

OR

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Orissa Review



APRIL 1996



Hon'ble Governor of Orissa Shri G. Ramanujam gives away prizes to the best artists at the closing ceremony of 11th Konark Dance and Music Festival at Konark on 23rd February, 1996.



Hon'ble Governor of Orissa Shri G. Ramanujam speaks at the All India Rural Journalists Conference at Cuttack on 12-2-1996.

ORISSA REVIEW

Vol. LII, No. 9
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MAKERS OF MODERN ORISSA



Utkal Gaurav Madhusudan



Utkalmani Gopabandhu



Vyasakavi Fakir Mohan



Kavibara Radhanath



Gajapati Krushna Chandra



Swabhavakavi Gangadhar



Dr. Hare Krushna Mahtab



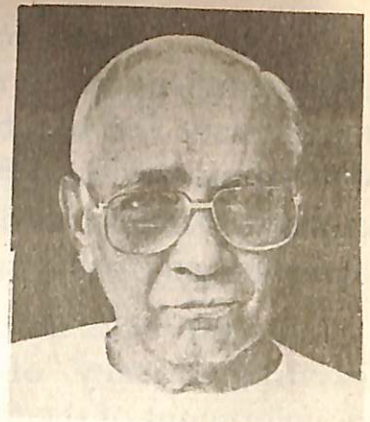
Pandit Nilakantha Das

भारत गीतिका

सर्वेषां नो जननी भारत धरणी कल्पलतेयं ।
जननीवत्सलतनयगणैस्तत् सम्यक् शर्मविधेयम् ॥
हिमगिरि-सीमन्तित-मस्तकमिदमम्बुधिपरिगतपार्श्व ।
अस्मद्जन्मदमन्नदमनिशंश्रौतपुरातनमार्षम् ॥ १ ॥
विजनितहर्षं भारतवर्षं विश्वोत्कर्षनिदानं ।
भारत शर्मणि कृतमस्माभिर्नवममिदमैक्य विधानम् ॥ २ ॥
उत्कल गौड़ान्ध्रीयाः संसदि ये वयमत्र समेताः ।
एते चापर जतपदजा ननु भारत-विहित-निकेताः ॥ ३ ॥
भारतहित संपादनमेव हि कार्यमिष्टं विपाकं ।
भारतवर्जं किमपि न कार्यं निश्चितमित्यस्माकम् ॥ ४ ॥
भारतपंकजदलमिदमुत्कलमण्डलमिति विदितं यत् ।
तस्य कृते वयमत्र समेता विहितात्रोत्कल-संसत् ॥ ५ ॥
भारतमेका गतिरस्माकं नापरास्ति भुवि नाम ।
सर्वादौ परिषत्-कर्मणि तत् भारतमेव नमामः ॥ ६ ॥

-कविवर राधानाथ

MESSAGE OF
GOVERNOR OF ORISSA
SHRI G. RAMANUJAM
ON THE OCCASION OF
ORISSA DAY ON APRIL 1st, 1996



Sisters & Brothers,

On this historic occasion of Orissa Day, I extend warm greetings and best wishes to you all. Sixty years ago, on the first day of April, 1936 Orissa emerged as a separate State. Today's celebration will be the Diamond Jubilee Celebration. The aspirations of the people of Orissa saw light and hope with the formation of the State. While extending my warm greetings and best wishes to you all, I also take this opportunity of requesting all of you, to join me in paying our sincere tributes, not only to all those who had contributed to the emergence of a separate State of Orissa in those difficult days, but also to those who worked for the progress of the young State and its people.

The State of Orissa has been blessed with a rich and varied resource base, both human and material. It is recognised that its potential for growth is enormous. The State's historical and cultural traditions are also sufficiently vibrant and rich to provide a platform to the community, for all-round development. It would not be enough, if we simply glorify the cultural and historical heritage and at this juncture, miss this unique opportunity for ensuring economic and social development. I am sure all of you would agree that in an increasingly competitive world, complacency is suicidal.

Eventhough considerable progress has been made on the path of planned economic growth, all of us must remember that the State has yet to reach the self-sustaining take-off stage. Problems of illiteracy, poverty, growing population, poor infrastructure, and discrimination based on caste, gender and community, continue to hinder our progress.

The competitive advantages of Orissa State, in terms of its equable climate, fertile soils, abundant hydel, marine and mineral resources and its industrious population are yet to combine to achieve accelerated growth. The stumbling blocks on the path of growth will have to be tackled, so as to make them stepping stones for further progress, with the active co-operation between the people and the Government. For this, all of us, together, must shape a common vision for Orissa. Through this introspection and discussion, we should agree, on a common agenda for long term and initiate a set of medium term action-oriented programmes that would help us to concretise this vision.

In the present context, it is all the more urgent that we sink our differences, agree on an agenda and take up the challenge, for achieving excellence. On the basis of this agreed agenda, the people and the Government would have to move, hand in hand, so as to improve, the competitiveness and efficiency, of the various economic and social activities, so that Orissa does not miss this unique opportunity.

On this occasion, I urge all of you to join together and embark on this exciting journey, of growth with equity, for the all-round balanced development of the State of Orissa. I am confident that in this profoundly challenging journey, mutual co-operation and consensus would be forthcoming from all of you, so that together, we achieve our goal of peace, prosperity and happiness for all.

JAI HIND

MESSAGE OF
CHIEF MINISTER
SHRI J. B. PATNAIK
ON THE OCCASION OF THE
DIAMOND JUBILEE CELEBRATION OF
ORISSA DAY ON 1ST APRIL, 1996.

Dear Brothers & Sisters,

Today we are completing 60 years of formation of Orissa State. Orissa was carved out as a separate state of India on 1st April, 1936. During these 60 years, the state has established its glory in the country and has marched ahead along with other states in literature, culture, polity and economy.

While observing the diamond jubilee of formation of Orissa State, we must remember the great heroes who had laid down their lives for the formation of the state and those who fought to give the Oriya language its rightful place. Fakir Mohan, Radhanath, Gangadhar Meher fought valiantly to give the Oriya language its pride and position. Utkalgouraba Madhusudan Das, Utkalmani Gopabandhu Das, Ex-Gajapati of Paralakhemundi Krishna Chandra Deo and others strove hard to make Orissa a separate province. Some of them could see their dreams materialise during their lifetime; some could not. Today we must pay our homage to those noble souls.

Dr. Harekrushna Mahatab and Sardar Ballabhbhai Patel had contributed significantly in consolidating Orissa's position as a larger state. Today we remember their contribution with due respect. We also express our gratitude to those who helped us for the economic development of the state especially the Prime Ministers right from independence to the present era : Pandit Jawaharlal Nehru, Lalbahadur Shastri, Indira Gandhi, Rajiv Gandhi, P. V. Narasimha Rao and other Prime Ministers.

Today we should analyse as to why Orissa lost its glory and power. The ancient name of Orissa was Kalinga, which finds place in all Indian history and literature. There is no ancient literature and no regional literature where the name of Kalinga does not find place. The empire of Kalinga extended from the Ganges to the Godavari and not for one year, ten years, fifty years, but for hundreds of years. During the reign of Kapilendradev its borders extended upto the river Kaveri. Orissa was the torchbearer of Indian maritime glory. Modern scholars have established the fact that the sailors of Orissa started their maritime activities since 70 B.C. or 80 B.C. and landed at Java and Sumatra. Kalinga was famous throughout India for its dances, and Odissi dance today, is acclaimed worldwide. The handloom products of Orissa were very much appreciated in the courts of the Mughals and these were so fine that when the daughter of Aurangzeb went to meet the emperor putting on the fine gossamer, the emperor chided her as "Be-adab" (ill-mannered). The fine arts of Orissa which adorned the temples has surprised the whole world. History has always depicted Orissa as a leading race in art, culture and literature.

Today we are lagging behind in economic development. Orissa has become very poor. We have to banish poverty because despite all glories of the past, poverty has always been considered a black spot. Poverty is a curse. Poverty spoils all the good qualities. We are to free Orissa from this curse and black spot. We should banish poverty to give Orissa its rightful place in India and be determined to see to the task. It is necessary for us to remember with respect our great ancestors and remember as to how they could give our language its rightful place by fighting against heavy odds and we are in a much better condition today compared to those days. We are on a much better footing now. We have vast fields for competition and a conducive atmosphere has been created. We should make proper utilisation of the vast natural resources that Orissa has been endowed with. We should utilise our inexhaustible resources of minerals, water and forest and the vast coastline, which is one of the best in the country. Right from the glorious days of Kalinga till today we have established our cultural supremacy. We need not worry about that. But we can raise our heads as the most important state only if we could banish poverty from our state. For that we need determination, perseverance and endeavour.

We should be determined to utilise each moment in the services of the mother Utkal. We should fill the eyes of the youth who have lost hope with bright light and we should inspire them and their hearts. Despite our political differences and differences of opinion, we must bind Orissa in the string of unity. We must vow to give Orissa its pride of place and bring back the pristine glory and fulfil the dreams dreamt by Utkalmani Pandit Gopabandhu Das who wrote,

"JAGATA SARASE BHARATA KAMALA,
TA MADHYE KESHARA PUNYA NILACHALA."

(India is a lotus in the pond of the world and Orissa is the stalk of that lotus).

Today we should take a vow to fulfil the dreams of our ancestors. We should never forget that we live in India. Our love and respect for Utkal should also be extended to mother India as well. When Utkal Sammilani was started to make Orissa a separate province, Radhanath wrote a famous poem and named it as "BHARATA GEETIKA"; not 'Utkal Geetika' wherein he says "BHARATA PANKAJADALAMIDAMUTKALA"—'Utkal is a petal of the lotus of India'. Today we should remember this and march ahead to serve India and give mother Utkal its rightful place in India. This should be our strong determination while observing the diamond jubilee of formation of Orissa State.

JAIHIND, BANDE UTKAL JANANI.

Message of
Shri Netrananda Mallick,
Minister of State, Information & Public Relations,
on the celebration of "Orissa Day", 1st April 1996

Today is the first of April. Sixty years ago, on this day, Orissa got the recognition of a separate State. So this day is ever memorable for each and every Oriya. Today, we are going to celebrate the Diamond Jubilee of "Orissa Day". I pay my deepest regards to those immortal souls like Utkal Gourav Madhusudan Das, Utkalmani Gopabandhu Das, Vyasakavi Fakirmohan Senapati, Maharaja Krishna Chandra Gajapati, Pandit Godabarish Mishra and Dr. Harekrushna Mahatab who had taken great pains to honour the emotions and sentiments of a great race by making Orissa a separate State.

Please come and let us join hands on this auspicious day and work together to make this celebration a success.

—BANDE UTKAL JANANI—

Linguistic and Cultural Identity: Oriya Movement for Political Autonomy

Dr. Hari Hara Das

Orissa was made a separate province on 1st April, 1936 and this day is celebrated as memorable day in the history of Orissa. Despite Orissa's rich cultural heritage and superb martial traditions, it has started degenerating from a first rate political power to a decadent subservient unit since the 16th century, particularly after the advent of Shri Chaitanya. Pratapurudra Dev (1497-1540 A.D.), the King Emperor of Orissa, who embraced Vaishnavism alongwith his courtiers under the influence of Shri Chaitanya, was greatly responsible for demilitarising the Oriyas and destroying the martial traditions of a vast empire enjoying sovereign independence. When Orissa became weak and emaciated under the impact of Vaishnavism, many feudal lords declared their independence and under the Muslim and British rule, parts of it were taken out and merged with Bengal, Bihar, Central Province and Madras Province. There was apprehension of the cultural death of a great people who in the days of yore were famous for their contributions in the spheres of statecraft, navigation, art, architecture, sculpture, literature, science of temple building and military science. The emergence of the present province of Orissa, although truncated, was the culmination of a movement, the sponsors of which, proud of their rich cultural heritage, sought an opportunity for Orissa to develop its distinctive political identity.

Decadent Phase of History : A Study in Retrospective

It may be said that Pratapurudra was responsible for the decadent phase in the otherwise glorious history of Orissa. Due to the weakenig of the military forces of Orissa under the impact of Vaishnavism, many kingdoms which

previously did not dare to attack Orissa, set their greedy eyes on this prosperous state. Krishna Deva Raya of Vijayanagar defeated Pratapurudra and thus started Orissa's tale of woe and misery. Orissa passed through four centuries of Muslim, Maratha and British rule.

From 1559 to 1568 A.D. Mukunda Deva Harichandan, the last independent Hindu king of Orissa, tried to retain the independence of the kingdom despite great difficulties and challenges. But he became the victim of a conspiracy and was defeated and deposed in 1568 by Kala Pahar, the General of the Afghan forces. The Muslim rulers of Orissa let loose a reign of terror and ransacked the whole kingdom. The people of Orissa, who did not have the slightest idea about the character and nature of the Muslim invaders, were left with no normal courage to fight an organised battle against these invaders.

As a part of the Northern Circars, alongwith Visakhapatnam, Godavari East and West, Krishna and Guntur districts, Ganjam was also brought under Muslim rule by the Golconda kings in about 1575 A.D. Many Telugu-speaking people thus migrated to the Ganjam area as revenue employees.

There was a long-drawn battle between the Afghans and the Mughals for acquiring political control over Orissa. The Oriyas had to undergo a period of intensive military administration and to pay huge sums of money as taxes financing the wars of the Afghan rulers against the Mughals. Finally Raja Manasinha, the General of Akbar, defeated the Afghans and brought Orissa under Mughal rule in 1592 A.D. Rama Chandra Deva, the king of Khurda, surrendered to Manasinha and

in return was recognised by him as the legal heir to the last independent king of Orissa.

Since 1740 the Marathas, known as the Bargis, had started a series of attacks against the Muslim rulers of Orissa. Once again Orissa had to witness another agonising period of administration in the hands of outsiders. Raghuji Bhonsla annexed Orissa in 1751 A.D.

The consolidation of British authority in Bengal and in the Northern Circars made it imperative for them to have control over Orissa so as to maintain contiguity of the territory and to have direct communication between Calcutta and Madras.

During the time of Lord Wellesley, the British declared war against the Marathas in Orissa and achieved control over the state on 14th October, 1803. Under the administration of the Company the misery of the people of Orissa increased. The East India Company viewed Orissa merely as a source of revenue. Orissa was just an administrative appendage of Bengal and a territorial link between Calcutta and Madras. The economic condition of its people deteriorated during the periods of Company rule and direct administration under the British Crown. Then broke out the disastrous famine of 1866 which was man-made. Sir Cecil Beadon, the Lieutenant Governor of Bengal, underestimated the danger of scarcity and starvation. As a result of this apathy and poor management of the supply system, about one-third of the population of Orissa (one million people) perished. This incident of awful misery made the Oriyas aware of their helplessness and they realised that, without a separate state of their own, they would always continue to be humiliated and neglected.

Oriya Movement : The Dawn of Consciousness :

The ghastly famine and the utter mismanagement of the situation convinced Sir Stafford Northcote that Orissa and Assam should no longer continue as an administrative appendage of Bengal. But his proposal of 1868

to separate Orissa and Assam from Bengal was not carried out. However, Assam became a separate province in 1874, but the case of Orissa was never viewed seriously.

During this period, when the Oriyas had not yet recovered from the devastating shock of the famine, a nefarious move was made to introduce Bengali as the court language of Orissa. It was vehemently opposed by many intellectuals and writers like Radhanath Ray, Gouri Sankar Ray, Ramasankar Ray and Raja Baikuntha Nath De, Fakir Mohan Senapati, Madhusudan Rao, Biswanath Kar and many other writers wrote, printed and published in Oriya to establish the separate identity of the literature and to make it viable for the teaching curriculum of the school. John Beams established the antiquity and the independent identity of Oriya literature. The spread of education, the agony suffered during the period of the man-made famine and malicious propaganda against Oriya literature and language roused the people to the need of amalgamating the Oriya-speaking tracts under one administration so that their cultural traditions could be preserved and honour vindicated.

Organisational Activity

No movement can achieve its desired goal without organising activity. This was realised by the leaders of the Oriya movement. Towards the end of 1866, a newspaper named *Utkal Dipika* was published by Gouri Sankar Ray. The Orissa Association or Utkal Sabha was organised in 1882 for launching a movement for the amalgamation of the Oriya-speaking tracts under a single administration. Agitations were started towards the end of the 19th century for bringing Ganjam and Sambalpur under the administrative control of Orissa. Mr. Cooke, the then Commissioner of Orissa, recognised the merit of this demand and, in the Annual General Administrative Report in 1894-95, recommended the inclusion of Ganjam and Sambalpur districts in Orissa. On the basis of this report, Madhusudan Das placed the demand in London before George Hamilton, the then Secretary of State for India. Subsequently he met Viceroy Lord Curzon and placed before him the demand for the unification of the Oriya tracts.

In response to a representation made by the people of Sambalpur, Sir Andrew Fraser, Chief Commissioner of Central Provinces, recommended that Sambalpur should be amalgamated with Orissa. In a telegram to Viceroy Lord Curzon, Madhusudan Das praised the decision of Sir Andrew Fraser and suggested that Orissa be made a Chief Commissioner's province. But the Oriya movement received a severe jolt when Sir C. Rives, the-then Secretary to Government of India, gave a report on 29th January, 1902 that it was not possible to create a separate state of Orissa by taking away areas from Bengal. Lord Curzon had all sympathies for the Oriya movement and was the first Viceroy to visit Orissa. The people of Ganjam had expressed the view that it was not possible to properly govern Orissa from Calcutta.

The Raja of Khallikote, Hari Hara Mardaraj Deo, organised a successful conference at Rambha in 1902 which was attended by a large number of delegates from the Oriya-speaking tracts lying in various states. This conference was also attended by Madhusudan Das, Gopabandhu Das, Fakirmohan Senapati, Biswanath Kar and many other leaders who were on the frontline of the Oriya movement. This conference, known as the Ganjam Sammilani, was later converted into the Utkal Sammilani under the dynamic leadership of Madhusudan Das.

A memorandum was presented on behalf of the Utkal Sammilani to Lord Ampthill, the Governor of Madras, to transfer Ganjam and other Oriya-speaking tracts of Orissa, who turned it down with the argument that linguistic uniformity was not a valid ground for providing separate administration to a people. Sashi Bhusan Rath launched a movement in the Ganjam area and published two daily newspapers, *Asha* and *New Orissa*. For a very long time these two papers served as the mouthpiece of the Utkal Union Conference. Two other papers published from Ganjam, namely, *The Prajabandhu* published from Rambha and *Ganjam Guna Darpana* from Badakhemundi, immensely helped the cause of the Oriya movement.

The Role of the Maharaja of Paralakhemundi :

Shri Krushna Chandra Gajapati Narayan Deo, the Maharaja of Paralakhemundi, played a prominent role in the Oriya movement for the amalgamation of the Oriya-speaking tracts under one administration. His father Gour Chandra Gajapati had also evinced great interest in the Oriya movement.

Krushna Chandra Gajapati came to be directly associated with the Oriya movement during the First World War. On 26th and 27th December, 1914 he convened the 10th session of the Utkal Sammilani at Paralakhemundi. This conference was a grand success and Madhusudan Das had high praise for the patronage of Krushna Chandra Gajapati.

In 1917, the Montague-Chelmsford Committee recommended for the linguistic organisation of states. This was considered to be an auspicious occasion to take up the Orissa issue. Krushna Chandra Gajapati led a delegation to Mr. Montague in Delhi and placed before him the demand of the Oriyas for the formation of a separate state.

Madhusudan Das, who was then a Minister, got a resolution passed by the Bihar-Orissa Assembly in 1922, for the unification of the Oriya-speaking tracts. The Philip-Duff Committee was appointed in 1924 to assess the opinion of the people of the outlying Oriya-speaking areas in favour of their annexation with Orissa. Krushna Chandra placed all the relevant facts before this Committee. The Committee later made a reference to the fact of having been greatly influenced by the irrefutable logic and the impeccable arguments of Krushna Chandra Gajapati.

The Simon Commission visited India in 1927. While the whole of India under the leadership of the Congress party boycotted the Commission Krushna Chandra Gajapati implored the people of Orissa to welcome it and to put forth the demand of the Oriyas. In 1928 he met the

Commission at Madras and placed the demand for the constitution of a separate state of Orissa. Other leaders of the Oriya movement called upon the Commission at Patna and accorded it a hearty welcome. According to the recommendation of the Commission, the Attlee Sub-Committee was constituted to consider the case of Orissa and it gave a favourable note for the creation of the separate state of Orissa.

In order to relieve the tension created by the publication of the unpopular Simon Commission Report, the British Government convened a Round Table Conference in London. In this Conference, the consideration of Sindh as a separate province on the basis of language was on the agenda. But the case of Orissa was not included. To represent the Oriyas of Bihar and Orissa in the Round Table Conference, Krushna Chandra Gajapati was nominated. On 16th January, 1931 he made a historic speech in the Round Table Conference about the justness of the demand for the creation of a separate state of Orissa. Towards the end of the Conference the British Government accepted the demand. This was possible only because of the tireless efforts of the Maharaja of Parlakhemundi.

The O' Donnell Committee was appointed in 1932 to demarcate the boundary of the proposed province of Orissa. Krushna Chandra Gajapati maintained close contact with the Committee and worked towards getting the state of Parlakhemundi included in the state of Orissa. The recommendations of this Committee were highly frustrating for the people of Orissa as they

excluded Parlakhemundi, Midnapur and Singhbhum from the proposed state of Orissa. Even the White Paper published by the British Government on 17th March, 1933 did not include the areas in the proposed state of Orissa, for which Krushna Chandra Gajapati had ardently fought with various committees. After consultations with Madhusudan Das, Krushna Chandra Gajapati left for London to place the just demand of the Oriyas before the Joint Select Committee. He successfully influenced Lord Linlithgo, the Chairman of the Joint Select Committee and got parts of his zamindari of Parlakhemundi included in the proposed state of Orissa.

After the publication of the Report of the Joint Select Committee in February, 1935, a Bill was introduced in the British Parliament and this was passed on 4th August, 1935. As a result of this Act, eleven states were created including Orissa. On 1st April, 1936 Orissa became a separate state although it remained truncated due to the non-inclusion of some very important Oriya-speaking areas within its boundary. After the creation of Orissa as a separate state, Krushna Chandra Gajapati assumed the reigns of administration and proved his mettle in giving Orissa an independent political identity. In the fitness of things it may be said that he was the founding father of modern Orissa.

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ORISSA : An Identity Crisis

Smita Rout

Introduction :

Plenty in historic past and poverty in the political present could characterise the political culture of Orissa. Rich in resources—physical, mineral and human capital—Orissa falls into the spindle of invasion, exploitation and political tauromachy. Though small in size (155, 707 Sq. Kms.) and low per capita income, it is a state with a glorious military and maritime culture and history running down from the Mahabharat days. On the Eastern front of India, Orissa is situated roughly between the Latitudes $17\frac{1}{2}^{\circ}\text{E}$ to 23°N and the longitudes $81\frac{1}{2}^{\circ}\text{E}$ to $87\frac{1}{2}^{\circ}\text{E}$ with vast coastal belt. Though in the past the boundary extended from the Ganges in the north to the Godavary in the south, Orissa was known to have place of glory as Udra, Utkal and Kalinga in the Mahabharat, Buddhist Jataka, Manu Samhita, Brihat Samhita, Kapila Samhita, Vishnu Purana and had maintained independence with emperors. But later history shows that it came under Magadh empire (Nanda Dynasty) and Kalinga war in 261 B.C. demonstrated the courage of the people that changed the colour of the Ashokan Empire. Kharavela, a great son of the soil, made Utkal independent after defeating the Magadh king Puspamitra and extended his empire from Mathura in the north to Cape-Comorin in the south. History records the rise and fall of Orissa and in 1435 A.D. the Solar dynasty of Kapilendradev extended his empire from Ganga to Krishna river. The last Hindu king of Orissa was Mukund Dev of Bhoi dynasty (1560 A.D.) who lost his empire to the Moghul rulers. But the Marathas raided several times between 1742 to 1751 and finally established Maratha rule (Bhonsala of Nagpur) in 1756 till British East India Company forces occupied Orissa in 1803.

The British Conquest of Orissa :

Orissa was the last province which came under the British rule in 1803. But it was the first province where the national protest movement originated in 1817.

It was known as the Paik Rebellion of 1817 which was the first nationalist movement in India. The heroic role played by Buxi Jagabandhu Bidyadhar of Khurda was well-known. Thus Oriya nationalism practically served beaconlight to the Indian nationalism in the 19th century. It sowed the seed for the growth of national consciousness in the country. To take revenge and make Orissa weak, the British rulers started the dismemberment. Different territories of Orissa were annexed with the neighbouring provinces.

Agitation for the amalgamation of Oriya-speaking tracts :

The educated and enlightened Oriyas demanded the amalgamation of Oriya-speaking tracts into one administrative unit and subsequently the formation of a separate province for the Oriyas. It gave a new and concrete shape to Oriya nationalism. Towards the close of the 19th century, the Oriya movement became active. There was demand for separate identity of the Oriyas. Sambalpur was then a part of central province. The agitation started at Sambalpur for its amalgamation with Orissa. The Orissan leaders like Madhusudan Das, Gopabandhu Das, Fakir Mohan Senapati, Radhanath Ray, Madhusudan Rao, the Maharaja of Parlakhemundi, etc. created political awakening. A wave of nationalism also swept over Orissa. The Bengalis during the last part of the 19th Century claimed that Oriya was not a separate language. Bengal had already long

experience of the British rule and there were many Bengali officials serving in Orissa. Many Oriya landlords lost their land to the Bengalis. Their estates were sold to meet arrears of tax and the sale took place in Calcutta often without the knowledge of Oriya owners. All this happened in the mainland of Orissa with the Oriyas having a clear majority and it seemed difficult to preserve Oriya language and Oriya identity.

In 1903 Madhusudan Das and a few other prominent Oriya leaders founded the Utkal Sammilani with a view to uniting all the Oriya speaking areas into a single administrative unit. The Utkal Sammilani took up the task of amalgamation of Oriya-speaking tracts since 1903. Branches were organised throughout the Oriya-speaking areas and each year the Sammilani had its annual meeting where fresh attempts were made to intensify its work. Memorials and petitions were also submitted to the Government for making Orissa a separate province and about use of Oriya as a court language and the teaching of Oriya in schools and colleges. The Sammilani was much interested to preserve Oriya identity.

Formation of Orissa Province :

Till 1912 Bihar and Orissa were included in the province of Bengal. In the very year a new province of Bihar and Orissa was formed. But it did not satisfy the Oriya people. There was regular complaint that Bihar was getting lion's share in every sphere and the Oriyas were neglected. Thus the Oriya agitation continued for a separate province. The Simon Commission of 1927 recommended in favour of a separate province for Orissa. Late Shri Krishna Chandra Gajapati Dev, Maharaja of Parlakhemidi raised the question of creation of a new province in the Round Table Conference. Finally on the 1st April, 1936, after much protracted efforts, Orissa became a separate province. After the independence was achieved in 1947, merger of the native states took place in 1948. The merger of the Orissan States was completed in 1949.

Thus, the Oriya movement fulfilled its legitimate objective by the creation of a separate province. This movement was not narrow or

anti-national. Addressing the Utkal Sammilani in 1908 Madhusudan Das said, "We must not discriminate between mother Utkal and mother India. If a limb of the body is suffering that limb must be treated. From the treatment of this limb the whole body would benefit. This ultimate aim of treating Utkal is to help in the overall development of India". His definition of Oriyas was also very broad and widened. Anybody who resides in Orissa is an Oriya. He said "Those for whom or for whose children Orissa is the playground in their childhood, work-place in the youth, retiring place during old age and the final resting-place after death, are Oriyas irrespective of their language and religion. All of them have duty towards the overall development of Orissa". In March 1910 a resolution passed in the general body meeting of the Orissa Association stated that "any resident of Orissa or anyone carrying on any business in Orissa may be eligible for membership of the Association". Thus, Oriya nationalism was never selfish and narrow. In the Chakradharpur Session of the Utkal Sammilani, its majority members decided to merge it with the Indian National Congress.

Post-independence Scenario :

Post-independence scenario of Orissa is a totally disappointing one. The state since 1947 is passing through a period of stresses and strains. It is an irony of fact to say that Orissa is a rich state where poor people live. It is, no doubt, a rich state in natural resources but it is today the poorest State in the Indian federal system. While making his first visit to Orissa in 1921, Gandhiji described Orissa as an epitome of India's poverty. He wrote an article on Orissa's poverty in the *Harijan* in March 1921. What Gandhiji said regarding Orissa's poverty in those days, is true even today.

Out of the 25 states in the Indian Union, Orissa is the poorest state having nearly 45% of the people living below poverty line. A decade back the states like Bihar, Madhya Pradesh and Manipur which were poorer in comparison to Orissa, are now far ahead in development. In fact, the Orissan economy, polity and society have been passing a period of stresses and strains.

Barriers and constraints to development :

In Orissa about 22% of people belong to the Scheduled Tribe, 16% belong to the Scheduled Castes and 30% belong to the Other Backward Classes. About 80% of the population are cultivators and agricultural labourers. The urban population in Orissa is a small percentage of the total population of the country. The literacy rate of the State is also less in comparison to other states. Poverty, superstition and conservatism are rampant in rural areas particularly in tribal society. The presence of outside traders and money lenders in tribal regions has resulted in the exploitation of the tribals. Industrial development is very slow. The economy is not yet modernised and human resources are not properly and profitably utilised.

There is a great regional imbalance inside the State. There is concentration of tribal populations in the undivided districts of Sambalpur, Sundargarh, Kalahandi, Bolangir, Keonjhar, Dhenkanal, Koraput and Phulbani. These districts have not developed well in comparison to the other districts of the State. About 12% of its population are engaged in mining, factories and industries. Income generated in mining and industry is much less in comparison to that of the other states. The gap between the percapita income of Orissa and other states of India is gradually increasing. Big industrial houses have their head offices outside the State. The whole economic transformation of Orissa is a gloomy one. The State needs a big push to go ahead.

Identity Crisis :

The identity of Orissa seems to be in crisis. Orissa does not have much importance in national economy. The twentieth century is at the fag end and the curtain is going to fall. The twenty-first century is going to usher in soon and it should open the veil with new spirit and sacrifice. Every society, as Mosca said, is "governed, by an elite, by

a chosen element in population". The elites in Orissa should realise their role in the developmental process of the State. The political and administrative elites have to shoulder greater responsibility in making the State rich and prosperous. Political will and political leadership are crucial for the development of any society. Charismatic and altruistic leaders are the need of the hour. Further, the government should ensure political integrity, financial propriety, administrative efficiency and above all, be responsive to public hopes and aspirations. The people should inculcate in themselves self-respect and self-confidence in building a prosperous and developed Orissa.

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Formation of Orissa Province— A Paradise Lost and a Paradise Regained

Trilochan Chand

The emergence of Orissa Province in 1936 is the culmination of a continued and uninterrupted process of a movement with nationalism as its back force; Nationalism means Linguistic Nationalism. While in the 19th and 20th centuries nationalism had been a living force in the world over, political chauvinism had been the cry of the day, it is not an astonishing fact that the Oriyas, a linguistic community kept disorganized and disintegrated with disgruntled souls, could have focussed their own sentimental approach, no less and no more than nationalism in true sense of the term. Although the nationalism of Madhusudan Das in Orissa was not the same as the nationalism of Mazzini in Italy, the nationalism of Bismarck in Germany, and the nationalism of the Corsican hero Napoleon of France, but one thing being common in all of them was to break the servitude of suppression created in their motherland's disintegration or dictatorial imposition of their rulers, had been the reflective sparks in their respective movements.

Question has very often been asked that what led to the rise of the Oriya movement based upon the slogan of linguistic union. When Orissa was no better than a geographical expression, its people had no access to modern ideas of the West in a grand style, nationalism as a word quite unknown to them in its modern meaning; what led them to demand a separate Oriya province, a subsidiary, sub-national entity, distinctly identical as Orissa? When the "Young Italy" of Mazzini of Italy provided an open platform for the Italian nationalists, instilled in their people's mind a patriotic fervour, the Utkal Union Conference of Madhusudan Das provided a similar platform to the Oriya nationalists arousing a sense of consciousness and feeling of oneness among the

people for the Oriya cause—the cause of a united Orissa, where "Orissa for the Oriyas" became the watchword of the movement and the formation of the province of Orissa was their basic objective.

However, this is not all to satisfy the curiosity of the people who want to know the movement in a multi-faceted way; rather many more things are there. To make a critical analysis of this factor, the causes that why the movement became an indispensability of the hour and what were the factors contributed to begin the movement, it can be said that the history of medieval and ancient Orissa is replete with many achievements especially in the field of strong and tranquil administration. What its history indicates Orissa was a nation of heroes; many instances proved it worthwhile. Asoka's Kaling war speaks eloquently of their heroic deeds. In the Kalinga war, 261 B.C., the Oriyas were completely vanquished. But they could hardly lay prostrate; more over, with the display of their valiant deeds in the battle they put Asoka in the midst of the whirlwind of tension. To the Oriyas, such a nationality, which had given birth to numberless heroes, it can hardly be expected a long and arduous subjugation. The force of unity which Mahameghavahan Kharavela, the Somavamsis, the Gangas and the Gajapatis imposed, created in the minds of the Oriya people a sense of common belongingness. Unfortunately, they lost all these in due course as a historical necessity, which not only served as a pungent humiliation to them but led them to fight it out in a common front until their destined goal was achieved.

The slow psychological battle the Bengalese and the Telugus waged with the Oriyas, forced the latter to start a movement. The Bengalese and the Telugus tried to perpetuate their subjugation over

the Oriya-speaking people obliterating the Oriya language. Moreover, the distinct culture of the Oriya people, which were quite peculiar to themselves only, made the bond of unity stronger among them. Their distinct religious life, social custom, food and drinks, dress and habits put them distinct from the formers i. e., the Telugus and the Bengalese. On the contrary, their gradual economic enfeeblement, the political representation increasing negatively in the outlying tracts due to the fact that they were in minority under different Governments, necessitated the union of the Oriya people as a permanent remedy against all the forceful humiliation imposed by the former. They thought, instead of forming a minority in others' state it would be better, if they formed majority in their own state.

The slow growth of education among the Oriyas in the outlying tracts kept the Oriya people away from the higher white collar jobs and lucrative salaries, still making their economic and social status comparatively worst. These things brought a sentiment of hatred and hostility to the Oriyas for their neighbours, which moreover, found a reaction, though in a rudimentary shape, with the cry "Orissa for the Oriyas."

However slow the growth of education may be, but it is seen, these few educated people became the centre of all the activities. Like in any country of the Western World, as well as India, everywhere, we see, they have become the precursors of any evolutionary or revolutionary process. Therefore, it is no wonder at all that those, a few educated intellectuals helped to arouse a feeling of Nationalism in Orissa and turned the movement into a happy end.

The slow and stunted growth of education, although created a few number of the educated, they understood the real degrading condition of their society, the defects of the educational system itself, and tried to work out plans in that direction as remedial measures. They knew pretty well that behind the fact of making them educated, the British had no constructive hand rather to create a group of Indians-Indians in blood but British in colour and temperament, who were to serve the British Raj.

However, it served as a blessing in disguise. The educated Oriyas tried their level best to explore the new possibilities. They formed societies to give a concrete shape to their ideas to fight with the enemies in a common stand, in vital issues. They also tried to shape their destiny themselves. They established various press to draw the sympathetic attention of the government towards their grievances. To further the process, the development of trade, Commerce and Communication served as other factors for the development of the Oriya Nationalism.

While all these factors benefitted intensely, the Oriya language worked as a chief stimulating impulse to touch the multitude of tender hearts to an unprecedented degree in arousing the feeling of Nationalism. And, to the people in general, it was nothing but the recognition of the Oriya language which led to the formation of a united Oriya administration.

However, the real genesis of the Oriya Linguistic Movement can be traced back to the time of 1866, the Famine of Orissa. Before that, there was no such feeling of Nationalism and linguistic oneness in a recognised and widely accepted term. The Great disaster of 1866, the "Naonka Famine", made not only the Oriya people but also the British authority realise the necessity for a separate administration. Hence, it were the Oriyas who tried to realise their issues before the British Government and wanted to play no subordinate and subsidiary role to other Provinces. All these factors propelled for the creation of various social and political organisations which broadened the horizon of Oriya linguistic movement; and with the beginning of the 20th century the movement entered into a new threshold of history.

Till the beginning of the 20th century it was not clear about the demand of a separate province, but what actually they demanded was only a proposal for a Chief Commissionership for the Oriyas, if at any time it was to become a reality. In the mean time the recognition of Oriya language in Sambalpur in 1903, by the Central Provinces due to the long brewing disaffection

and surcharged tension among the Oriya people and their resolute challenge to this authority, sent a thrill of hope as well as message of victory throughout the Oriya-speaking people lying scattered in different provinces. It raised the hope of the Oriyas for a total integration of Oriya speaking tracts. They thought, if Sambalpur could be transferred to the Orissa Division after a prolonged movement, then why all the Oriya-speaking tracts could not be united under one administration in a still fierce movement?

Although, the amalgamation of Sambalpur with the Orissa Division in 1905 was a happy and welcomed news, at the same time the rejection of the proposal for the transfer of Ganjam and Vizagapatnam Agency to Orissa was a most tragic one. On the other hand it was the message of victory, on the other the melancholy of an unfulfilled dream.

However, losing no heart with the failure of Ganjam and Vizagapatnam proposal, moreover, inspired by the success of Sambalpur amalgamation, Madhusudan Das, as an able and foresighted leader of the U. U. C. waged a vigorous battle; which he meticulously designed for about one and a half decade to get a long cherished desire of the unification fulfilled. He first tried to bring social reform and side by side to develop the economy by raising the artistic skill of the Oriya people, protecting and developing handicrafts, encouraging literary and cultural activities, etc. The main reason behind it was to win the support, sympathy and recognition from others. To have a voice echoed and rights recognised by others all round development of the Oriya community was an inevitable necessity, as felt by Madhusudan Das. It was like Cavour's plan of the unification of Italy, by making it a model state at the inception and then fighting a battle with great strength and vigour. Madhusudan Das also wanted to develop female education and training of the weavers. It shows, perhaps he wanted not a mere unification but a formation of a recognised Oriya nation (without sovereignty in its hand).

The U. U. C. was, indeed, the representative body of the whole Oriya people, with Oriya being the medium of expression in all its meetings.

Language was the chief concern of the Oriya people then, and Oriya was meant for the Oriyas only, the Utkaliyas.

At the very beginning the U. U. C. was pro-British and started its sessions with high tributes to the British Crown, which indirectly strengthened its relations with the feudatory chiefs who formed the pillars of the British administration and whose presence in the nationalist circle was necessary for its success. The most important thing in the U. U. C. was that the feudal lords and the common peasantry both attended the session on equal footing, although in the society the differences between them were hell and heaven. Therefore only, the U. U. C. could penetrate deep into every village, every city and indeed every house, to appeal to all. Consequently, the Oriya movement pierced into the very grass-root level, and helped to proliferate its activities through the branch associations in almost every place.

The techniques of the U. U. C. in waging the movement were not only confined to Orissa alone but, wherever the cause of the Oriyas was needed to be concerned with. Like Dadabhai Naoroji, Madhusudan Das went to England in grand tour in 1908 to justify the Oriya opinion before the high officials of England and to win their heart for the Oriya cause. The U. U. C. was not narrow in its approach rather it widened its base by allowing the domiciled Bengalese to come into its fold. Those Bengalese who came into its fold, worked as the forefront leaders by their intellectual foresights. The U. U. C. not only fought for the cause of the Oriyas, but also in the all-India level it worked for the cause of the nation (India), in consonance with the Indian National Congress; and that is why its relation with the latter was quite cordial. Though at the very beginning it was pro-British, later it turned into a full time pro-Congress ally.

The U. U. C. was criticized as a one-man-show and a sort of magical hypnotism of Madhusudan Das, but his resignation from the post of the U. U. C. proved that he was above it; and whatever he did during that time was only for the Oriya community. Madhusudan Das was very much

committed to it, and that is why perhaps, in spite of his brother's death he attended the U. U. C. meeting on the next day.

However, due to the lack of mutual trust among its leaders, and the exit of Madhusudan Das from the field, the U. U. C. lost its massive force of torrential strength. But it was for the good luck of all that, the consciousness of the Oriya Community had already been engendered; and the infancy of Oriya Nationalism had already been grown into adulthood. No further necessity for its workable existence was needed. It was then the Governments' turn to fulfill its gradual promises which ultimately led to the emergence of Orissa in 1936. Orissa's identity as a linguistic state within the vast Indian mainland got consolidated. It enjoyed the position, identity and status in no way unequalled to other states.

To the amalgamation group, it was both tragic and humiliating, for in their opinion the so called Oriya nationalist leaders had succumbed to a compromise by agreeing to a mutilated Orissa. The Orissa they got was not exactly the Orissa they demanded. However, the cross-currents of history loomed large; even though they lost the endeared areas like Kharaswan and Saraikala, their swelling chest accommodated such a course. They accepted it reluctantly, perhaps, because they realized nothing more than that could have been achieved in that circumstances. It was like a Paradise lost and a Paradise regained.

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Air Vice Marshall J. D. Sruza and 16 other Officers of National Defence College calling on Governor of Orissa Shri G. Ramanujam at Raj Bhawan on 6-2-1996.

Maharaja Shri Krushna Chandra Gajapati : An Architect of the new Orissa

Prof. Jagannath Mohanty

"Sir, on behalf of ten millions of Oriyas, the subjects of His Majesty, I rise to represent their longstanding grievances on this occasion. The memorandum I have placed in your hand a few days since has been able, I hope, to give a clear insight into all the present difficulties of the Oriyas who are placed under four different provinces. I will not tire you with the details of the history for unification of the Oriyas, agitating as they have been for the last quarter of a century and more. As one well informed of the facts, I should lay before you all today that the formation of a separate province for the Oriyas is a life and death problem to them. They feel tortured with the disabilities and disadvantages of on being a distant adjunct lying at the tail-end of every province, and always in a unique minority completely lost sight, being merged in the teeming millions of populaion of those provinces".

This is a part of the clarion call fervently made by the Maharaja Shri Krushna Chandra Gajapati at the first Round Table Conference in the House of Lords, London, on the 16th November 1930. The Maharaja of Paralakhemundi was deputed by the Government of Bihar-Orissa to this conference to consider the Constitutional Reforms in India. On the fourth day of the Conference he got special permission from the British Prime Minister for placing his proposal for creation of a separate Province of Orissa. His short but appealing speech created a strong impression in the minds of the Member of all parties present there and won their whole hearted support.

Shri Krushna Chandra Gajapati with high emotion as well as strong logic added, "I appeal to you all gentlemen, to appreciate the peculiar

position of the Oriyas and their demands as recommended by several official bodies time after time. We want a province of our own on the basis of language and race, to be ourselves a homogeneous unit with feelings of contentment and peace, to realise and be benefitted by the projected reforms of India by both Indian and British Politicians, who look forward to the day when the United States of India will consist of small federated states, based on common language and race. Without a separate province for the ten millions of Oriyas let me tell you Sir, that your labours at this conference to develop Parliamentary institutions in Provinces with autonomous powers will prove on the contrary, seriously injurious to the Oriyas".

This eloquent spokesman of the oppressed Oriyas again reminded, "The patience with which we have waited and loyalty to the British Crown with which we have looked upto always for justice, sympathy and fair treatment have proved as Lord Curzon put it once 'were the Orissans an agitating people, which they are not, they would soon make their protest heard. As it is, they have been sacrificed withut compunction'. I am right, I think, Sir, in my presumption, that all consider the Oriya problems as the least controversial of all the problems that this conference has had to deal with. You are aware that the Simon Commission, the Government of India Despatch and all the Provincial Governments concerned have recognised the urgent necessity for the immediate solution of the question. The question of finance, however, is the only obstacle in the way of their recommending the formation of a separate province for the Oriyas. My answer to that is the finances is not after all, a fence of such insurmountable dimension when we have to save

a great historic race with an ancient civilization and culture, from being obliterated."

With all supporting facts and figures gathered from various official documents Shri Krushna Chandra Gajapati put forth his demands in such a clever and feasible manner that the British government was bound to favourably consider the issue. He thus, continued, "I am fully confident that the Central government with the same feelings of benefaction will come to the rescue of the new Province as it did in the case of Assam and Bihar-Orissa, when first they were created. One redeeming feature, however, which I should point out to you, is that we will be starting with hardly any debts; but on the other hand, with appreciably more income than Assam had to start with. At page 404, of the Memorandum submitted by the Government of Bihar and Orissa to Indian statutory Commission, we gather that the annual revenue of the Orissa division of Bihar and Orissa would be about 10 millions of rupees and I am sure that with the addition of districts as recorded by different official bodies with their gathered evidence of the people of those parts, and the people of other adjoining Oriya speaking areas that may be recorded by the Boundary Commission will bring in about 20.2 millions of rupees to solve the financial difficulty. I may illustrate that the Agency traces with their scope for excise revenue large areas of waste lands that are being developed and valuable forest product will contribute largely to the provincial funds. In addition to this, there is an extensive coastal land containing large sheets of salt pans and scope of shipping between different parts of the Empire, further to increase the provincial revenue, I can also assure you, Sir, that if circumstances so necessitate, we the Oriyas are prepared to bear the burden of special taxation to meet any financial deficit of the future province".

Madhusudan Das, the father of modern Orissa, therefore, felicitated the Maharaja and rightly observed in the meeting, held for the purpose. "We have all been long agitating for our cause by petitions, memoranda, deputation and resolutions. All these availed us nothing. But the personal influence of the Maharaja of Paralakhemundi over Sir Samuel Hoare, Secretary of State and the

other Members of the Round Table Conference worked wonders as a result of which we have got the announcement of a separate province". The Maharaja could exert such "Personal influence" due to his most enviable and amiable nature and his most respected personality. Sir Sultan Ahmed, Justice of Bihar-Orissa High Court aptly addressed him as "the noblest of noble men of Orissa".

Sri Krushna Chandra Gajapati Narayana Deb was born on April 28, 1892 in the famous Ganga Dynasty of Paralakhemundi who was ruling over several independent Kingdoms known as Kalinga, Utkal and Kosala from 12th to the 15th century A.D. The Ganga rule marked the Golden Era of Orissan History on account of the fact that the most powerful Kings of the dynasty laid the foundation of a united Orissa by amalgamating the Oriya speaking areas from the river Ganga in North to the river Godavari in South. But this unity did not last long and the kingdom was dismembered as its various parts were annexed with different political units. The British power from 1757 A.D. further aggravated the situation by annexing the Oriya speaking tracts with their various political units according to their own convenience and exigencies of administration. Such political disintegration proved detrimental to the interests of the Oriya people.

The Oriya speaking areas were annexed with Bengal Presidency, Madhya Pradesh (then called the Central Province) and Madras Presidency, whose headquarters were located at far off places like Calcutta, Nagapur and Madras. The development of the Oriya regions was entirely neglected and the Oriya as peace-loving minorities suffered from all kinds of oppressions and deprivations. The modern educated Oriya leaders however could not tolerate this state of affairs and tried for a solution through amalgamation of the Oriya speaking tracts into one administrative unit as a separate province. They therefore launched a movement for many years through Utkal Sammilani and some other organisations in constitutional manner. This objective was realised only in 1936 when a new province of Orissa was created due to the ceaseless efforts of a host of Orissa leaders like

BISWANATH DAS :

A Multifaceted Personality

Dr. Dandapani Behera

Biswanath Das, an eminent freedom fighter, a remarkable statesman, an able administrator, an astute politician and a charismatic leader was born in the village of Belagaon near Polasara in Ganjam district in 1889 in a cultured and landed Brahmin family. His father was Madhusudan Das who had made a name for him in the locality for his Sastric knowledge and the rare qualities of head and heart. Biswanath after completing his primary education in the village, received his secondary school education in the Bhaktamadhu Bidyapitha and the Collegiate School in Cuttack. He then graduated himself in Arts in the Ravenshaw College in Cuttack. And thereafter he passed Law from the Calcutta University, and set up his Lawyer's profession in Berhampur¹.

Non-Co-operation Movement :

In 1920 he got elected as the President of the Ganjam District Board and involved himself in the public services. At the call of Gandhiji he joined the Non-Cooperation Movement in 1921 after giving up his law practice. He remained a member of the Madras Legislative Assembly for 9 years from 1921 till 1930.

Salt Satyagraha (Civil Disobedience Movement) :

At the direction of the working committee of the Indian National Congress he gave up the membership of the Madras Legislative Assembly in 1931 and joined the Salt Satyagraha (the Civil Disobedience Movement) and took up the leadership of the movement in the district for which he earned the comment of being a "Rowdy" and bent upon creating lawlessness in the Berhampur town alongwith Sasi Bhusan Rath, Editor of Asha, an Oriya Daily". He was arrested,

tried and imprisoned for a year in the prison in Vellore².

As a peasant leader :

As early as in 1920 he organised a peasants' association, called the Ganjam District Zamindari Rayat's Association, and became its president, to fight for the cause of the peasants and farmers of the Zamindari estates in the Ganjam District, for establishing their legitimate rights over the lands which they tilled from dawn to dusk. Subsequently under his leadership in 1934 the peasants of several Zamindari estates of Ganjam District like those of the Garajats (Princely states of Orissa) rose in a massive protestant revolt against the maladministration of their Zamindars, Rajas, particularly the peasants of the estate of Khallikote-Athagada rose in a popular uprising in 1934 against the arbitrary method of exorbitant-tax collection by its Raja Rama Chandra Mardaraja who was then under the bad advice and counsel of some of his most misguiding employees. The Raja was found spending the exorbitantly collected revenue in maintaining a lavishly luxurious life in his most comfortable palace at Rambha and bungalows elsewhere in the estate and outside. For an instance, he possessed as many as one hundred dogs in each of the royal households both at Khallikote and Rambha. The peasant movement in the estate was led by a galaxy of congress leaders headed by Biswanath Das. The other leaders included Divakar Patnaik, Banamali Maharana, Gouri Shankar Samant, Jagannath Mishra, Bira Raju, R. Rammurty Pantulu Kanhu Babu, Madan Mohan Patnaik, Godavarish Sahu, Kasinath Patra, Haraprasad Misra, Govinda Pradhan, Harihara Das and host of others. All of them had earlier been imprisoned

for their participation in the Civil Disobedience Movement from 1931 till 1932. Later on, they were joined by a band of eminent Orissan leaders like Nabakrushna Choudhury, his wife Mrs. Malati Choudhury, Gourang Charan Das and V. V. Giri in leading the popular peasant uprising in the estate. While a public meeting was being addressed by these leaders at the Hatapada ground in Kodala town, the Raja's mercenaries had hired goondas and they all on a sudden attacked on the meeting and let loose a reign of terror and pandemonium at the meeting place. Thousands fled from among the audience and finally every thing resulted in total confusion and utter fiasco. Being forced the leaders left the venue of the meeting and moved on the neighbouring village of Lacchina Jagannathpur where they addressed another public meeting on the same evening. After the meeting when the leaders were taking rest in a house there, the tyres of their motor car were mischievously punctured by Raja's men and then they (the latter) raided the houses and brutally assaulted the leaders. In such circumstances, the driver of the vehicle was left with no option but to stab three of Raja's men. In consequence, the driver was sentenced to 6 months' rigorous imprisonment, but Gouri Shankar Samant, Jagannath Misra and Divakar Patnaik were honourably acquitted by the Court as the charges against them could not be established.

In order to voice protest against the ghastly assault on these leaders in Lacchina Jagannathpur, a procession of protesters passed through the streets of Berhampur with Biswanath Das at its forefront, and when the same approached Bada Bazar, it was mercilessly lathi-charged and indiscriminately fired at by the police. As a result, one Shyama Babu died on the spot and several others were left wounded. And many of them were forcibly carried away in the police vehicles and were left in the dense forest of Taptapani area on punishment.

However, the peasant movements either in Khallikote-Athagada, or in the estates like Badakhemundi, Chikiti, Surangi, Seragada, Dharakote, Badagada and etc. could not be suppressed even by the use of all kinds of brutal

force and all possible state violence. In the process, with the march of time, all such popular peasant movements finally streamed into the mainstream of national movement for freedom under the dynamic and inspiring leadership of Biswanath Das and many others.

The Oriya Movement and the formation of the New Orissa State in 1936.

The mighty Oriya movement led by the most eminent and distinguished Oriya leaders like Madhusudan Das, Gopabandhu Das, Maharaja Krishna Chandra Gajapati of Parlakhemundi, Harihara Panda, Niranjana Patnaik and Sasi Bhusan Rath and a host of others like the veteran Biswanath Das and the like, which finally culminated in the formation of the linguistic state of Orissa in 1936⁴

In accordance with the provisions of the Government of India Act of 1935, elections were held to the Orissa Legislative Assembly in 1937, in which the Indian National Congress got majority seats won and among the notably winners included leaders like Biswanath Das, Divakar Patnaik, Govinda Pradhan, Punia Nayak, Mrs. K. Lakshmi Bai and many others. However, Maharaja K. C. Gajapati at Parlakhemundi and Raja Rama Chandra Dev of Khallikote had been elected to the Assembly as non-Congress members. And after the Assembly met, although the Congress had majority of members in the house, their leader Biswanath Das declined the Governor's request to form the Government in deference to the congress High Command's direction to that effect. (Government of India refused to announce their policies pertaining to India's freedom after the end of the Second World War). As a result, K. C. Gajapati was called upon by the Governor to form the Government, and the former, thus donned first the post of Prime Minister of the new State of Orissa. And then the Congress High Command directed the Congress majority party leader to form the Government. Biswanath Das formed the Government of Orissa at the constitutional invitation of the Governor. He thus became the second Prime Minister of Orissa. Incidentally the first two Prime Ministers of Orissa hailed from the Ganjam district and

both of them most ably represented the hopes and aspiration of the people of Orissa on the floor of the Assembly and outside. Credit squarely went to Biswanath for having led his Government to spearhead the cause of the freedom movement solely aiming at freeing the Mother India from the bondage of alien rule and subjugation.⁵

The Achievement of the first Biswanath Das Ministry :

On assumption of the Office, the first Congress Prime Minister of Orissa Biswanath Das, got involved in a constitutional crisis over the issue of John Daine's appointment as the Acting Governor of Orissa when Sir John Austin Hubback, the Governor, proposed to proceed on leave to Britain. As John Daine, the Revenue Divisional Commissioner was a subordinate officer to the Government, Biswanath Das expressed his reluctance to accept him as the Acting Governor. He even went to the extent of resigning if Daine's appointment would not be annulled. Finally the crisis was timely averted when Hubback cancelled his leave.⁶

Biswanath Das ably succeeded in providing a stable, competent and public welfare orientated government to the newly founded Orissa. He effectively resisted the Governor's moves to help the Princely rulers of the Garjat States of Orissa in suppressing the popular Prajamandal movements going in those states then. The Prime Minister also asserted the fact that the people elected representatives to the state legislature as the real Government but not the hereditary Princely rulers. He got several legislative measures passed such as Orissa Money Lenders Act, Orissa Cooperative Land Mortgage Bank Act, Hindu Religions Endowment Act, the Orissa Prevention of Adulteration and Control of Sale of Food Act, etc. He was a keen supporter of prohibition of opium and liquor (Wine), etc. He remained all along a staunch champion of the cause of peasants against feudal exploitation and tyranny. Despite the mounting financial stringencies he succeeded in undertaking several public welfare measures and programmes.⁷

The Prajamandal movements in Dhenkanal, Talcher Nilagiri, Ranapur, and other states found a

strong and effective supporter in him⁸. During the short tennure of office he succeeded in providing vigorous and dynamic leadership to the people of Orissa and to those of the princely states⁹. He finally resigned from the Office on November 4, 1939, at the direction of the Indian National Congress not to co-operate with the British Government in their war efforts. With that the tennure of office of the first Congress Ministry ended and the State was placed under the Governor's rule.

At the call of Gandhiji he joined the individual civil disobedience movement in 1939. He was subsequently found at the forefront of the Quit India Movement of 1942 and most liberally he gave financial and legal help to the people found involved in it.

In 1950, he got elected to the Loka Sabha and from 1960 to 1965 he remained as the president of the Utkal Pradesh Congress Committee. In 1962 he was appointed as the Governor of Uttar Pradesh and he held that Office till 1967. He became also the president of Chaturdham Veda Bhawan. In 1971, he assumed the office of the Chief Minister of Orissa for the second time. He also functioned as the President of the Loka Sevak Mandala for sometime.

On June 2, 1984 Biswanath Das breathed his last and with that a period of value-based politics appeared to have been over. And thus he was one among the very few who fought and worked throughout his life to make this noble land 'Bharat' free from the shackles of the alien rule and to accomplish the all round welfare and progress of its people in all possible noble ways and moral means since he believed that means justified the ends, but not the vice versa¹⁰

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LORD JAGANNATH TEMPLE, PURI



SUN TEMPLE, KONARK

Barrister, Utkal Gourab Madhusudan Das (1848-1934) : A Synoptic View

Brajamohan Samantray

LIFE SKETCH :

Madhusudan Das was the first Oriya to fetch the degree of M. A. B.L. from Calcutta University. With his academic achievements, he was popularly known as Madhu Barrister, respectfully regarded as Mr. Das and nationally esteemed and addressed as "Utkal Gourav". While he was at study, he was deeply moved and shocked to see the discrimination, made against the Oriyas by administrative authority. He was convinced that the miserable plight of the Oriyas was only due to the apathetic and indifferent attitude of authorities towards their interest. The Oriyas could not stand united only because of their vivisection and annexation with three different provinces. So, he took a solid stand for the unification of the scattered Oriyas by organising and mobilising strong public opinion among the Oriyas and pressurised the British rulers for the unification of the scattered Oriya-speaking tracts for the socio-economic and cultural growth of the Oriyas at large. He could feel to his nerve seeing in his own eyes how the interest of the Bengalis could be protected through various organisations in Bengal. He was inspired to organise a "Socio-Political" organisation of the Oriyas to be their mouthpiece to celebrate their aims and objectives of demands. Madhusudan Das was on inspiring stem of the Oriyas to bolster up a new awakening among the Oriyas who were stupefied under oppression and repression, groping and gasping in darkness of ignorance. He emerged from the Eastern horizon of Orissa as "A new born rising Sun" at the end of a century to flash the Orissan sky with new hopes and aspirations of the Oriyas as the symbolic light and flower of a new era of Orissa.

BEACON OF LIGHT, MADHUSUDAN :

Madhusudan organised Utkal Union Conference to form the channel for discussion and negotiations with the authorities to solve the problems and open avenues for a new era of unification and integration. He drew this inspiration from the activities of Surendranath Banerjee in 1887 who organised Bengal National Conference with a view to solving the problems of Bengal only through the channel of discussion and negotiation. "Utkal Union Conference" which later came to be known as "Utkal Sammilani" overshadowed all other organisation like "Utkal Sabha" of the "Orissa Association" and the "Utkal Hitaisini Samaj", the "Jatiya Sabha", and played a piloting role in engineering the plans and programmes, pioneering the aims and objectives and championing the cause of the Oriya movement.

THE IMPACT OF LORD RIPON AND THE DYNAMIC LEADERSHIP OF MADHUSUDAN DAS :

The introduction of the local self Government in 1882 by Lord Ripon gave an impetus and opportunity to the "Utkal Sabha" which was originally and basically constituted to render all possible help to the Government to further this cause. The "Utkal Union Conference" or "Utkal Sammilini" was a nationally conscious and philanthropic organisation under the dynamic leadership and stewardship of Madhusudan Das. In due course, this organisation acted as the prime forum to extend opportunity and scope for threadbare discussion of political and economic problems and, so was considered as the "Un-declared legislature of Orissa". The "Utkal Sabha" had its political conference on the 16th

August, 1882 and it was projected in the Utkal Dipika, "Cuttack had never seen a gathering of such magnitude". This Sabha went on protesting against the introduction of Hindi as the official and court language in Sambalpur and at the same time submitted a memorandum to the then Governor General of Viceroy, Lord Elgin in 1895, demanding the re-introduction of Oriya as court and official language in Sambalpur. Utkal Sabha placed the demand of the amalgamation of the Oriya-speaking tracts of the agencies of Vizagpatnam, Midnapur, Sambalpur, Ganjam, Koraput, Chhotnagpur with Orissa division. There was some difference of opinion regarding the annexation of Oriya-speaking areas in Bengal or in the Central Province. When the "Utkal Sammilani" came into existence after 1903 with the extinction of "Utkal Sabha", it spearheaded the movement of the unification of Oriya-speaking units under one administration with right earnestness, disciplined plans and programmes.

The dynamic personality of Madhusudan Das instilled encouragement, zeal to muster strength and to infuse life to the organisation of Oriya-speaking people, scattered in outlying areas with a tie of unification that grew languid and languished in scattered areas. The motto of rendering protection to the language and culture grew space under the ablest leadership of Mr. Das. The championing of the cause of the movement mounted up to such a height of hopes and aspirations that a "standing committee" was formed with Radhanath Ray, Gopal Chandra Praharaj, Biswanath Kar, Nanda Kishore Bal, Madhusudan Rao, Fakir Mohan Senapati and Gangadhar Meher for pioneering the developmental progress of Oriya language and literature. It was a touchy appeal to the people of Orissa to muster strength under one banner of unification and to devote themselves to the constructive cause of Oriyas under one administration in the forum of all round development of Orissa irrespective of their places of residence, political affiliations, differences, dissension. Madhusudan Das enlivened the resolution with a speech, bubbled with a sally of emotion.

Due to the ability and inspiration of Mr. Das, people of all categories and sections conglomerated under one political banner. It inspired people with a surging up feeling of oneness of culture, tradition and language and a rare sense of nationality. A holistic national consciousness grew space by the end of the nineteenth century. This impact also thundered the sky of Orissa. It went up to such an extent that the "freedom movement" and the Oriya movement got inter-linked under the stable common leadership of Mr. Das and Utkal Mani Gopabandhu Das. Sometimes the two movements were lacking harmony on the issue of priority. This situation impelled people to join hands with Mr. Das in the forum of Oriya movement, then the Congress.

WIDE IMAGE OF MADHUSUDAN DAS : AN ARCHITECT OF ORIYA MOVEMENT

Madhusudan Das with some other leading members of the "Utkal Sabha" attended the meeting of the National Conference, held at Calcutta under the active leadership of Surendra Nath Banerjee as Orissa was politically linked with Bengal and avoided the Congress session at Bombay. Quite interesting to note that after the Bombay Congress session in December, 1885, a meeting was convened in the premises of the Printing Company of Cuttack with the Chairmanship of Madhusudan Das on the 3rd March, 1886 and the resolutions passed by the "National Congress" was unanimously accepted. It so happened that since then the members of "Utkal Sabha" continued their attendance in all sessions of National Congress till 1903. It was a sad incident to note that Madhusudan Das dissociated himself from the Congress in the beginning of the twentieth century nationalism in India tended towards provincial patriotism of the best sort. Though patriotism was provincial by nature, it was re-inforced against foreign rule for its lapses. Just in the ripe time, "Utkal Union Conference" came to inception to pour in the flow of agitation for the noble purpose, the amalgamation of Oriya-speaking tracts. Oriyas extended their whole-hearted support to the move of National Congress. For quite sometime

the "Utkal Sammilani" attributed the topmost priority to the cause of unification of Oriya-speaking tracts.

THE PROGRESSIVE ROLE OF "UTKAL SAMMILANI" UNDER THE LEADERSHIP OF MADHUSUDAN DAS :

The Oriya movement was pioneered by the "Utkal Sammilani" which was founded by Madhusudan Das in 1903. In that year he withdrew himself from the Congress and plunged himself devotedly for the cause of bringing the Oriya-speaking people under one administration. Credit was assigned to Sir Stafford North Cote who made the first proposal for the separation of Orissa and Assam from Bengal in the year 1868. This gave impetus and scope to Madhusudan Das and other leaders to work for the cause of subsequent year. Assam was made separate province in 1874. The case of separation of Orissa was rejected. Oriya writers like Madhusudan Rao, Fakir Mohan and Ramasankar Ray engaged themselves in a very powerful movement for the cause of Oriyas.

Towards the end of the 19th century, the Oriya movement had already gained some momentum and the feelings of Ganjam and Sambalpur for one administrative union with the Orissa division had mounted in tense. Mr. Cooke, ICS, the-then Commissioner of Orissa in the annual general administrative report in 1894-95 gave the proposal to extend the boundary of Orissa division, adding Sambalpur and Ganjam to it.

Maharaja of Mayurbhanj as the President and Madhusudan Das as Secretary, forming a small Committee headed the movement for the unification of Oriya-speaking tract. On behalf of the 'Utkal Sabha', Madhusudan Das went to London in September, 1897 to putforth, the cause of unification of Orissa under one administration. Madhusudan again went to England in 1907 for the cause of Oriyas. He highlighted the miserable plight of the Oriyas and extracted the support of the Britishers for the cause, expoused by him.

Ultimately the province of Bihar and Orissa came into existence on April 1st, 1912.

Madhusudan Das became a Minister in the Bihar-Orissa Legislative Council on the 6th January, 1921. He became an un-disputed leader of Orissa.

Utkal Sammilani or the Utkal Union Conference maintained its separate identity from the Congress.

CONTRIBUTION OF MADHUSUDAN AS A LEGISLATOR :

As a legislator, Madhusudan Das acclaimed a commendable height of wide appreciation and position. It was mostly due to his sharp wit and inspiring speech of effective magnitude. He was selected as the Minister of local-self Government of Bihar-Orissa.

He was a leader of versatile performance and could arrest appreciation and love of the people and the Government during the tenure of his ministry. In spite of his popularity, he resigned in 1923 on a matter of principle. It speaks of his integrity.

AS A JOURNALIST :

His journalism was in starting a weekly paper 'The Oriya' in 1917. It was his intense desire to voice by highlighting the interest of Oriyas, criticising the Government's policy through this channel of weekly paper. He was very genuine and emphatic in his voice and action.

SKETCH OF HIS ATTAINMENT IN BRIEF :

He was a national pioneer and a staunch patron of Orissan development. Within the breath of 86 years, he breathed his last on the 4th February, 1934. He was a bonafide benefactor, a nationalist in true sense, acquiring the first Master Degree and first B.L. Degree as the first Oriya. He was the first Oriya to be the member of Legislative Council, the first Oriya to sail abroad to visit England twice and to have the membership of Central Legislative Assembly as the first Oriya and the first Indian Minister.

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BHIMA BHOI :

Some reflections on the centenary

Satyanarayan Mohapatra

Once we happen to visit Sonepur our attention is drawn to have a glimpse of Khaliapali, the little hamlet which has on it the monastery built up and left by Bhima Bhoi, the great torch bearer of Alekha Dharma. In fact Bhima Bhoi spent the last years of his life here.

Bhima Bhoi as a poet wrote in prophetic manner on the future of mankind and how the world at large is being crowded by unholy souls. He always depended upon the great Mahima Swami to descend, once again and purify this earth and like Jesus to take on to himself all the pains and sufferings of the mankind at large. Among his immortal creations mention may be made of the two gems of Oriya literature styled '*Stuti Chintamani* and *Bhajana Mala*'.

Bhima Bhoi's writings are essentially philosophical and based on Mahima Dharma or Alekha Dharma. His poetry is mostly directed towards the masses who were steeped in ignorance of all kind and aimed at reformation of the society.

As legend goes he accidentally fell into a well and after a long period, was said to be rescued by Mahima Swami. Thereafter Bhima Bhoi like any other saints had '*divyadrusti*' or Divine light. Soon after he began composing his immortal *bhajans* of the '*Alekha Swami*' which have left an indelible impress on the medieval Oriya literature.

'Alekha Dharma' raised a tirade against caste system and idol worship and became a popular religion for the poor and depressed mass by restoring in them a new horizon of hope and expectations for a better day.

Bhima Bhoi's ideals and philosophy are so high that one cannot conceive of a religion more

secular in form and essentially modern in outlook. Writers of the medieval period such as Achyutananda and Sridhara respectively in *Mahasunya Samhita* and *Siddha Chandrika* have described him as a 'blind' man. Subsequently however researches carried on by critics have proved that Bhima Bhoi was not blind.

Bhima Bhoi was essentially a kind, simple and hospitable personality and this fact is corroborated by his poems. His poetry revolts and casts a stigma on the-then Hindu religion.

On an analysis of the life and teachings of the 'Santh Poet' and his new dimensions of thought we find that this was essentially directed to bring a renaissance in religious order of the day. In his endeavour to reform the society he was subject to torture by the 'god fathers' of the-then society. In the turmoil that followed the poet went a step forward and welcomed suffering to himself and cried in benevolent terms thus :

"O Swami ! Let me be put to hell if in the process this will bring salvation to the mankind"

History is replete with instances in the life of Mahatmas born in this world who have brought salvation and ushered in a new era for the mankind at the cost of their lives. Bhima Bhoi as a Sentinel of God only translated the divine words into action like Jesus. Bhima Bhoi essentially denounced these blind Gurus and their dogmas who tried to mislead the people. Thus in his *bhajans* he invoked in utter humiliation before the Lord to excuse these oppressors of the masses.

This great son of the soil lived a gallant life and attempted to elevate the religious order into one of compassion and understanding. Born in 1855

he left his worldly abode at Khaliapali, Sonepur in 1895.

The year 1995 being his centenary year, Oriya Sahitya Academy have most befittingly observed his centenary both at Khaliapali and Sonepur and paid ovations to this revolutionary poet.

Bhima Bhoi no doubt created an epoch in the medieval Oriya literature through his *bhajans*. He had a considerable following in the adjoining areas of Sambalpur district. He was attracted by the Alekha religion in the prime of his youth and went to Joranda in the district of Dhenkanal, the seat of the religion and joined the order. Since then he has never looked back and propounded and preached the Mahima Dharma established by the Great Mahima Swami.

His writings were born out of divine blessings. His manuscripts mostly in palmleaf are an invaluable treasure of Oriya literature. Among his remarkable creations, mention may be made of (1) *Stuti Chintamani*, (2) *Brihat Bhajan Mala*, (3) *Brahma Nirupan Gita*, (4) *Adianta Gita*, (5) *Astak Bihari Gita*, (6) *Chautisa Grantha Mala*, (7) *Nirveda Sadhana*, (8) *Sruti Nisedha Geeta*, (9) *Bangala Atha Bhajan* and (10) *Mahima Vinod*.

The emotion and inspiration which he derived from the divine blessings culminated in spontaneous overflow of devotional poems. His writings like the *Bhagavata* of Jagannath Das travelled from door to door and touched the spirit of the masses. Thousands of *bhajans* are being sung in every locality.

Bhima Bhoi's poetry has today crossed the limits of the international boundaries and finds place in London museum. This poet who was prophetic could visualize that his poetry cannot remain in perpetual oblivion and his thoughts and

philosophy that he propounded in his creations will enliven one day the hollowed mankind in their approach to the twentyfirst century.

Bhima Bhoi rightly deserves equal place like the great Rabindranath as a poet of the world order. In practice his poems epitomise one religion, one God, one family for the whole world. It is more relevant to the modern world and is in accord with the avowed objectives declared by the UNO in its efforts to establish a world order based on equality of caste, colour, religion and faith for the unity of the mankind at large.

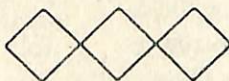
His poetry was universal in character. His was a life of sacrifice to espouse the cause of humanism and welfare of all living beings of the world. Thus in his invocation to the Mahima Swami the poet prays for the welfare of the entire living beings. To quote his *Bhajan Mala*

*"O Swami in this worldly domain
irrespective of young, old, female, male or
children, insects, flies, water-borne creatures:
In whatever way you consider best,
Irrespective of the animate and inanimate like
the trees and plants,
'O Lord' ; save them by providing your shelter"*.

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The Tribal Mosaic of India

Sarat Ch. Mohanty

India is a wonderland of fascinating tribals. Her indigenous civilisation—one of the oldest of its kind,—presents a living museum of cultural evolution of mankind from the cradle of prehistoric age to the present age. Her culture and civilisation at one extreme, emerges with the simple societies of numerous aboriginal communities and at the other, culminates with highly developed complex societies of non-tribals like Hindu, Muslim, Sikh etc. Her rich tribal heritage fortified with the variety and simplicity of tribal cultures projects before the world audience a kaleidoscopic of cultural diversity.

This characteristic phenomenon of diversity in Indian cultures is more pronounced among the tribals. There are more than three hundred categories of tribal communities in this country and their numerical strength accounts for eight percent of India's population. These teeming millions are evenly dispersed across the length and breadth of this country where they live in different geographical and socio-cultural settings and in varied degree of cultural contact with the neighbouring communities and in various levels of socio-economic development yet preserving their respective cultural identities that each of them belongs to a distinct ethnic group which they call their own. Besides, these tribal groups differ from each other in many other respects. They belong to different racial stocks who have come to India in different periods and through different waves of migration. Their ways of life, social organisation, economy and mechanism of achieving cultural integrity are different. They have varying degrees of techno-economic achievements. They profess different faiths, possess different world views and speak different tongues.

Considering these diversities various scholars have tried to classify the Indian tribes. These communities live in different geographical regions. The pattern of territorial distribution of the tribal population in India has led Roy Burman (1972) to suggest a fivefold classification of Indian tribals into five principal territorial groupings taking into account their historical, ethnic and socio-cultural relations;

These geographical regions are—

- (1) North-East India—comprising Assam, Arunachal Pradesh, Nagaland, Manipur, Mizoram, Meghalaya and Tripura.
- (2) The Sub-Himalayan region of North and North-West India—comprising the Northern Sub-montane districts of Uttar Pradesh, West Bengal, Bihar and Himachal Pradesh including the areas recently transferred from Punjab.
- (3) Central and East India—comprising the west of Bihar and West Bengal and whole of Orissa, Madhya Pradesh and Andhra Pradesh.
- (4) Western India—Comprising Rajasthan, Gujarat and Maharastra.
- (5) South India—Comprising Tamil Nadu, Kerla, Karnataka and different union territories including all the islands of the region.

In North-East India the tribals constitute 21.7 percent of the total population of the zone and 0.73 percent of the total population of the country. The states like Nagaland, Meghalaya and Arunachal have predominant tribal population which is 88.6, 80.5 and 79.0 percent respectively of their total population. Formerly this area was relatively isolated and its tribals remained in a state of agelessness but economically self sufficient. Now such noticeable changes are taking place among the tribals as the beginning of settled agriculture, development of marketing surpluses, monetization of the tribal economy and the rise of a new cultural and political consciousness. The major tribes in this area are Naga, Mizo, Apa Tani, Dafla, Meithei, Miri, Khasi, Garo, Koch, etc. They are socially and politically very active and well organised in their respective states to assert their identity and rights.

The Sub-Himalayan region is a wide and varied area with scarce population of heterogeneous ethnic composition. It is an ecologically difficult terrain and remains geographically isolated except for the summer months. The tribes of the region are mostly living in Himachal Pradesh. They are the Kinnaura, the Gaddi, the Gujjar, the Jad, the Lamboo, the Khampa, the Lahula, the Pangwala, the Swangla and the Bhot or Bodh. The population ratio between the tribes and non-tribes is about 1 : 22.

The region of Central and Eastern India covers a large area and exhibits wide geographical, social, cultural and linguistic diversities. Tribals claim more than ten percent of the population of this region. There are a large number of tribal communities, lying in different socio-economic levels, who inhabit this area. Some of the major and numerically large tribes like the Gond, the Kondh, the Santal, the Munda, the Saora etc. live in this mountainous country.

In Western India, comprising States like Maharashtra, Gujrat and Rajasthan, the Bhil is the major tribe. Tribal population in this region accounts for more than 12 percent of its total population.

South India's tribal population is rather thin, say less than one percent. In this peninsular region

there are famous tribes like the Kadar of Cochin, the Kota and the polyandrous Toda of Nilgiri hills who were first studied by the noted anthropologist, W. H. Rivers and became well-known the world over even before the turn of the century. It is true that in this zone there is not a single tribal pocket comparable to the Bastar plateau of Madhya Pradesh or Chhotnagpur plateau of Bihar. Yet it accommodates many primitive tribes who mainly live by food gathering.

The South Indian Zone also includes many small and big islands such as Andaman and Nicobar, Lakshadweep etc. These islands having a predominant tribal population are considered to be a separate or the sixth tribal zone of the country by some authorities. Onge, Jarwa, Sentinelese are the important tribes of Andaman and Nicobar islands.

Indian tribes belong to four major racial stocks viz:-Negrito, Proto-Australoid, Mongoloid and Nordic. Most of the tribes of Central India such as the Gond, the Bhil, the Santal, the Oraon etc. exhibit proto-Australoid traits which is the dominant racial type. The tribes like the Naga, the Garo, the Khasi, the Mizo, the Dafla etc of the North-Eastern tribal zone represent the the Mongoloid racial type. The Western Indian and Central Himalayan tribes have the racial traits of the Nordic-Mediterranean stock. The tribes of South India show mixed racial traits from Nordic, Alpine and Negroid stocks.

The tribes of India speak different languages which not only differ from one another but also from the languages of the non-tribals. These tribal languages may be classified under four major language groups viz- (i) Austric (ii) Dravidian (iii) Sino-Tibetan (iv) Indo-Aryan. While the languages of the Austric group are spoken by the tribes inhabiting the South, Central and Western India, the Sino-Tibetan languages are spoken by the tribes of the North-East. Some tribal groups all over the country have either forgotten their own tribal tongue and picked up local or regional languages and some groups have picked up local languages as their second language and these languages are usually the Indo-Aryan languages like Bengali, Hindi, Oriya, Chhatisgarhi, Telugu etc.

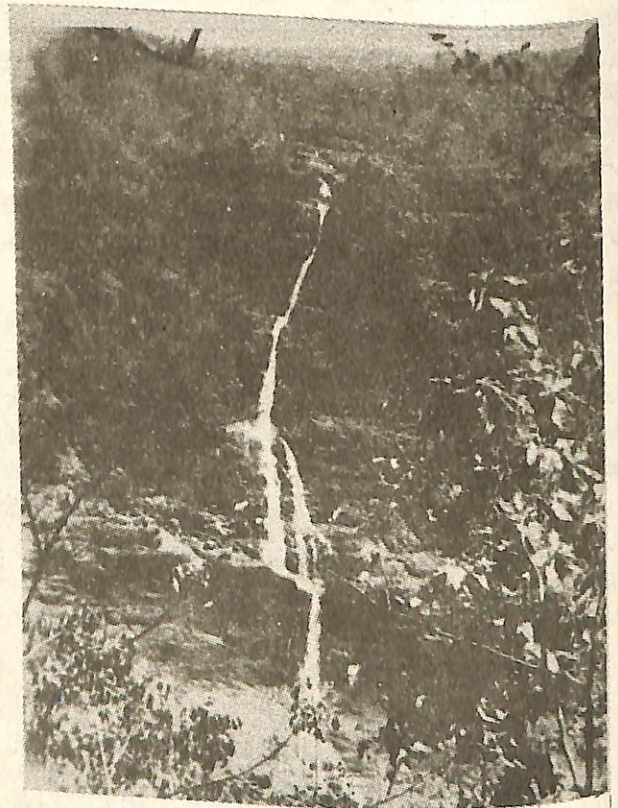
They occupy around 18.7 percent of total geographical area of the country lying usually in the most difficult and inhospitable terrain in the hills and highlands. They present a varied picture in race, language, culture and levels of development. In other words, there are 258 categories of tribal communities in this country speaking 105 kinds of languages and another 225 subsidiary dialects. So far as numerical strength is concerned, the tribal communities range all the way from the Santals, the Gonds and the Bhils whose number exceeds 4 millions each to small groups like the Mankirdia numbering less than 1,000 or the chehchu numbering less than 100. There are some tribal groups who are at hunting and food gathering stage; some others practise shifting cultivation yet others carry on incipient agriculture. Some tribal regions are most inaccessible, while in others modern industry and mining activities create problems for tribal society.

These culturally divergent groups, show divergence not only of habits, customs, race, languages, cultures and economy but also of personality and innate motives on which they are nourished. Obviously their social and cultural value, life styles and the level of development vary very widely. At one extreme, there are isolated primitive groups thriving upon hunting, food gathering and shifting cultivation a preagricultural stage and at the other there are settled peasants and urbanised industrial workers almost assimilated into the mainstream of Indian society.

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SIMILIPAL WATER FALL

ORISSAN SCULPTURES : A Bird's Eyeview

Dr. C. B. Patel

Orissa, the land of Jagannath, presents a rich and panoramic picture of exquisite art tradition. Situated in the eastern part of India, the country is truncated into two halves—the eastern littoral zone and the western rolling hinterland, with a marked note of cultural diachotomy as well. The art tradition in the form of prehistoric rock paintings and rock bruising began in the hilly region and witnessed its fuller efflorescence in the coastal plain. The construction of the fabulous Konark temple, verily described as a poem in stone, marked the zenith of Orissa's artistic traditions and plastic representations. The fuller manifestation of the myths and magnificence of Orissan sculptures in its manifold facets, now discernible in the extant remnants baffles the scholars and the beholders alike.

EARLY ART OF PRE-CHRISTIAN ERA

Prehistoric :

In the hilly hinterland of western Orissa, we find the earliest evidence of artistic activities. At Usakothi and Manikmunda in Sundargarh district, at Bikramkhol in Sambalpur district and at Gudahandi and Yogimath in Kalahandi district, there are upper Palaeolithic rock paintings (in red ochre or Haematite) and rock bruising. Archaeologists at present, have found upper palaeolithic tools in the vicinity of these areas. The painting on the facade of a cave at Gudahandi is exceptionally realistic. A hunting scene of a man throwing a stone missile at a running bison is of high artistic exuberance. The stone tool strikes the animal before the hand of the hunter comes to its normal position and the game looks back turning the face backwards in pathetic gesture. The work is very natural and can

be well compared with cave paintings of Bhimbetka, Spain and France.

MAURYAN ART : (3rd Century B.C.)

Orissa, anciently "Utkal" and "Kalinga" finds mention in the Buddhist *Jatakas* and *Nikayas* as early as 6th Century B.C. as a thriving country. But now we do not find any sculptural remains. Probably they are lying buried at the ancient sites, waiting for excavation. We find etched semi-precious stone beads of this period the workmanship of which testified to a developed art tradition. With the conquest of Kalinga by Asoka in 261 B.C., the art movement became vigorous in the land. The exquisite Dhauli elephant, emerging from the rock is so realistic and massive that it beggars description as an early piece of art work. In the Bhaskareswar Siva Temple at Bhubaneswar, one can see the part of the Ashokan pillar enshrined as *lingam*. The temple and the lingam are quite enigmatic and interesting to study how religious rivalry gave rise to peculiar architectural form. We also find fragments of railings and a railing post of a lost Buddhist Stupa housed in the State Museum with usual Mauryan polish and style. The railing pillar, tree nymph or *Vrikshika*, the symbol of fertility is beautiful in execution. Similarly interesting are the Naga figures of Kapilprasad near Bhubaneswar and the Yaksha of Dumduma now in the State Museum. The later can be well compared with the famous Parkham Yaksha figure in its execution. In all these Ashokan sculptures, the imperial art traits of the Mauryas are vividly discernible.

EPOCH OF KHARAVELA (1st century B. C.)

The next epoch in the art history of Orissa is the age of emperor Kharavela of the

Mahameghavahan dynasty, who flourished in the second half of the 1st century B. C. A graphic account of his reign and campaigns are found in the Hatigumpha inscription of the Udayagiri hills.

The twin hills Udayagiri, the rising hill and Khandagiri the breaking hill near Bhubaneswar are honey-combed with caves, full of sculptural representations. Unlike Asoka, Kharavela was a devout Jaina and so most of the sculptures are of Jaina pantheon. Scholars are of the view that following the fall of the Mauryas about 185 B. C., hold of Buddhist vanished in Orissa and Jainism became popular as the imperial religion. Hundreds of caves could be assigned to 2nd century B.C. and onwards and the climax was attained during the time of Kharavela.

The earliest sculptures in the cave complex are perhaps the Yaksha and Yakshini figures at the entrance to the Jayavijaya caves. The yakshi is shown in light movement. The composition is rigid, clumsy and the style is faltering, indicating the influence of popular art movement of the Sungas. Though the treatment of the body is clumsy, yet the general presentation is beautiful. Floating fairy is seen at the top of the figure. The cut out relieve showing tree worship in a railing inside the cave is excellent in its composition. In the lower story of Ranigumpha the presentation of a dance accompanied by orchestra is of high artistic order. One of the rock carvings on the veranda, depicting fight scene is excellent in its composition. This represents the story of an amazon, dressed with sword and shield and fighting a male warrior.

Another frieze on the veranda of the Ranigumpha cave representing the story of the winged deer is splendid in composition. A royal prince is seen approaching with his royal paraphernalia and retinues. He is in the act of drawing an arrow from his quiver and projecting to shoot at a running deer. The deer takes refuge under a tree where the Goddess Vrikshika or the tree nymph is giving protection to the former and the prince is drooping his arrow. The composition is dramatic and vigorous. The portrait of the royal person is unique. The nymph is completely naked. Her arms and legs are entwined with the branches

of the tree and the hairdo resembles like flowers. Thus she is completely integrated in the tree. Her slender body and limbs reminds one of the Amaravati School of art tradition. The scene of taming of an elephant on the upper veranda of the Ranigumpha is also presented in perfect manner. In the cave complex, the figures of Jaina Tirthankaras and the Sasandevīs are also excellently executed. The attire, hairdo, ornaments etc., of the secular figures, throw ample light on the social life of the people of Orissa in the pre and early Christian centuries.

BURGEONING ART GALORE (between 100—1000 A.D.) :

After the hey-days of Kharavela, Orissa disintegrated politically and was divided into petty principalities. Local art schools, however, developed at various centres like Khiching, Jajpur and Ranipur-Jharial and the prolific art movement continued unabated. At places like Ranipur-Jharial, the composite art in the form of Tantric art made its appearance taking inspiration from Buddhism, Jainism and Hinduism.

The Ganesh and the Uma-Maheswar images of the Khiching Museum are two beautiful pieces of art work. Stella Kramrisch identifies them as the product of Khiching school of art. The Mahisamardini image of Jajpur is another piece of marvellous plastic work of the Bhauma period. The figure of Tara, Marichi etc. have been sculptured in beautiful style. The Marichi figure of Ayodhya in particular is a fine specimen of the composite plastic tradition.

The Buddha images at Ganiapali in Sambalpur district assignable to circa 5th/6th century A.D. are in a good state of preservation. Buddha is seen in the pose of giving sermon. The body, shoulder and the arms are well proportioned. They testified to the advance art diction of Western Orissa in 5th/6th century A.D.

The Kosaleswar temple of Baidyanath, the Siva temple of Sauntpur, the ruins of the temple at Sakma, Tentulikhunti, Deogaon and Saintala, all in Bolangir district and the dilapidated temple of Belkhandi in Kalahandi district could be assigned on stylistic ground to this epoch. The

figure of Trivikram at Sauntpur, Vishnu image of Saintala, have been sculptured perfectly in accordance with ancient iconometry prescribed in the religious text. The figure of Sundari (Belle) looking into mirror, Kartikeya image, mother fondling the child and the Mithuna figure found in the temple of Kosaleswar in Bolangir district display exceptionally excellent artistic exuberance. The attire and profuse ornament of the figure have been vividly depicted. The Belle looking into mirror and applying vermilion on the forehead is a rare piece of art work.

YOGINI CULT AND ITS ART (9th/10th century A.D.) :

In the wake of rise and growth of Vajrayana Buddhism, the tantric Yogini cult originated, contributing significantly to the efflorescence of Yogini cult and its veritable arts. In Orissa, we find two hypaethral circular Yogini temples, one at Ranipur-Jharial and the other one at Hirapur near Bhubaneswar. The former temple of Bolangir district is built of sandstone on a flat rocky outcrop. The 64 Yoginis carved out of the local sandstone are found in dancing pose. Most of them holding wine cup, *khadga* and *vajra* etc. in their hands. All have been presented in ferocious form. The central deity, a three-headed dancing Siva is a unique piece of art work.

The temple at Hirapur is smaller in dimension but artistically the Yogini images are of high order. Made of black chlorite, the figures are in standing pose. Execution of the images is excellent. They have been sculptured perfectly depicting the female characteristics of the godlings.

RATNAGIRI MAHAVIHARA (7th/10th century A.D.) :

The excavation at Ratnagiri in Cuttack district has brought to light many exquisite pieces of Buddhist art forms. The figure of Goddess of Yamuna, one of the relief sculptures at the side of the entrance is a masterpiece of plastic diction. She is standing in *tribhanga* pose, attended by attendants, on both sides. The bosom, the eyes, the hip, the hairdo, and the dresses have been handsomely depicted. The main cult image in the monastery is damaged. It looks lifeless and

disproportionate commended by nothing, but size.

By far the best Buddha image at Ratnagiri is the one made up of sandstone and is in *Bhumisparsa mudra*. Charles. Fabri says that there is no other Buddha image like it in the whole world. There is superb peace, serenity and contentment that dominate the entire figure. He is shown in meditation under the Bodhi tree. The smile of contentment is sparkling on the lip. Two elegant geese (Hansa) holding chains of pearls in their beaks and their back ending in beautiful scroll design adorned the throne. Two flying *Vidhyadharas* with garlands in the hands are depicted in two medallions at the top of the composition. It is by far the best specimen of Buddha image in the world.

TEMPLE ART OF THE TEMPLE CITY, BHUBANESWAR (6th/10th century A.D.) :

The sculptural representations on the wall of Parasurameswar temple, assignable to the 7th century A.D. are unique. The figure of a damsel (Sundari) in bending fashion is shown untying the waist string. The breast, the soft flesh, the arms and the head dress have been finely modelled. The attitude is coquettish without being coarse. Down the figure in the same panel the naked loving couple with wig like head dress is also a fine piece of art work of typical Kalingan style. In the Vaital temple Parvati standing in graceful style flanked by attendants and surrounded by worshipper, loving couple, Vyalas (fabulous animal) Kirtimukhas and lotus medallion motifs cresting the whole into a living composition.

The gateway or Torana of the Mukteswar temple with flying fairies is a beautiful baroque decoration. The representation of a *nayika* (heroine) at the door, waiting for her lover with remorse with the parrot on the right top, perhaps singing words of endearment is splendid and superb. The *Vrikshika* (tree nyp) on the Rajarani Temple is of baroque order. She is seen holding the sappling of the *sal* tree on a fantastic water lilly in a tense posture amidst exuberant floral and scroll ornamentations. The Lingaraj temple is also (Somavamsi monument of

10th/11th century A.D.) beautifully decorated with fine plastic works. The figure of Yama, the God of death and that of Parvati as Parswadevata are wonderful in their representation. *Alasakanya* (the indolent damsels) on the temple are enchanting and seducing in their appearance.

KONARK, THE CULMINATION (13th century A.D.) :

Construction of KONARK marked the zenith of Orissan artistic exuberance and architectural efflorescence. The accumulated plastic trends, tendencies and diction of the centuries culminated in the fabulous and magnificent KONARK sculptural creations, finally exhausting itself for good. Its construction marked the pinnacle of the art movement and strangely enough it also represents the beginning of the decline of the great tradition and often there has been doubts as to

whether the temple has ever been really completed. Brilliantly Orissan artist has conceived the temple as a chariot of Sun God, Surya with 24 wheels drawn by seven horses and have adorned the body of the temple with ornate life size and lively sculptural motifs that beggar description. The life-size loving couples, the celestial musicians playing cymbals, drums and flutes, war elephants and war horses trampling vanquished enemies are some of the marvels and finest specimen of superb and excellent art works of Konark. Unless seen, it may not be believed that verily "it is a piece of poetry written in stone".

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DECORATIVE ARCHITECTURAL FRIEZE, MARAGUDA

A Unique Museum

Bhaskar Parichha

If you have seen Orissa you could say that you have seen India. And if you have walked into the State Museum you could, also, say that you have walked into the real Orissa.

An itinerary to Orissa is near-imperfect without having to stay, even for a while, in the Orissa State Museum. Here are displayed a vast number of objects which bespeak the quintessence of a Culture unostentatiously. These visually-moving specimens bear testimony to the beauty, grandeur and creative genius of the Crafts-persona alongside their ethnic moorings.

Retrospectively, Orissa is also called "Utkal" the etymological significance being "one which excels in Arts". The heritage of this territory is embodied in the innumerable monuments; in the quaint illustrations, in the Lustrous Dance forms; in the rich literary traditions and in a plethora of exquisite handicrafts.

"Unity in diversity" is the summum bonum of Orissa's cultural trade—the focal point being Puri and Jagannath.

The Orissa State Museum in the outskirts of the Capital City of Bhubaneswar boasts of a divergent collection of objects engulfing the entire gamut of a civilization. A whole section of palm-leaf manuscripts is in almost an exclusion elsewhere in India. It has some 50,000 collections—there are also galleries of sculpture, tribal arts and artefacts, stone relief and inscriptions, weaponry anthropological specimens; natural history *et al* go to make the museum the repository of all that has been handed over by the ancestral past—a process in continuum.

The museum initially started in the precincts of Ravenshaw College, Cuttack and later on shifted

to the present building in 1960 celebrated its golden jubilee in the year 1984.

To mark the occasion an exclusive gallery entitled "Heritage of Orissa" was unveiled by the late Prime Minister, Mrs. Indira Gandhi. This newly-opened gallery has altogether four sections of which the two important ones are : the handicrafts section and the section for traditional painting. In a sense it presents a wholesome picture of Orissa's handicrafts, both in their folk and classical forms.

The collection of huge number of fastidious crafts and art pieces—be it metalware, horn articles, ivory works, wood carving, pattachitra, painted illustrations or papier mache—ranging a period from as back as the 16th century till the present times is nostalgic of Orissa's ancient traditions in their pristine and imaginative forms.

Characteristically, the traditional artisans, painters and carvers of Orissa—regardless of age and influx—have an unfathomable religious longing and as such the artistic pursuits are imbued more in religion than in mundane pleasure. A curious religio-artistic partnership.

Tracing their origin to the summit of architectural attainment, the stone-carvers of Orissa have, over the ages, mastered the skill and ingenuity of stone craft with the products pouring in miniature forms. Wheels and cymbal players (of Konark fame) and images of the countless Godheads of the Hindu pantheon are some of the contemporary creations lining up—the aesthetic beauty and quality being maintained simultaneously.

Stones of various kinds—soap, hard granite, spotted, translucent are used by the craftsmen.

Puri, Khiching and Lalitgiri have earned encomiums for this Craft.

The visual manifestations of the folk and religious patterns are to be found in wood carving and wooden painting as well. Chitrakars' the professional painters employ the Odissi style of painting in producing the articles which have decorative and utilitarian appeals. Painted wooden illustrations are chiefly done with vibrant colours of Red, Yellow Blue and these have more than often, a Mythical-Ritual edifice.

If one is eulogistic of Orissa for her artistic skill, the horn works which come mainly from Paralakhemundi have no fewer contributions to this great tradition.

The mainstay of this folk-cum-occupational craft is in the delicacy of design, the variety and innumerability of the items produced. Horns of dead animals, which at best have a refuse value are fashioned into articles which awaken admiration in the viewers' mind. The museum has the finest collection of the horn objects patterned on the epics.

Textiles of Orissa with the tie and dye method, the texture, the grace, the variability and the celebrity all go to make this craft a unique one and its popularity home and abroad alike is scarcely cavilled. The weavers in Orissa weave designs in cotton and silk. However, their dexterity falls beyond the confines of the usual ANCHAL and PALLAV. Texts from epics and specimens from architecture also find transformation on the weave. These imaginative designs exude the charm of their own.

In the heydays of Orissa's maritime glory down the ages, ivory besides silken textiles formed a major component of exports to far-off islands on the South-East Asian Sea. This glory has disappeared now. A fast depletion in the tusker population, owing to lack of conservation efforts on the present lines, lack of patronage and the costs have combinedly taken a heavy toll of this laborious craft. Nevertheless, the museum has a memorable collection of the rarest of the rare ivory articles—chains, bangles, buttons of ornamental decor and a countryside cart, a

palanquin—all for exhibiting the nimbleness of the hand.

Under the category of metal craft the museum has accumulations with few parallels in other media. Brass utensils for their remarkability; flexible brass fish for its delicate spring action, figurines for their cutie, bell metal works for their workmanship—each of them has something to convey, something to parade. Dhokra lamps and the assemblage of *cire perdue* art metal castings, for their part, serve as a means to show off the ecstasy and the consummate artistry of the hand.

Among the prized collections of the museum are : the Brass Radha (weighing 77 kgs.), the deftly carved diamond plate and similar items of household use—their graceful look notwithstanding.

Patta paintings, a large congregation of which hangs on the walls, represent the traditional folk art of Orissa. These paintings have a special appeal for their thematic quality, contrivance, imagination, vivacious colour-composition, presumptuous lines and versatility. Usually, the canvases are prepared out of cloth by giving a tamarind adhesive. The effect is a leathery surface. Now to be imprinted with legendary themes, events from the epics and stories from the History.

The museum's holdings in this section range from NAVAGUNJARA incarnation of Vishnu with the humming forms to KAMAKUNJARA the cupid elephant motif. In between one comes across a varied number of such inducements symbolically and figuratively.

Other crafts as they are displayed in the galleries include bronze, papier-mache, applique, lacquer, leather, cane, bamboo, kalamkari, terracotta and so on. A good deal of these exhibits tell their own tales—not to listen but to feel with the eyes.

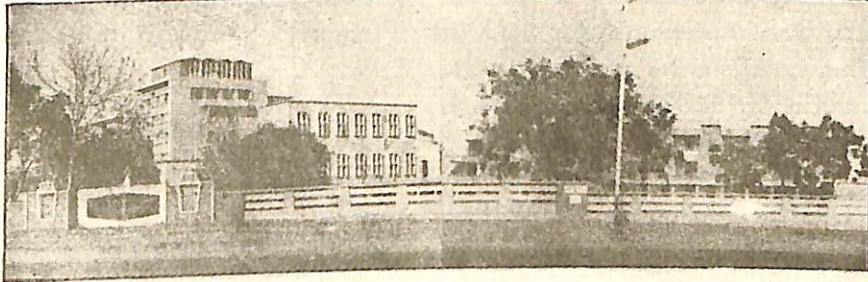
Seen from the standpoint of diversity of the exhibits and their antiquarian value, the art and craft galleries of the museum, no doubt, provide the callers—on an opportunity to inspect the various aspects of the artifice of the region.

Equally, they throw out ample scope to study the craftiness of the people vis-a-vis their tradition, religion and aesthetic. In essence, they are an itinerant's pleasure.

In the conceptual metamorphosis—from the causal brick-a-brack to one of peremptorius indispensability—museums in India, thanks to Sir William Jones who pioneered the movement, have

strived to preserve the five-millennium-year-old antique tradition of the land. Conjunctively, the Orissa State Museum has, to say the least, a pique in this great cultural jamboree.

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ORISSA STATE MUSEUM



ILLUSTRATED PALM LEAF



Gold coin



Muslim—coins

Illustrations : Courtesy—Orissa State Museum

Early Chauhan Temples of Sambalpur Town

Sasanka Sekhar Panda

The existence of Sambalpur can be atleast dated back to the early Christian era as we find mention of the city of Sambalaka on the bank of river Manada (Mahanadi) in the country of the Mandalai in the works of the Roman geographer Ptolemy¹. Learned scholar B. C. Majumdar² believes that during the time of Ptolemy, in the 2nd century A. D. Aryan influence reached this place. Ptolemy has described that diamonds were sent from Sambalaka to other parts of the country.

According to another Roman historian of the later period, Gibbon³, Rome was supplied with diamonds from the mine of Sumelpur'. Another traveller Tavernier⁴ has also mentioned Soumelpower as a region rich in diamonds.

It is astounding to be noted that just nine years after the capture of power in Murshidabad of Bengal Subah, Lord Clive sent one British named Mr. Thomas Motte in 1766 to Sambalpur to purchase diamond⁵.

Another theory by learned scholar N. K. Sahu has tried to identify Sambalpur as the kingdom of Sambhala where the celebrated king Indrabhuti, a patron of Tantric Buddhism and the author of the text '*Jnyanasiddhi*' ruled sometime in the 8th century A. D. His sister Laksmikara is taken as one of the 84 Siddhagurus in Tantric Buddhism and also as the propounder of a religious faith called Sahajayana.

The great scholar of Buddhism Pandit Rahul Samkrtyayana⁷ also subscribes to the theory that Sambhala is the modern Sambalpur of Orissa.

Also, it is known from the works of the Tibetan Buddhist Guru (Lama) Taranath that, 'Pito, who introduced the Kala Chakra Tantra, was sent by

Vajrapani to Sambhala, where-from he brought many Tantras with him which he taught to the students in Ratnagiri⁸.

It is very strange to be observed that although this town Sambalpur, which is taken even during the modern time as one of the major urban centres of Orissa state and which is said to be of such international reputation in between the 2nd and 8th century A. D., it is not found mentioned in any of the copper-plate charters of the great Somavamsi kings of Orissa, who started their careers and flourished in the western highland of Orissa in between the 9th and 11th century A. D. Neither we find any loose sculptures or temple ruins in the present Sambalpur town which can be taken to be of the Somavamsi period.

It may so have happened that as after the linking of Sambalpur town with other parts of India by the Britishers as early as 1890 and especially after the completion of the construction of the world's longest earth dam 'Hirakud' sometime in 1957-58, rapid urbanisation took place at Sambalpur due to the migration of people from each and every state of India to Sambalpur and this resulted in destruction of the pristine ancient culture and heritage of this place. It is also believed that many temples of the 8th-12th century A. D. have been submerged in the huge Hirakud reservoir.

If one closely observes the gateway to the sanctum sanctorium (Garbhagriha) of the famous leaning Vimalasvara Siva temple at Huma, he can clearly find that the doorjamb of late Somavamsi period and similar to that of the Jagamohana of the Narsimhanath temple near Paikmal. The doorjamb has three bands of scroll work, namely Kutila, Gelaba and Ratikera. On the base of the

doorjamb in both sides the four handed dancing Saivite door-keepers, Mahakala and Nandikesvara are carved and on the centre of the *dvara-lalata-vimba* is a two-handed figure of Gajalaksmi seated in Lalitasana.

Another significant stone-panel fitted to the wall of the Jogamohana on the proper right of the doorjamb of the *Garbhagriha* is a broken one, depicting now only three *Grahas* of the Navagraha Panel. This Navagraha Panel also can be dated to the late Somavamsi period and in all probability was fitted above the doorjamb of the *Garbhagriha* in its original state. This doorjamb as well as the broken Navagraha Panel can be iconographically dated to the 11th century A. D. Loose sculptures of Varaha Visnu, Durga and Ganesa are also found in the temple. It is possible that when Balarama Deva (1540—1556 A. D.) of the Chauhan ruling dynasty of Balangir Patna carved out a new Kingdom out of the territory of his elder brother Narasimha Deva, the 10th Chauhan king of Balangir Patna, he named it Humadesh⁹. Learned historian Dr. N. K. Sahu has however ascribed the period of foundation of the Sambalpur kingdom to about the year 1570 A.D.¹⁰.

Coming to the Vimalasvara temple at Huma, its construction is ascribed to Baliar Singh Deva (circa 1650—1689 A.D.)¹¹. But according to the local legend, prevalent in the Huma village and the surrounding area, the Ganga king Anangabhimadeva III (1211—1239 A.D.) constructed this temple. It might be possible that the original temple built during the later Somavamsi period, (circa 11th century A.D.) was in a dilapidated condition, which was repaired by the Ganga monarch and similarly in complete ruins in the 17th century A. D., on which site the 5th king of Sambalpur built a new temple for the Lord Vimalasvara Siva.

Lord Vimalasvara Siva of Huma is taken as one of the Asthasambhu Lingas of the Chauhan period, the other seven being Barad Balunkesvara of Gaisama, Swapnesvara of Sorna, Kedarnath of Ambabhona, Viswanath of Deogaon, Viswesvara of Saranda, Nilakanthesvara of Niljeé and Manesvara of Manesvar.

The earliest of all the temples of Sambalpur town are the temples of Anantasayana (Anantasayana Visnu)¹² and goddess Samlei (Samalesvari), both said to have been built by Balarama Deva, the founder of Sambalpur kingdom sometime in the last quarter of the 16th century A.D. It is said that the Samlei temple was built by Balarama Deva, but as it was in a dilapidated condition, Chhatra Sai, the 7th Chauhan king of Sambalpur rebuilt the temple during his reigning period, circa 1689—1725 A.D.

Legend ascribes the construction of Patanesvari temple to Hrudaya Narayan Deva (circa 1586—1605 A. D.). His son, Balabhadra Deva (circa 1605—1630 A. D.) is said to have built the Berhampura Jagannath Temple. This temple is the oldest temple of Sambalpur town, enshrining the Holy Trinity, Jagannath, Balabhadra and Subhadra. Balabhadra Deva is said to have constructed another temple, which is dedicated to Lord Siva, situated at Balibandha and at present popularly known as Samiagudi¹³. Two more Jagannath temples were said to have been constructed in the Sambalpur region, one at village Deshkumbhari and the other at village Tamparsara, now both in the newly-formed district of Baragarh and assigned to the Ganga King Anangabhima III (1211—1239 A.D.) by historians¹⁴. Another important Jagannath temple of Sambalpur town is situated at Kunjelpara chowk, which is popularly known as Hotapara Jagannath temple. It was constructed by Chhatra Sai.

The most significant development in temple construction activity is the establishment of the Gopaljee Math at Sambalpur, just near the Samlei temple, in the precinct of which, are constructed two temples by Bansi Gopal, the fourth son of Madhukara Deva in the first half of the seventeenth century. One is called Radhakrushna temple, while the other one is that of Bada Jagannath.

In the western outer wall of the Bad Jagannath temple are the chlorite sculptures of four-handed Varaha Vishnu, six-handed Vishnu and Narasimha Vishnu from upper to lower niches.

The six-handed figure of Vishnu is peculiar in the sense that all the attributes of Parasurama (*Parasu and Kamandalu*), Rama (Bow and Arrow) and Krishna (*Vanshi—Flute*) are seen in his hands. This composite Vaisnavite image is the only of its kind in entire Orissa. On the southern outer wall are also fitted three images, from upper to lower, a four-handed Gajalaksmi seated on Viswapadma pedestal; a four-handed Durga, holding Chakra and Trisula and fighting with the theriomorphic buffalo-demon (Mahisa) by riding on it; and six-handed dancing Ganesa. In the northern side are found the images of Krishna with Gopis, four-handed Vishnu and again another image of two-handed Krishna on the outer wall. On this northern outer wall is the figure of a pious man, which is that of Vansi Gopal, the builder of this temple. His name is inscribed on the pedestal of this image in the Oriya script. Anantasayana Vishnu panel is fitted in the Dvara-lalata-vimba of the Garbhagriha.

We find beautiful sculptures fitted to the outer walls of the Radhakrishna temple also. In the southern wall are two images. One is that of six-handed Ganesa with *sarpa* on his *Mukuta* and attributes like *Sarpa*, *Aksamala* and *Chakra* in right hands as well as *Dambaru* and *Sula* in left hands. An image four-handed Narasimha is found in the western wall. On the northern wall images of four-handed Mahisasura Mardini Durga and two-handed Krishna playing flute amidst Gopis. To the northeast of the Radhakrishna temple is a stone panel of Anantasayana Vishnu, flanked by seated figure of Siva on the left and young Krishna sitting on the back of a cow while to his right is Haladhara Balarama. To the proper left of the outer gate of the Jagamohana of Radhakrishna temple is an image of Hanuman carrying Gandhamardana mountain, while to the proper right side is fitted a ten-handed Nataraj image seen to be flanked by Vishnu and Brahma in his right and left sides respectively. Attributes in his left hands are *Dambaru*, *Mriga*, *Ankusha* and *Dhanu*, while in his right hands are *Sula* and *Parasu*. In the upper most right hand is the tail-end of the *Naga*, whose hood is raised over his head.

Inside the Jagamohana are three important sculptures, like those of standing four-handed

Vishnu, standing four-handed Siva and seated four-handed Ganesa. The four-handed Ganesa is seen to be seated in a peculiar pose, both his feet touching each-other. His lower left and right hands are in *Abhaya* and *Varada*, while in the upper left and right hands are *Sarpa* and *Ankusa*. He is seen wearing a *Sarpopabita*. The four-handed Siva image is unique. The Lord, standing on a *Viswapadma* pedestal, is seen to be holding *Parasu* and *Mriga* in his upper right and left hands respectively while his lower right hand is in *Varada*. His *Vahana* Nandi bull is near his right leg, and a four-headed figure of Brahma with folded hands is seen to be standing in the left side on the pedestal. The four-handed Vishnu in the standing posture holds *Sankha* and *Chakra* in his upper left and right hands, and a *Gada* in his lower left hand, while his lower right hand is in *Varada mudra*. He is flanked by two handed Saraswati with *Veena* and two handed Laksmi on the left and right sides.

Dvarapalas, Jaya and Vijaya, both four handed are fitted on both sides of the Garbhagriha door of Radhakrishna temple, while on the *Dvara-lalata-vimba* is fitted a panel of Anantasayana Vishnu. In the top of the proper left right side panels of this doorway are figures of Girigobardhanadhari Krishna and seated Siva, while on the base are *Naga* and *Nagi* figures. The proper left side-panel depicts *Matsya*, *Narasimha*, *Vamana*, *Haladhara Balarama* and standing Jagannath incarnations of Vishnu, while in the proper right are depictions of *Kachchapa*, *Varaha*, *Parsurama*, *Rama* and *Kalki* on horse-back. Similarly the sculptural depictions on the main door-way to the Jagamohana are also unique. Instead of Gajalaksmi, as found in almost all earlier temples, a seated figure of four-handed Ganesa is carved in the centre of this doorway, flanked by seated figures of Gajalaksmi and scene of *Kaliyadalana* by child Krishna in the proper right and left sides respectively. In the proper left doorjamb are carved from top to bottom, figures of *Yoga Narasimha*, *Visnu* and standing Jagannath, while on right side are figures of four-handed Vishnu and eight-handed Mahisasuramardini Durga. In between Ganesa and Gajalaksmi are carved sixteen-petalled

Lotus-rosette motif and a pair of birds. On the base of this doorjamb are carved figures of Jaya-Vijaya and Ganga-Jamuna in the proper right and left side respectively.

Similar to the Garbhagriha doorway of the Radhakrishna temple, in the Kutha Jagannath temple, Bada Jagannath temple and Berhampura Jagannath temple, Anantasayana Visnu panels are fitted in the *dvara-lalata-vimba* of the Garbhagriha. Stone-panels depicting scenes from Ramayana and Krishnaleela are also found fitted on the walls of the Jagamohan of the Bada Jagannath temple. A beautiful Anantasayana Visnu panel is enshrined in the Garbhagriha of the Anantasajya temple, said to be installed by Balarama Deva in the last quarter of the sixteenth century A. D. This image was brought to Sambalpur by the Princess of Sarguja State of present Madhya Pradesh, who was given in marriage to Balarama Deva, by the Raja of Sarguja after facing defeat in a battle with Balarama Deva, the first Chauhan ruler of Sambalpur. This temple has a prominent central Indian style Sikhara with a pillared Jagamohana open to all three sides and Garuda pillar in front of it. Figures of four-handed Vishnu, Mahisa Mardini Durga and dancing Ganesa are carved on its outer walls. The Barampura Jagannath and Kutha Jagannath temples built in the seventeenth century are almost identical in their architectural style, consisting of a Vimana, a large Jagamohana and a Natamandira with Garuda pillar in the frontal side, except at Berhampura where the Garuda pillar is found inside the Jagamohana. Inside the Jagamohana of Berhampura are found images of Krishna, Bramha and Visnu etc.

The loose sculptures kept in the southern side of the Samia Siva temple at Balibandha deserve attention of scholars. A ten-handed Mahisa Mardini Durga image is carved on a stone-slab with an eight-petalled lotus-medallion in the lower portion, which seems to be having tantric significance. A standing Maithuna couple image is also found here. Both the sculptures seem to be of the pre-Chauhan period, circa 13th-14th century A.D.

Among the Sakta temples of Sambalpur, two are of importance. Those are the Samlei (Sambaleswari) and the Patnesvari temples. Samlei temple was built by Balarama Deva in the last

quarter of the sixteenth century and the Patanesvari temple was built in seventeenth century. While the iconography of goddess Samlei is not that of any of the Hindu pantheons, that of Patnesvari is goddess Kalika. Legend ascribes goddess Samlei as Lankesvari.

The Garbhagriha of the Samlei temple, facing the north, is surrounded by roofed and walled path of circumambulation, where Narasimhi, Mahisasuramardini Durga, Mangala, Jwalamukhi, Vana Durga, Varahi, Chhinnamasta, Matangi and Ramachandi are fitted to niches, three each in the eastern, southern and northern sides respectively. In the south-western corner is Hanuman, while in the south-west corner is enshrined a four-handed goddess called Ghantasini. Goddess Samlei is facing the north. On both sides of the doorway to the Garbhagriha are four-handed standing image of Ugratara and four-handed standing image of Kali in the niches of the proper right and left sides respectively. The architectural pattern of the Samlei temple is somewhat different from other temples of Sambalpur. The main temple consists of the inner sanctum (Garbhagriha), surrounded by a path of circumambulation. In front of this structure there is a pillared hall, but in between this hall and the sanctum is an open space for allowing sufficient light to the Garbhagriha. In this hall are found standing images of Visnu, Varaha, Mahisamardini Durga, Bhairava and Kachchapa Visnu (Below waist Kachchapa and up-waist human), all four-handed and Narasimha. An eight-handed dancing Devi image is also fitted to the niche here. On a stone-panel are carved a pair of human foot-prints, with two eight-petalled lotus-rosette motifs on both sides. This pair of foot-prints is worshipped as Sitalamata. Such foot-prints are found to be carved on stone-slabs at Ghudar and Ranipur Jhariyal in the district of Bolangir and Narasinghnath in Bargarh district and learned scholar L. K. Panda¹⁵ believes that worship of foot-prints of Siddhacharya was very common to the Tantric school.

On the eastern outer wall of the audience hall, in both sides of the entrance, images of ten-handed Ganesa and four-handed Ganesa

seated in Maharajalila are fitted to small niches in the proper right and left sides respectively. In another independent niche six-handed Mahisasuramardini Durga image is enshrined.

Besides all these sculptures, near the main entrance gate of the temple premises of goddess Samlei, the image of Kala Bhairava is enshrined in a small temple. This beautiful image, made of black chlorite, is four-handed, where the Lord is seen to be standing in Samabhanga on Kala, a male figure lying prostrate below. In his upper right hand is a *khadga*, while in the lower right hand is a long *trisula*. A *Dambaru* is in his lower left hand. His hair is arranged in eight serpentine coils, fanning out on both sides of his head. At the top of his coiffure is a crescent moon and the Lord has moustache like in other sculptures of the Chauhan period. Iconographically this image can be dated to the 16th century A.D. This Kala Bhairaba temple faces the east.

It has been rightly pointed by Dr. J. K. Sahu¹⁶ that "outside influence on the early Chauhan temple architecture of Sambalpur can be seen very prominently, although the regional manifestation cannot be denied". Temples of Samlei, Patnesvari and Anantasajjya display the Central Indian Temple architectural style very prominently, while the Jagannath temples like Berhampura, Kutha Jagannath and Bada Jagannath as well as the Siva temple like Samiagudi are constructed in the Kalingan style. This happened due to the fact that the Chauhans reflected the Central Indian style, as they are said to have migrated from Central India to west Orissa and as during the later period, around 17th century A.D. they had constant interaction with the Silpin of coastal Orissa during their pilgrimage to Sriksetra Puri, the Kalingan style travelled to Sambalpur through migration of silpin of coastal Orissa to Sambalpur being invited by the Chauhans.

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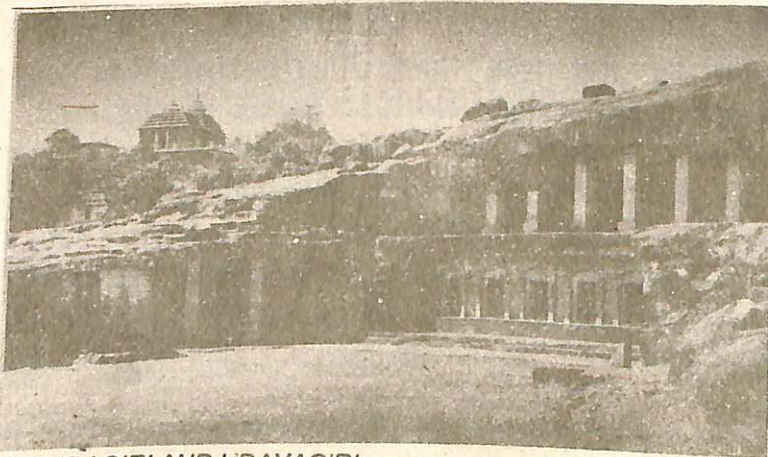
A CONSCIOUS CONSUMER IS THE BEST PROTECTOR OF HIS RIGHTS : GOVERNOR

"As we embark on the process of globalising our economy, market forces assume greater importance than ever before. It is a necessary part of public policy at this juncture, when we restructure the economy, to put in place a mechanism to protect the consumer. The majority of our population lives in the rural areas. So the protection of the rural consumer is most important to empower the consumer.

Introduction of appropriate legislation for consumer protection and the setting up of consumer disputes redressal forums at the National, State and District level have created the necessary legal framework and administrative infrastructure to redress consumer grievances effectively.

However, the appropriate legal framework and the administrative set up to implement these laws are not enough in themselves. The participation of the consumer himself, in the movement to ensure consumer protection, is crucial to the success of this initiative. Consumer activists, non-Government organisations, scientists and researchers need to involve themselves in the task of educating the community regarding consumer rights, throughout the country".

(Extract from the message of Hon'ble Governor, Orissa released on 20-3-1996 on the occasion of Consumers' Awareness Fortnight.)



KHANDAGIRI AND UDAYAGIRI

OUR PERILOUS VOYAGE IS OVER

Orissa observes the diamond jubilee year of her provincial autonomy. Six decades back on April 1st, 1936 Orissa was installed as a separate province in the eastern peninsular India. Her distinct identity was once again announced after a spell of 368 years. Back in 1568 we lost our independence—a cruel chapter in our history indeed ! While celebrating this day in the month of Chaitra, the concluding month of the Indian Calendar, we hasten to look back to our past days shelved in the history. The rivers like the Ganga, the Mahanadi, the Godavari, the Krishna, mountains like the Mahendragiri and hills such as Barunei, Khandagiri, Gandhamardan etc. which are still witnesses of our glorious past. We often become nostalgic at the backdrop of translucent reminiscences. They beckon us and lend us an expression to our quivering lips. Near the State Capital flows the sterile river Daya on the banks of which a bloody battle was waged—the epic war of Ashok. The stone edicts of victor Ashok still exist near Dhauli. The Dhauli hill overlooking the New Capital still conveys a message of peace. It more emphatically does so from the Peace Pagoda built by the Nippon Buddhists' society. The twin-hills of Khandagiri and Udayagiri in the west of Bhubaneswar impress us with serenity and on each bending of the river Chitrotpala there still exists a decadent hermitage and on each bending of the river Prachi too there is a temple dedicated to some deity. The temple-town Jajpur and Sonepur, besides the temple city of Bhubaneswar and Puri, speak of Orissa's miracle of sculptural and architectural glory. The Black Pagoda in the east, where lyrics are wrought in stones—the magnificent Konark Temple, is a monument of human quest for artistic excellence. The lower and upper Mahanadi valley had also housed rich civilisations under different dynasties. The glorious woodlanders of Orissa living mysterious lives in the hinterland of Orissa's nestling flora and fauna are an added grandeur to the mosaic sophistry of life in the State. The Buddhist Vihars in Ratnagiri, Lalitgiri, Khandagiri and mini-vihars numbering not less than 30 flourished in different parts of Orissa, contribute to a rich religio-cultural fusion in the land. The Jainas, the Buddhists, the Natha Yogins, the Saktas, the Saivas, the Mahimites and the apostles of various faiths, religions and divergent cults had had their equal share in this conducive and hospitable land of Orissa. They all, it seems, merge into a predominant faith centering round Purusottam—Shri Jagannath of Shrikshetra-Puri, the citadel of religious tolerance and universal brotherhood.

This is the land of Bishnusharma, of Murari Mishra, author of *Anargha Raghava*, Jayadev of *Gitagovinda*, Biswanath Kabiraj of *Sahitya Darpan*, Pathani Samanta of *Siddhanta Darpana* and many an illustrious celebrity. Here was born Jagannath Das who could translate *Shrimad Bhagavat* of Krishna Dwaipayana Vedavyasa into vernacular Oriya, probably, the first of its kind in the whole of the eastern and northern India. Here was born too Sudramuni Sarala Das who could singlehandedly translate the epic *Mahabharat* into Oriya with innovative additions of episodes in a high-flown creative imagination. It has hardly any equal in the whole country.

Orissa provided a hospitable centre to Shri Chaitanya during the peak years of his preaching. It also greeted Shankaracharya, Kabir, Tulsidas, Nanak in the past. It may be noted that the forefathers of Shri Chaitanya were Oriyas. In literature, philosophy, metaphysics, astronomy and religious pursuits Orissa had made unique contributions to the wisdom of India.

Politically Orissa sent nerve waves to other parts of the country right from the early decade of the 19th century—the waves of awakened nationalism and the vision of an integrated India. Orissa cradled Netaji Subhas Chandra Bose and instilled into his young mind a strong patriotic fervour. Rich in bounteous nature Orissa has not achieved what it should have. Had not the three hundred and odd years preceding our provincial autonomy been spent in servility, Oriya nationalism would now have carved a distinct niche. Our tongue was almost clipped which was restored hardly nine decades back only when the mischievous conspiracy against mother Orissa was thwarted by nationalist writers like Fakir Mohan, Radhanath, Gangadhar, Gourishankar and many others.

On this day while celebrating our diamond jubilee year of statehood we have reasons to look forward to a bright future with a sense of optimism. The perilous voyage is over and yonder, the shore is crowded with jubilant multitude holding out festoons of radiant hew. Orissa will hardly be sixty-four when she is ushered into the twenty-first century—as a proud young mother with all her grace and glory.

Rajkishore Tishwa

UMA-MAHESVARA : KHICHING



(Courtesy—Orissa State Museum)



*Hon'ble Shri T. N. Seshan, Chief Election Commissioner of India is addressing
at Collectors' Conference, Bhubaneswar on 23-2-1996.*



Newly elected Speaker of O. L. A. Shri Chintamani Dyan Samantara calls on Governor Shri G. Ramanujam on 17-2-1996 at Raj Bhawan.



Ranapa Dance