the lives of greatmen like 'Pandit Godavarish', 'Vyaskavi Fakir Mohan', 'Sambadik Sasibhusan', 'Pandit Gopabandhu', 'Priyadarsini Indira', 'Kaviguru Rabindranath', etc.

Prafulla Kumar Das of Asika was born in 1947. His works are 'Kabibar Radhanath O' Mahayatra Kavya', 'Yugavatar Shankaracharya', 'Bhanjiya Kavyakala O' Baidehisavilas', 'Lavanyavatira Pratibhavilas'.

### **Cultural and Literary Organisations**

There are many cultural and literary organisations in almost all the towns and also in some villages in the district. The main objectives of these organisations are to organize literary and cultural meetings, symposia, to stage drama and variety shows and to organise indoor and outdoor games. Some of these organisations are also bringing out journals and publishing books etc. An account of some of these institutions is given below.

#### **Nilachakra**

Nilachakra, an organization with headquarters at Cuttack, had at first established its branches at Brahmapur and Paralakhemundi of the district in 1970. This organization which works mainly for popularising the Oriya culture, language and literature in the border areas of the State has also opened its third branch in the district at Ganjam recently. This organization has about 600 members in the district. Nilachakra organises Orissa day, and birth-day celebrations of leaders of Orissa and established Oriya writers and poets. A book in memory of Shri Viswanath Mishra, Bar-at-law who worked for the Oriya language and culture has been published by this organization. The association mainly depends on the contribution of its members.

#### **Dainik Asha Sahitya Ashar, Brahmapur**

Dainik Asha Sahitya Ashar has been established at Brahmapur since 10th February, 1985. The institution which organises monthly conferences and awards prizes to promote literature has 21 life members and 195 annual members. The other objectives of the organization are to build up character, education and creative literature, to participate in co-operative efforts and inculcate discipline and self-help among its members. This institution, which is managed by a Board of Directors, receives contributions of its members, grants given by Dainik Asha Publications and donation and advertisements from the promoters for its maintenance. It publishes its sovenir annually.

#### **Phalgu Sahitya Samsad, Brahmapur**

Phalgu Sahitya Samsad, a literary association, was started at Brahmapur on 30th January, 1982. The Samsad publishes

an Oriya literary magazine and fosters national integration by publishing poems, stories, essays etc. from other languages into Oriya. It also publishes literary works of both known and unknown writers. The most important objective of the Samsad is to popularise and preserve the Oriya language and literature in the fringe areas of the State. It organises literary seminars in different places and also intends to organise workshops on creative writings in border areas of the State. It depends on membership fees, donations from members and promoters, advertisements and grant-in-aid from Government, public bodies/institutions, financial aids from the Orissa Sahitya Academy etc. It has 20 life members and 11 annual members. The Samsad is managed by a managing committee.

#### **Andhra Bhasa Bhivardhani Samaj, Brahmapur**

The Andhra Bhasa Bhivardhani Samaj was established in 1909 at Brahmapur. It has 186 ordinary members and 140 life members. The organization maintains a library and a reading room, besides concentrating on other literary and cultural activities. The financial resources of the Samaj, which is managed by an executive committee, include membership, contributions and public donations.

#### **Chaitanya, Paralakhemundi**

Started at Paralakhemundi in 1982, Chaitanya (Andhra Sahitya Samskruti Samiti) mostly takes up Telugu literary and cultural activities regularly and occasionally Oriya cultural programmes. The organization which has forty-five members is managed by a committee and financed through membership subscriptions.

#### **Sabuja Sanskrutika Samsad, Paralakhemundi**

Sabuja Sanskrutika Samsad, Paralakhemundi was established in 1959 with aims and objects of promoting the culture and literary activities among the young mass. It organises competitions on debate, song, acting, arts and literature on the eve of Independence Day, Republic Day and Children's Day and also in its annual day. The organization is managed and financed by its members numbering 34.

#### **Gopal Krushna Smruti Kala Parishad, Paralakhemundi**

Gopal Krushna Smruti Kala Parishad, Paralakhemundi came into being in 1972. It works for promotion of culture and traditional art, besides publishing books and organizing library and reading rooms. It has 30 members and it receives financial aid from its members.

### **Sura Tarangini, Paralakhemundi**

Sura Tarangini, Paralakhemundi, one of the cultural and literary organizations of the district, was formed in 1986. The main aim of the organization is to inspire and encourage the talents in the field of music, more specially in the ancient form of music. This institution, which is managed by a committee, publishes a magazine and gets monetary help in the shape of public donations and individual contributions made by its members.

### **Bhakti Sangeet Samsad, Paralakhemundi.**

Started in 1981, Bhakti Sangeet Samsad, Paralakhemundi works for popularising Oriya language and culture in the border areas of the State. It has 34 members. It organises mainly devotional music festivals in different areas of Ganjam district. The financial resources of this organization include membership fees and donation from the public.

### **Chhatrapur Sahitya Samsad, Chhatrapur**

With the aims and objects of promoting literary activities, publishing magazine, conducting literary seminars and poetry recitals, organizing meetings on important national days, the Chhatrapur Sahitya Samsad has been formed since 1979. The financial resources of the Samsad which has 35 members include Government aid, cost of advertisement in its magazine.

### **Bhanja Yuba Sahitya Sansad, Bhanjanagar**

The Bhanja Yuba Sahitya Sansad, Bhanjanagar was formed in 1983 and it has 17 members at present. It is working mainly to spread the name and fame of the great Oriya poet Kavi Samrat Upendra Bhanja. This institution which is managed by a committee, publishes a research journal and organises literary discussions and seminars. Its financial resources include membership fees, cost of advertisement and aid from the Orissa Sahitya Akademi.

### **Taruna Sanskruti Parishad, Ganjam**

Taruna Sanskruti Parishad was established in 1954 at Ganjam and has 116 members including 10 females, 60 Scheduled Tribes and 25 Scheduled Castes. The Parishad, which maintains a library with a reading room organises sports and observes Independence Day, Republic Day, Ganesh Puja, Saraswati Puja, etc. The organization is keen on collection of old literatures and manuscripts

The volunteers of the Parishad motivate people to accept family planning, take up plantation and give up dowry system. Besides, this also helps old men and women to receive old-age pension and co-operate regularly for proper distribution of essential commodities. The members subscribe monthly for the management of the Parishad which also receives donation from public and aids from the State Government. The organisation is managed by one executive committee.

### **Pragati Pathagar, Nimakhandi Penth**

The Pragati Pathagar, Nimakhandi Pentha, a socio-cultural and voluntary organization started functioning in 1983. The Pathagar has 64 members and it works for the spread of education among rural backward children of the area, conducts study groups, conferences and seminars, publishes and distributes books and journals, organises cultural programmes, provides library, promotes vocational training for rural people and looks for development of socio-economic condition of Harijans and tribals. It also helps in preserving the environment and ecology. The Pathagar has a child-care unit and also looks after the adult education programme in its area. The organization receives financial aids from the Central Government and the Social Welfare Advisory Board, besides contributions from its members and donations from public.

### **Krushna Singh Sahitya Parishad, Asika**

Linked with the Krusha Singh Pathagar which was established in 1909, the Krushna Singh Parishad has been formed at Asika to discuss Oriya literature and current affairs. The Parishad is managed out of funds collected from its members in the shape of contributions.

### **Pandit Baikoli Jyotisha Visarad Smruti Parishad, Khallikot**

Pandit Baikoli Jyotisa Visarad Smruti Parishad, Khallikot was established in 1978 to promote cultural and social activities. It has 150 members. The Parishad is managed by one executive body. Its financial resources include membership fees and donations.

### **Libraries**

Library plays an important role in diffusion of knowledge to the people. In the district of Ganjam most of the estates during British period were maintaining good libraries. The Krushna Singha Pathagar, Asika which was opened in 1916 was the only biggest and oldest institution of its kind then to cater to the needs of the Oriya-speaking people of south Orissa. The library



was established by the then Raja Saheb of Dharakot. The following seven libraries are managed by the Cultural Affairs Department of the State Government.

1. District Library, Chhatrapur
2. Jayakrushna Bahinipati Library, Rambha
3. Raghunath Library, Balipadar
4. Kanaka Manjari Library, Kabisuryanagar
5. Upendra Bhanja Library, Tanarada
6. Public Library, Khallikot
7. Akhanda Library, Chikiti

This apart, the Public Relations Department of the State Government also maintains one library- *cum*- reading room at Chhatrapur.

Every Government College and High School and most of the Government-aided Colleges and High Schools have their own libraries for the students. The Brahmapur University (mentioned earlier) also manages its own library. Many of the Government offices also maintain libraries which contain mainly reference books. A good library has also been established by the Indian Rare Earth Ltd. at Aryapalli for its employees. Besides, libraries are also maintained by the Naval Boys Training establishment, Chilika, I.C.B.M. Training Centre, Gopalpur and Nehru Yuba Kendra, Brahmapur.

A list of some of the public libraries maintained privately has been given in Appendix II.

APPENDIX I  
List of General Colleges of Ganjam District—1987-88

Name of the institution	Year of Estt.	Whether Govt. or non-Govt.	Degree or +2 standard	No. of students			No. of teachers		
				Total	Men	Women	Total	Men	Women
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)
1. Khallikot College, Brahmapur.	1878 (Declared autonomous in 1989-90)	Government	Post-Graduate (Arts, Science, Commerce) I.A., B. A., B. Sc., B. Com.	1174	961	213	157	131	26
2. Khallikot Evening College, Brahmapur.	1963-64	Ditto	Degree in Arts only	457	373	84	27	24	3
3. Binayak Acharya College, Brahmapur.		Ditto	+2	243	227	16	19	18	1
4. Government Women's College, Brahmapur.	1958	Ditto	Degree in Arts and Science.	537	..	537	44	8	36
5. Maharaja Krishna Chandra Gajapati College, Paralakhemundi.	1896	Ditto	(i) Post Graduate in Oriya, Life Science and Commerce. (ii) B. A., B. Sc., B. Com.	746	644	102	74	68	6
6. Science College, Chhatrapur.	1969	Ditto	Degree in Arts and Science.	511	415	96	41	38	3
7. Asika Science College, Asika.	1968	Non-Government	B. A., B. Sc., B.com.	514	503	11	45	42	3
8. Ganjam College, Ganjam.	1969	Ditto	Ditto	365	310	55	32	26	6

(1)	(2)	(3)	(4)	No. of students			No. of teachers		
				Total (5)	Men (6)	Women (7)	Total (8)	Men (9)	Women (10)
9. Ram Chandra Mardara Science College, Khalikot.	1964	Ditto	Ditto.	420	366	54	39	31	8
10. Kavi Samrat Upendra Bhanj College, Bhanjanagar.	1960	Ditto	Ditto.	721	689	32	56	51	5
11. Khemundi College, Digapahandi.	1978	Non-Government	Degree in Arts and Science	377	330	47	15	14	1
12. Shree Balaje Mahavidyalaya, Nua-pada.	1980	Ditto	Degree in Arts	137	129	8	15	15	..
13. Niranjan Women's College, Asiko.	..	Ditto	Degree in Arts	160	..	160	14	..	14
14. Savitri Women's College, Bhanjanagar.	1981	Ditto	Ditto	210	..	210	18	..	18
15. Mahamaye Mahila College, Brahmapur.	..	Ditto	+2	293	..	293	20	2	18
16. Women's College, Paralakhemundi.	..	Ditto	+2	127	..	127	11	1	10
17. Science College, Hinjicut.	1963	Ditto	B.A., B.Sc., B. com.	520	473	47	43	40	3
18. Taratarini College, Puruscottampur.	1979	Ditto	Degree in Arts	123	102	21	15	13	2
19. City College, Brahmapur.	..	Ditto	+2	468	422	46	18	15	3
20. People's College, Buguda	..	Ditto	Degree in Arts	190	168	22	20	19	1

Name of the institution (1)	Year of Est. (2)	Whether Govt. or Non-Govt. (3)	Degree or +2 standard (4)	No. of students			No. of teachers		
				Total (5)	Men (6)	Women (7)	Total (8)	Men (9)	Women (10)
21. Nimina Brundaban Chandra Mahavidyalaya Kendupadar.	1978	Ditto	Degree in Arts	121	110	11	15	15	..
22. Ramjee College, Bhismagiri	..	Ditto	+2	134	116	18	15	11	4
23. Shri Bharatpati Mahavidyalaya (Samantiapalli College), Samantiapalli.	..	Ditto	+2	178	163	15	16	15	1
24. Minaketan College, Gurandi.	..	Ditto	+2	131	115	16	9	9	..
25. Konkarda Science College, Konkarda.	..	Non-Government	Degree	184	154	30	14	13	1
26. Teotulia Sasan Devastan College, Bijoyadhanrajpur (Ganjam).	..	Ditto	+2	170	115	55	15	13	2
27. Rusbikulya College, Surada.	..	Ditto	+2	115	88	27	5	4	1
28. Polasara Science College, Polasara.	..	Ditto	+2	141	106	35	5	4	1
29. Chikiti Mahavidyalaya, Chikiti.	1980	Ditto	Bachelor of Arts	186	141	45	18	18	..
30. Junior Science College, Kukudakhandi.	..	Ditto	+2	195	109	86	14	12	2

Name of the institution (1)	Year of Estt. (2)	Whether Govt. or Non-Govt. (3)	Degree or +2 standard (4)	No. of students			No. of teachers		
				Total (5)	Men (6)	Women (7)	Total (8)	Men (9)	Women (10)
31. Kahisuryanagar College, Kabisuryanagar.	..	Ditto	+2	104	87	17	9	8	1
32. Biswas Ray Science College, Patpur.	..	Ditto	+2	123	103	20	9	7	2
33. Ramnarayan College, Dura.	..	Ditto.	+2	87	73	14	6	6	..
34. Gopalpur College, Gopalpur.	..	Ditto	+2	153	144	9	14	13	1
35. Kodala College, Kodala.	..	Ditto	+2	146	120	26	10	8	2
36. Anchalika Science College, Khatribarpur.	..	Ditto	+2	110	90	20	7	6	1
37. Shri Jagannath Mahavidyalaya, Rambha.	..	Ditto	+2	92	74	18	6	6	..
38. Khetra Mohan. Science College, Narendrapur.	..	Ditto	+2	99	83	16	5	5	..
39. Keshpur College, Keshpur.	..	Ditto	+2	61	52	9	7	6	1
40. Udaya Pratap Science College, Seragad.	..	Ditto	+2	80	67	13	6	6	..

## APPENDIX II

**List of some of the public libraries maintained privately.**

1. Palli Pragati Yubak Sangha, Ramachandrapur
2. Apanadas Pathagar, Garabandha
3. Shri Jaya Durga Library, Nuagaon
4. Balaji Pathanalaya Yuva Sangha, Gunthapada
5. Bir Hanuman Paridarsan Kendra, Jhakara
6. Balaji Pathagar, Hatiadi
7. Nabotkal Pathagar, Baulagaon
8. Aurovindo Club, Gaurangapatana
9. United Artist's Association, Ganjam
10. Shri Shri Jateswar Pathagar, Kabisuryanagar
11. Gopinath Library, Bagad
12. Bapujee Chitta Binod Yuba Sangha, Manikyapur
13. Nrusingha Nath Yubak Sangha, Talajaka
14. Nrusinghanath Reading Room, Suanapeddi
15. Purusottampur Hindi Prachar Sabha, Purusottampur
16. Samaj Seva Sangha, Paralakhemundi
17. Krushak Bandhu Gandhi Smruti Pathagar, Gunthapara
18. Mukteswar Pathagar, Gundra
19. Madan Mohan Pathagar, Bellgaon
20. Gopabandhu Pathagar, Kanchum
21. Jaihind Club, Ganjam
22. Radhanath Pathagar, Padmanavpur
23. Palli Pathagar, Bendalia
24. Swami Vivekananda Pathagar, Brahmapur
25. Radhakrushna Pathagar, Kalhena
26. Pragati Pathagar, Bellaguntha
27. Madan Mohan Pathagar, Podangi
28. Gopabandhu Club, Gajapati Nagar
29. Indian Institute of Youth and Development, Brahmapur
30. Jayanti Pathagar, Nuapara
31. Utkalmani Pathagar, Gosani-Nuagaon, Brahmapur
32. Binod Bihari Pathagar, Chhatrapur
33. Pramod Bihar Pathagar, Bhanjanagar
34. Municipality Library and Reading Room, Paralakhemundi

35. Municipality Library, Brahmapur
36. National Cultural Association, Dura
37. Sashibhusan Library, Brahmapur
38. Upendra Bhanja Pathagar, Brahmapur
39. Sarathi Pathagar, Brahmapur
40. Narisadan Pathagar, Brahmapur
41. Sadar Pathagar, Brahmapur
42. Badakhemundi Pathagar, Brahmapur
43. Old Brahmapur Reading Room, Brahmapur
44. Balaji Pentha Pathagar, Brahmapur
45. Gopabandhu Pathagar, Brahmapur
46. Gandhi Smruti Library, Gautami
47. Kavisurya Pathagar, Phasi
48. Harikrushna Pathagar, Domapur
49. Bhaktakabi Gopal Krushna Pathagar, Paralakhemundi
50. Bijoy Bharati Pathagar, Kharada
51. Gopabandhu Pathagar, Polsara
52. Bidyaratna Pathagar, Randha
53. Bapujee Pathagar, Kanisi
54. Palli Mangal Pathagar, Kanteikoli
55. Bapujee Pathagar, Kharada
56. Gandhi Smruti Pathagar, Randha
57. Bapujee Pathagar, Padmapur
58. Chandra Sekhar Pathagar, Gopalpur Sasan
59. Gouri Sankar Pathagar, Gobindpur
60. Bapujee Pathagar, Kholakhali
61. Jagannath Library, Sorada
62. Diptimayee Pathagar, Jarada
63. Gourhari Pathagar, Paralakhemundi
64. Kavichandra Sahitya Sadan, Kodala
65. Kavichandra Pathagar, Raghunathpur
66. Janakalyan Yubak Sangha, Kansa
67. Tamna Sanskrutika Parishad, Ganjam
68. Ratnaveri Yubak Sansad, Dharakpada

---

*Source:* Libraries in Orissa, 1985—Compiled by B. Panda.