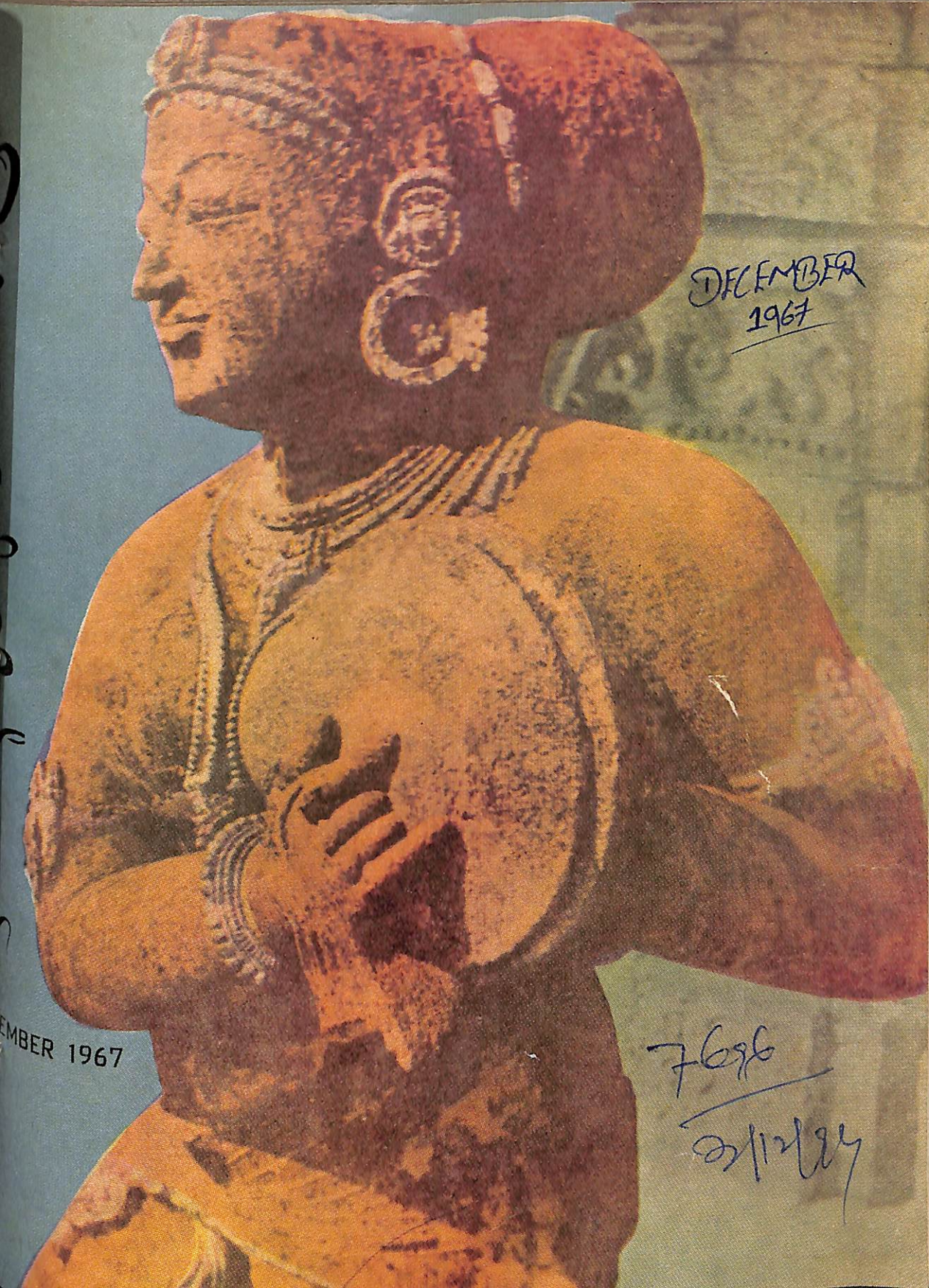


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ORISSA REVIEW



The Lady with cymbal—Carved on stone at Konark, where the language of man has been defeated by the language of stone

Orissa Welcomes You

Tourists are our Honoured Guests

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OUR CONTRIBUTORS OF THIS ISSUE

Shri Harihar Patel,
Minister, Tourism, Orissa.

Shri Raj Ballav Mishra,
Minister, Community Development.

Shri Kartik Chandra Majhi,
Deputy Minister, Home.

Shrimati Padmalaya Das

Shri Prabhat Mukherjee,
Professor of History, Utkal University.

Shri G. K. Das,
Director, Public Relations.

Shri D. N. Das Mohapatra,
Assistant Director, Tourism.

Shri Ananta Mohapatra

Shri B. V. Nath, M. A.

Shri S. M. Gani,
Assistant Tourist Information Officer.

Planning for Tourism in Orissa

Shri Harihar Patel

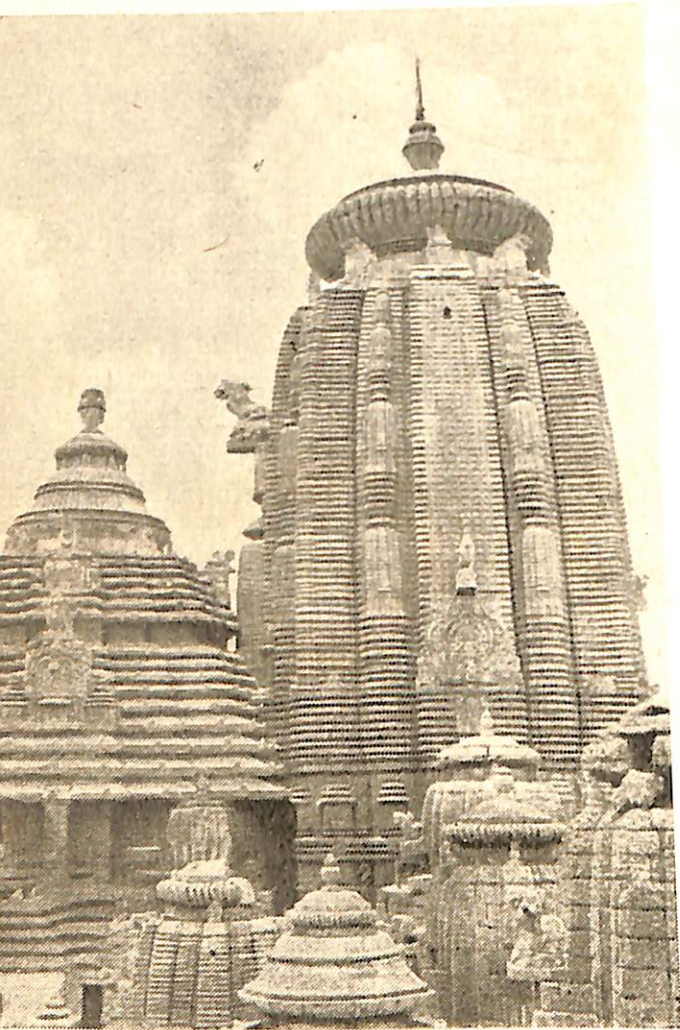
Tourism has been regarded as an industry because it combines various trades and governmental activities aimed at its promotion with a view to earning foreign exchange and expanding the export trade of the country. Tourism is a trade no doubt, but it is a superior kind of trade dealing primarily in human ideas, impressions, contacts and relations. International understanding is necessary for the furthering of tourism, as the latter plays a helpful role in the educational, cultural, economic and social fields. Tourism and travel industry have increased in economic importance to nations around the world and the industry assumed unprecedented significance during the last decade.

The popular conception regarding travel has undergone a radical change during the last ten years. The United Nations Conference on Tourism held in 1963 concerned itself predominantly with the impact of the tourist industry on the nations' economy. Now everyone has learnt to see in tourism a major source of national income and its importance as a foreign exchange earner, as job creator and as a direct source of revenue to the Govern-

ment. United Nations Organisation rightly observed "while tourism was essentially concerned with the movement of travellers, it also represented a market for goods and services of many kinds. The diffusion of the benefits of tourism is a strong factor in its favour".

Orissa enjoys a leading position in the country in respect of places of tourist attraction. Orissa has plenty of forests, minerals, rivers and monuments of historical, religious and architectural importance. It is full of mountains, valleys, gorges, lakes and also a long coast line dotted with fine sea side resorts and golden sand beaches. It also presents a social and cultural harmony of remarkable nature and it is aptly called the epitome of India. This is an enchanting region for tourists set with centres for summer holiday makers, mountaineers, and Shikaris (Safari), resorts generously endowed with grandiose landscape, ancient monuments and a vast wealth of sculpture. Even those who have no special interest in art and architecture are fascinated by the profusion of Orissan temples and their sculpture. Erotic images sculptured on some of the ancient

temples in Orissa have evoked great interest among visitors from all over the world. No other State can offer variety as Orissa, an important attraction for the time and money a visitor spends.



Lingaraj Temple, Bhubaneswar

The triangular excursion to Bhubaneswar-Puri-Konark has attained wide reputation because it combines sight-seeing, holidaying, swimming and meeting the people from all parts of India at the gate of the Sri Jagannath Temple. The northern and western Orissa comprising Mayurbhanj, Keonjhar, Sundar-

garh, Sambalpur, Bolangir, Kalahandi districts have a variety and richness of topography with majestic hills, lovely green valleys, quietly meandering perennial streams, as well as mighty rivers and magnificent waterfalls in pleasant equitable climate, hill roads rising at times up to 4,500 ft. and suddenly dropping to plateaux of 3,500 ft. at places. The colourful tribal life in wilderness of hills and forests takes the visitor to the world he longed for in the Koraput district.

It is here one can see how the rural India is passing through an industrial revolution, setting up most modern industries, to reach the goal of self-sufficiency. As in Japan and Australia, tourists are also attracted to see the modern industries of India. People from developing countries naturally have the curiosity to know how steel is made or hydroelectricity is produced. And for that reason Orissa enjoys a privileged position as all her industries are located within ideal landscape. The reservoir of Hirakud Dam has now turned to be one of the most beautiful spots in India where one tends to relax amidst the high and pleasant situation well above the unruly streams of the Mahanadi.

Infrastructure of Tourism

Orissa has a vast tourist potential, like our mineral deposits which pay only when it is dug out. Thus to sell tourism we have to build up an infrastructure of tourism. The infrastructure comprises reasonably first rate road transport services, easy accessibility by air and train services, shopping and entertainment facilities, good up-to-date modern hotels with supply of good filtered water, electricity, drainage system, etc., for each

place to be made a tourist centre. The culminating point of this infrastructure is, however, good transport and hotel facilities which need be developed to the maximum to be able to reach a desired standard to which the foreign visitors are habituated to in their homes.

A Fabulous Growth

Some thoughts were given to create modern tourist facilities in the State during the 2nd and 3rd Five-Year Plans, thus recording an encouraging increase in the tourist traffic to the State from 3,000 tourists in 1955 to 10,000 in 1965. During the last ten years a meagre amount was spent with a view to slowly and steadily attaining the ambition to make Orissa a destination for tourists by regulating the expenditure on Tourism most scientifically.

Economics of Tourism

About 11,040 foreign tourists visited various places of tourist interest in Orissa during the year 1966. It has been estimated that on an average a tourist spends Rs. 350 for his food, accommodation and transport during his stay in Orissa. As such it is permissible to say that 11,040 tourists spent Rs. 38,69,000 and created economic activity of the same amount for people.

Orissa has another equally important aspect to be looked after. More inflow of affluent visitors from other States is a great asset to the State's economy. The visitors help create sustained and greater economic activities in order to provide support to our people who for genera-

tions have been used to live on the earnings from the pilgrims. It has been estimated that about 1,600,000 people come to Puri in one year. There is evidence to show that tourists have given a shot in the arm to some of the handicraft industries and many of the artisans and artists who might have gone out of business to thrive in their traditional crafts, thanks to the patronage of the tourists.

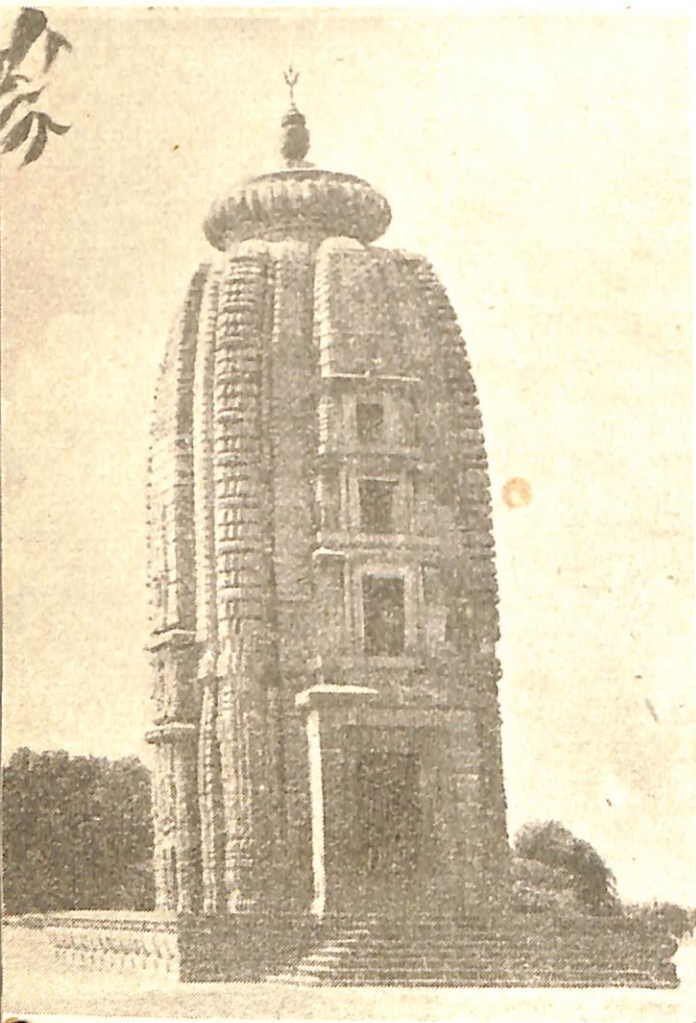
New approach in planning

Considering the economic importance of tourism, a new and more ambitious approach in planning seems to be called for. The projects undertaken in the second and third plans were essentially marginal in character and have consequently provided only a partial solution to the problems of tourist industry.

It is a fact that tourism grows from the base. Hence the private sector has to play its full part by undertaking commercial enterprises. It is necessary to think in terms of larger interest in this industry in Orissa. After initial Government investment it has been the experience in Hawaii and Greece that tourism has grown in its own momentum.

Basic outlines of Development

Orissa has four highly remunerative regions which is proposed to be developed to intake large tourist activity. Tuned to the tourist requirement these regions combine in itself all that a modern tourist looks for, fun and frolic, sight seeing, adventure and relaxation. The eastern region of Orissa consists of



Khichhing Temple

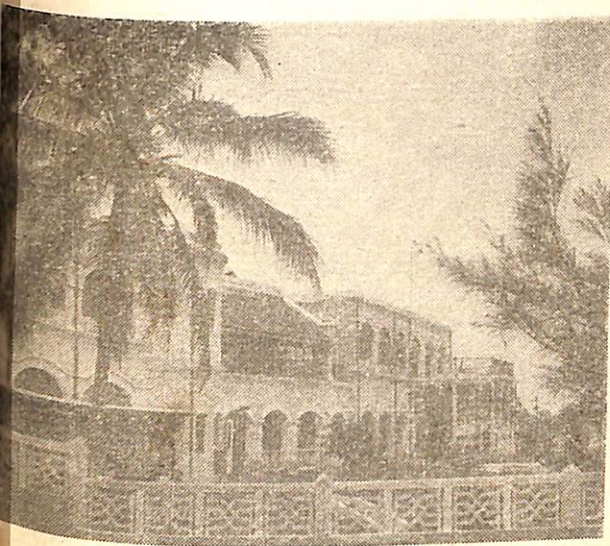
ancient temples of Khichhing, wild life sanctuary of Similipahad, the sea beach at Chandipur and the Buddhist shrines of Nilgiri at Ayodhya. The second or central region, the most popular one, is the Bhubaneswar-Puri-Konark triangle, which has started embracing Buddhist remains of Lalitgiri-Ratnagiri-Udaigiri and the beautiful Mahanadi mouth at Paradeep Port. The third region in Orissa comprises the area between Kiriburu Iron-Ore mines and the multipurpose Hirakud Dam including the

Rourkela Steel Plant and host of other industries, the last being the great Chilika Lake, Gopalpur-on-sea, Sulphur hot springs of Taptapani and Atri, the shikar prospects at Koraput and Kalahandi and the colourful life of tribals in semi-isolation. A long-term plan is being drawn up after careful consideration of all the aspects for boosting up tourism in this part of India.

To begin with, facilities for speedy and comfortable movement of tourists within the State has to be modernised. Conducted sightseeing tours have to be offered between Bhubaneswar, Puri and Konark. Comfortable delux coaches are being introduced for journeys of big groups and for longer distance, to enable the tourists and visitors to explore the interior of the State and the flora and fauna. Motor service has to be introduced to encourage motorists to pass through Orissa. Shikar Tourism has to be further developed by offering fourwheel-drive vehicles, suitable for forest roads and by developing a few more game sanctuaries. It is time that better air service in bigger air crafts and air-conditioned railway coaches are provided daily between Calcutta and Bhubaneswar and Calcutta and Puri respectively. Government of India have already decided to construct a good air strip at Konarak to facilitate time-saving journey for foreign and home tourists.

The next important item is accommodation. The growth of hotel accommodation has been very slow as compared to the rapid increase in the number of tourists. While the number of tourists has marked a 300 per cent increase, the number of hotel beds approved for tourists has recorded very little increase. It

is felt that in a 10 year programme, about 500 five-star additional hotel beds are required in Orissa costing about Rs. 2-00 crores, and the rest of varying quality at a cost of Rs. 3-00 crores.



South-Eastern Hotel at Puri

Due consideration has to be given to amenities and recreational facilities to ensure prolonged stay of the tourists in Orissa. For this, the sea beach at Puri, Gopalpur, Chandipur and Konark is proposed to be developed to stand comparison to the beaches of French Riviora, Waiki of Hawaii and Maimmi beach of Florida. The master plans for development of sea side resorts of Konark and Puri have to be executed speedily to avail of quick return from such investment. A comprehensive development programme can make the Chilka Lake one of the foremost holiday centres in Asia. This lake is best suited for yachting, water skiing, underwater sports, fishing, bird shooting, etc.

The Chilika lake, hemmed in between the mountains on the South and West and the sea on the North is an enormous pear-shaped expanse of water, 45 miles long and 10 miles broad. The lake is separated from the Bay of Bengal by Islands formed by silt deposits. It is a marvel of nature that the lake holds brackish and sweet water at the same time thus providing the ideal conditions for varieties of fish to breed and grow.

Water-skiing will be the most pleasant recreational activity here to keep the tourist busy for longer time. When facilities are introduced this will be the only of its kind in India. Though water-skiing has been introduced in the lakes of Kashmir, the vastness of water-spread will be unique here.

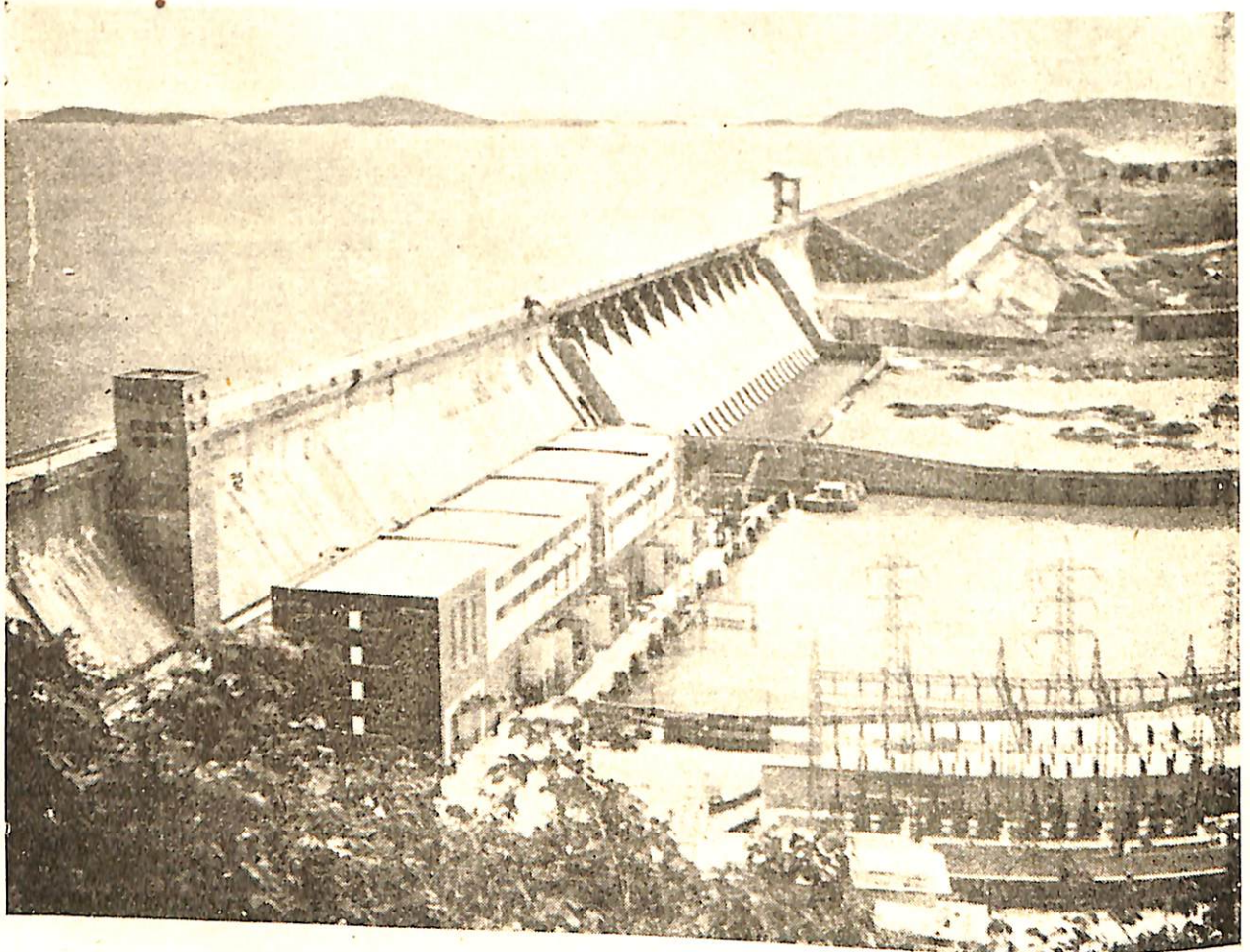
Also there are countless quiet creeks, in the placid depth of which conditions are ideal for the popular new sport of under water fish shooting with breathing tube, goggles, frog-feet and harpoon gun, as well as for more familiar form of fishing with rod and line.

Further, it has much to offer to enchant skin divers, the spear fisherman, photographer, zoologist or just plain under-water rubberneck. An exciting under-water world of zoology, botany and captivating shells and coral gardens are lying under Chilika lake to be exploited. Skin diving will be an all-the-year affair but December to June will be the best when water is clear and allows greater visibility. For skin diving photographers there are possibilities galore for both

movies and stills. The reservoir of Hirakud and Mandira dams are also suitable for introducing water sports. As the communication facilities are improving in Koraput, all modern amenities of a hill station can be offered here with lesser expenditure for the visitor. This will combine the need of health and pleasure with opportunity to study the primitive tribal life of Orissa and to go out for big game hunting. The sulphur hot springs of Taptapani and Atri are to be improved to international standard. Waterfalls which are mostly located in the industrial region of Orissa should be developed as beauti-

ful picnic spots to provide for week end holidaying of industrial workers, holiday homes for students, recreation and game centres for shikaris. To quote Shri Raj Bahadur, former Union Minister for Tourism, "Holiday travel constitutes the real core of the tourist industry and travellers who go out for pleasure or holiday are the ones who contribute a substantial share to the tourist revenue".

The popularity of evening entertainments and night life is well-known in tourist industry. In Orissa, instead of a "naughty night life" tourist can be presented with more sophisticated night



Hirakud Dam

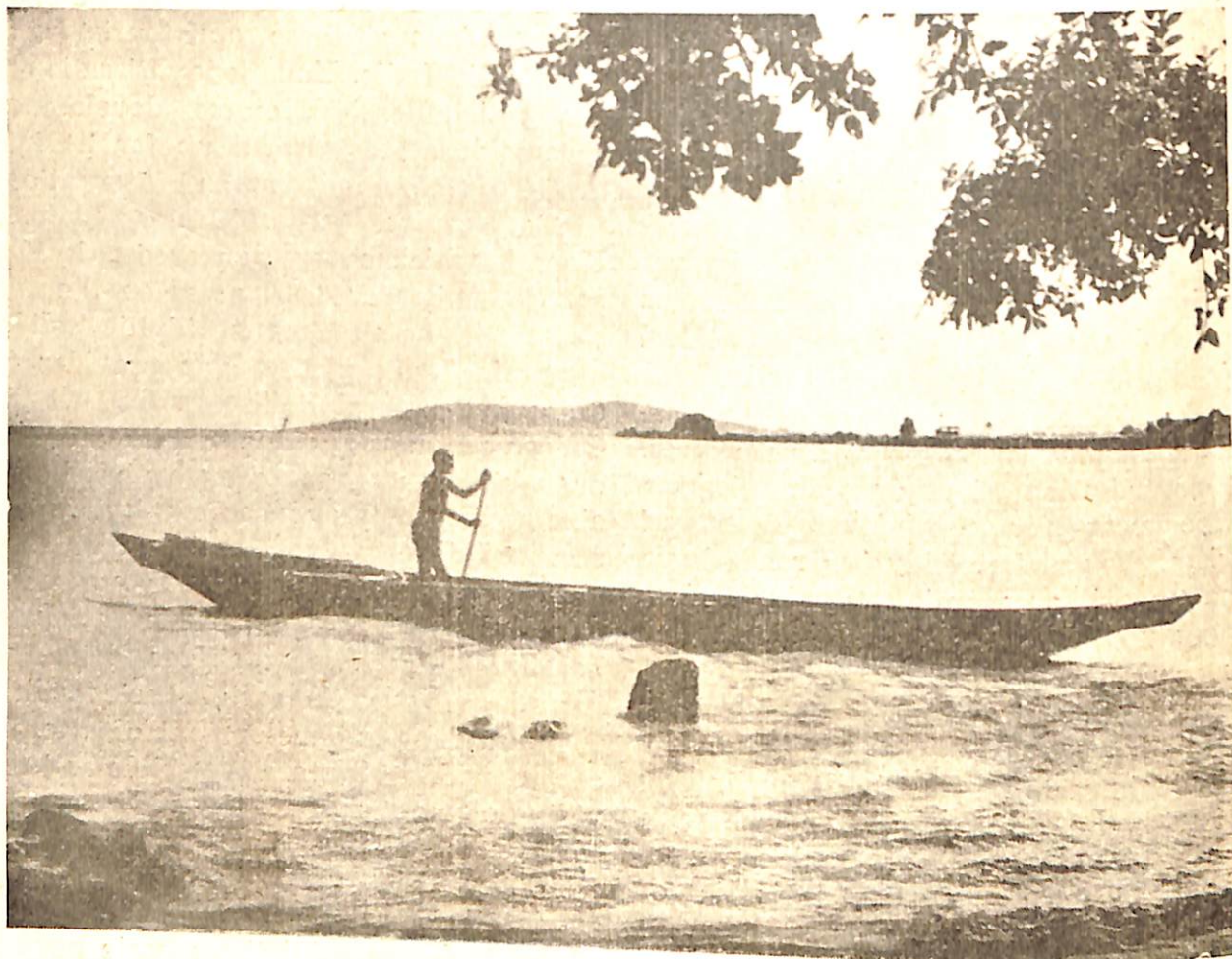
entertainments of music, dance, drama, magic shows and Son et lumiere. Son et lumiere is presented by means of a skilful manipulation of light and sound on historical monuments making alive the time and history, Konark is the best suited. This is to be presented to the spectators in the most dramatic way by re-enacting the past incidents and anecdotes connected with them through actors' voices and music recorded earlier and reproduced stereo-phonically with appropriate interplay of light and darkness. The contribution of road communication is too great for the development of tourism. A number of major roads have come up and are coming up in Orissa linking up important tourist areas. But shorter routes between important tourist centres and good approach roads from the highway to the shrines, monuments, etc., will have to be seen built up linking Puri with the Chilika and Konarka with Paradeep by improvement and construction of shorter roadways. This is of immediate necessity. This will offer excellent facility for a tourist to see Bhubaneswar, Chilika, Puri, Konark, Paradeep, Ratnagiri Buddhist shrines within the minimum time through a pleasant drive in the sylvan surroundings of Orissa's country side. This will not only be a convenience to tourists but will open up thousands of prosperous villages on the coast to the port and important towns.

Integrated Development in View

Under the Fourth Five-Year Plan Government of India have provided for operation of six new tourist centres including two seaside resorts, one on each coast of India. The seaside resorts are envisaged as spots to attract tourists for

holiday stays which includes ample sight-seeing. Among these six tourist spots selected in India, Konark in Orissa is one, for which Rs. 2.53 crores development scheme has been drawn up for its integrated development as an international tourist centre. The Master Plan of Konark which covers an area of 13.44 square miles or 8,600 acres on the sea shore will be the most idyllic holiday resort in India. The Plan provides for areas for cultural buildings, Government Offices, rest houses, wide parking area, one open air theatre, shopping centre, hotels, cinemas, schools and community centres, reserved forests, residential area and staff quarters, air port, Chandrabhaga fair area and a sea-side town right on the beach. The last two Five-Year Plans were intended to provide certain basic facilities required for the development of a tourist centre, making it more accessible and providing elementary facilities such as tourist bungalows, cafeteria or a reception centre. Some provision was also made for more advanced facilities such as beautification of tourist areas. All these basic purpose having been almost achieved in Konark the Fourth Plan is directed mainly towards the development of facilities in depth. The concept of area development is a recognised feature of tourism planning in many major tourist countries like Spain, Greece, Italy and Yugoslavia.

During the Fourth Five-Year Plan further amenities will be provided in Bhubaneswar and Puri by flood lighting important monuments and beautifying the area visited by tourists. The area around Panthanivas, Puri is also envisaged to be developed with parks, clock rooms, restaurants for the amusement of the visitors.



Chilika Lake

A Master Plan to develop Chilika Lake near Rambha area as a big holiday centre is under preparation by the State Town Planning Organisation. With the commissioning of the Tourist Bungalow at Rambha by the end of this year it would be possible to explore the tourist potentials of Chilika Lake to make it a playground for holiday makers. Water-skiing; skindiving, bird shooting, boating, yacht sailing; all together would make Chilika Lake the foremost holiday centre of the east.

To provide suitable accommodation at Gopalpur, Paradeep, Lalitgiri-Udaigiri-

Ratnagiri, it has been proposed to construct good Tourist Bungalows to attract more and more visitors.

Great strides have been made in Orissa to attract more tourists but the development of tourism in touristically undeveloped countries presents many obstacles. Orissa offers unequalled opportunities for tourists to see strangely different customs, beautiful scenery, charming folk dances, beautiful sculpture, ancient architecture, scintillating sea beaches, attracting lakes and wild life, against the background of centuries old history and culture. These alone, however, are not enough to attract



Handicrafts of Orissa

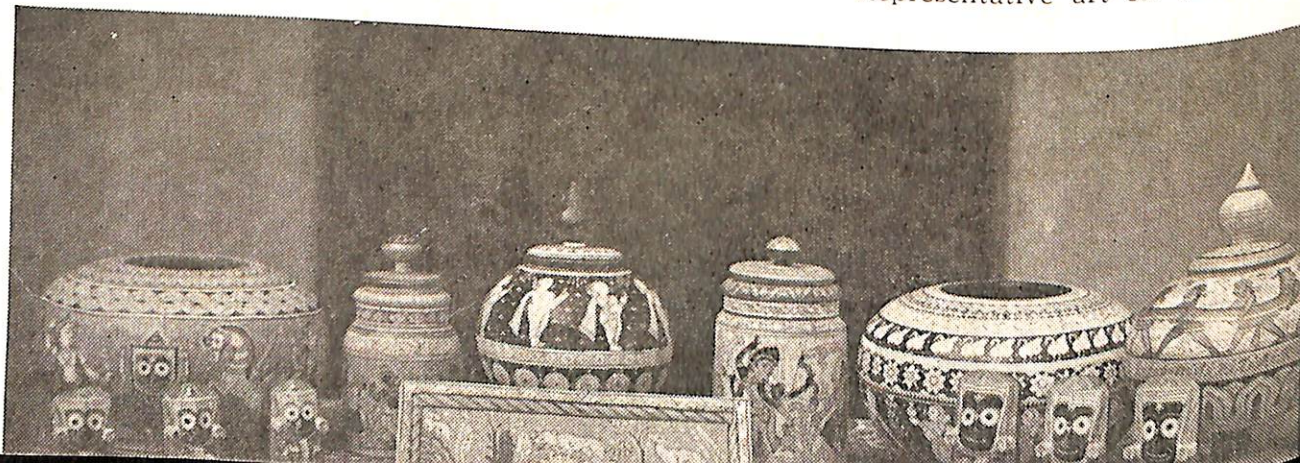
WOOD CRAFT OF ORISSA



A Wooden Statue

the glory that is Orissa....

Representative art on wood



tourists in the number desired. It is required to be supplemented with luxurious accommodation, elaborate entertainment, faster and modern transport and such facilities that keep these globe-trotters pleased and offer enough to see,

so that the duration of their stay is longer. Lastly efforts should be made to educate the people to whose area the tourists visit, with the economic benefits of tourism and the sophistication the tourist should be offered in return.



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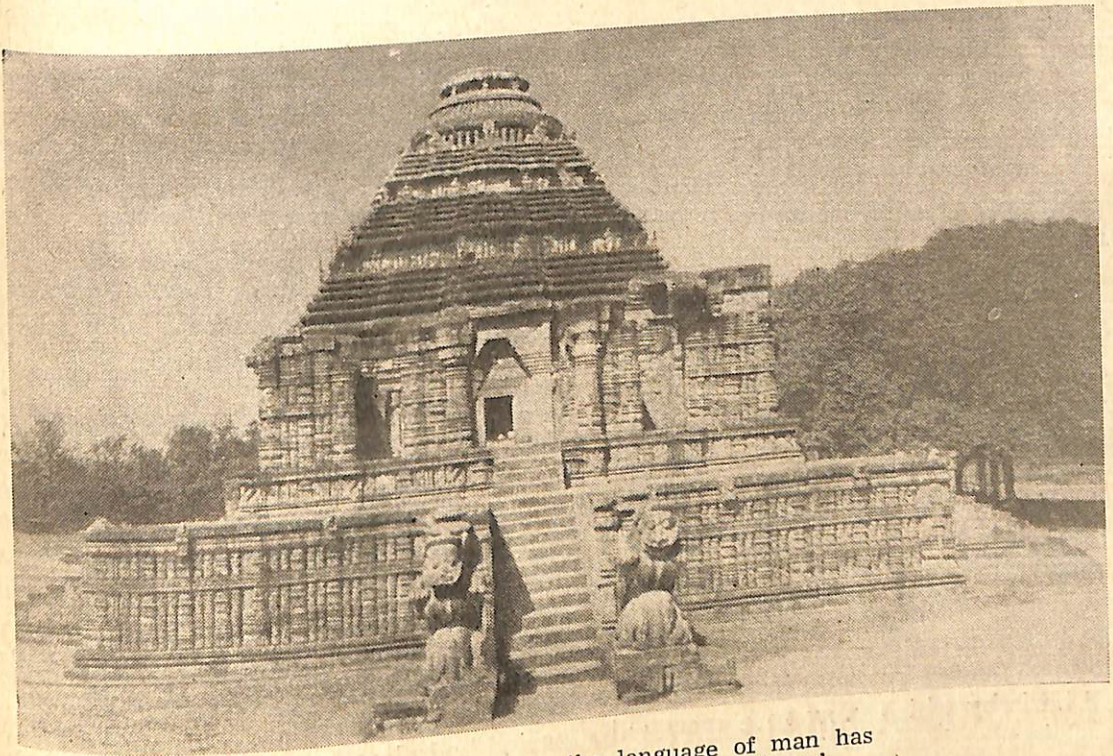
Gopalgaoon
BALASORE

Phatak Road
SAMBALPUR

Sunabeda
KORAPUT

TOURISM in ORISSA

Shri Raj Ballabha Mishra



'The monument where the language of man has
been defeated by the language of Stone.'
Black Pagoda—Built in 13th Century, A. D.

Tourism, now-a-days has assumed a great importance in almost all the countries of the world. In India, this subject has also drawn the attention of administrators and ministers and therefore, many State Governments have

organised Tourist Departments in their respective States for providing facilities to the foreign tourists. Tourism, not only brings tourists from outside countries but also brings foreign exchange to the country which ultimately helps the

Central Government in earning foreign exchange more and more. Tourism is actually a great helping factor for cultural understanding between different countries. In order to develop cultural understanding and to bring wealth to the country the State Governments of Kashmir and West Bengal have done a lot in the field of Tourism. The major portion of revenue comes from Tourism in Kashmir which is a Paradise of Beauty in our country. In Orissa great efforts are being taken by the present Government to develop Tourism in proper sense of the term.

It is now interesting to look to the past to know the history of Tourism in Orissa. Before going back to early centuries, it is desirable to know its background. In the year 1956 Dr. Mahatab took an initiative to start a Department of Tourism in view of the influx of homeland tourists and foreign tourists to Orissa. As a measure, he organised a small department under Home (Public Relations) Department to help the tourists in all possible manners. Subsequently, two tourist bungalows were constructed at Puri and Bhubaneswar, respectively. After him, the foregoing Congress Ministry did some improvement in the field of Tourism in Orissa. Now it is the pious duty of the present Government to develop Tourism in Orissa on a sound basis by which more foreigners will visit Orissa and more foreign exchange will be earned. For this, schemes and plans have been made for execution and implementation.

Tourism actually means travelling. Travelling, according to our ancient literature, brings a wide outlook to the visitors and enriches their wealth of knowledge in different fields. History records

that Hiuen-Tsiang, the famous Chinese traveller came to Orissa and travelled the country in about 636 A. D. He stayed for sometime in Puspagiri Mahavihara (Ratnagiri Hill in Cuttack district). He has observed that Mahayana system of Buddhism was prevalent in Orissa. The disciple of Mahayana School is a candidate for Budhahood (Bodhisattva, Future Budha) because Budhas alone reach Nirvana and therefore he will become a Budha by acquiring the wisdom and accumulating the merit of a Budha. The Buddhist Dharanis which are commonly found in Orissa incised on Buddhist sculptures, were introduced by Santi Deb, an orthodox divine of the Mahayanist School in order to pardon of the sins. Such is the glory of Buddhism in Orissa which is now known from monuments and sculptures. A foreign visitor hailing from South-East Asia or from Europe must appreciate those art and the monuments.

In the 8th century, Subhakara Deva, a king of Bhaumakara dynasty, sent an envoy to the Emperor of China with some presentations. This fact shows that regular intercourse, through sea-voyage, was established between South-East Asian countries and India. It further also testifies to the coming and going of the people of those countries on commercial and cultural fields. Hence tourism in ancient period had already developed in Orissa. In Thailand, Cambodia, Java and Sumatra, etc. Sanskrit inscriptions, worship of Saraswati and other Gods and Goddesses and reading of Ramayana and Mahabharata are still found in existence. Orissa is generally known as Kalinga and Utkala in ancient and Puranic literature. Its people are very hospitable in character and religious minded in nature. Geographically the State is divided into two

regions, the coastal region comprises the areas from Balasore to Ganjam and the mountainous region comprises the area from Mayurbhanj to Koraput. The coastal area is thickly populated whereas the mountainous area is sparsely populated. In the mountainous areas, the Tribal population is very high and this area is full of dense forests and mountains. The coastal areas have a pleasing climate. The State of Orissa forms one of the best known historical regions of India. It contains large number of Buddhist monuments, Jain sites and Hindu temples. These temples are innumerable in number and they vary in date from 6th Century A. D. to 13th Century A. D. The workmanship on these temples are excellent and attractive. They have not been arbitrarily sculptured but have been carved with purpose and meaning. The Sun Temple at Konark, the Jagannath Temple at Puri, the Lingaraj Temple at Bhubaneswar, the Viraja Temple at Jajpur, the Chamunda Temple

at Khiching, the Chousathi Jogini Temples at Ranipur-Jhari and at Hirapur are famous and attractive.

Besides these temples, the Buddhist monuments and sculptures at Ratnagiri and Lalitagiri in Cuttack district and the Jain monument at Khandagiri near Bhubaneswar are also famous and worth visiting.

One of the most encouraging signs of our time is the increasing interest evinced in the activities of the Europeans and Americans as they are coming to our country in large numbers to see and enjoy. A good number of scholars and artists are steadily coming to India for studying Indian thoughts through the medium of art and architecture. It is also now seen that foreigners recognise and appreciate more and more the tribal dance and life. In order to satisfy their curiosity tribal schools and dance centres have been opened at different places in Orissa.

“Promotion of the inflow of Tourists in India has assumed a special importance and urgency in view of the acute shortage of foreign exchange which we are facing today. The amount of foreign exchange from tourism which countries like Italy, Yugoslavia, Greece, Egypt and Spain are earning should indicate what potentiality there is in this field. In all these countries it was only through sustained effort that earning from tourism were stepped up so substantially.”

—Lal Bahadur Shastri

We should do our best to provide the Tourists with the comforts and amenities to which they are accustomed in their own countries and I do hope that all efforts are made to make the Tourists comfortable and happy during their travels in our country.

—Dr. S. Radhakrishnan
Former President of India



Memorable days on the lovely beach of Puri

Orissa is also famous for its natural scenery and beauty spots. Such places of scenic beauty are the Chilika Lake, Golden Sea-beach at Puri and Konark, the Hirakud Dam, the Khandadhar and the Pradhan Pata Waterfalls, the Mandira Dam and the Tikarpara. In these places facilities are being provided to the Tourists for enjoyment.

The next attractive spots for the enjoyment of the tourists are the Zoo at Nandan Kanan and the wild life sanctuary at Jashipur. Now the Government of Orissa is constructing a beautiful hotel for the foreign tourists at Konark where they will stay and will enjoy the sea bath and temple beauty together. A houseboat is now going to be set up at Chilika Lake

where the foreigners will spend their summer days.

Thus in the east-coast of India, specially in Orissa there are momentous productions that illustrate a brilliant culmination of the classical idioms in form of art and architecture. In the perfect realisation of the profound symbology underlying the conception, balance, rhythm and poise, the temples rank themselves as the supreme creations of Orissan art. Similarly, the tribal culture and dance, the indigenous arts and crafts show an artistic vision and experience to the visitors being replete with traditional thoughts and customs. Hence Orissa is a paradise of beauty, culture and traditional art in the field of Tourism.



Traditional dance by the 'Gando' Tribe of Umerkote (Koraput district).

Puri-Konark as Purushottam Khetra, is one of the most important pilgrim centres of India being situated on the coast of the Bay of Bengal, which is known as Mohodadhi in the ancient literature. Hindu pilgrims, from all over India and even from far-flung places like Manipur, Nepal and Kohima, etc., visit this town and pay homage to lord Jagannath for salvation. Puri is also famous as an ancient seat of Sanskrit learning for the last several centuries. Sankaracharya, the famous Vedantic Scholar of India, came here in eighth Century and founded the Bhoga-varadhan Matha, a seat of learning and spiritual thoughts. The name and fame of this town rose to highest pinnacle during the mediaeval period. With the advent of Shri Ramanuja and Shri

Chaitanya, the glory of this town became more widespread and the reputation continued due to the visit of other great scholars in diverse fields who ushered in a period of intellectual renaissance in Orissa. Sankara, who composed a large number of commentaries on the Upanisads and several treatises on the Vedanta philosophy preached at Puri the "Doctrine of non-duality" which means that everyone is essentially not a part or an emanation of the Brahman, but is Brahman entire and indivisible. The atman ourself or our soul is identical with the Brahman the all-soul. This is known as Adwait Philosophy. Again his doctrine was understood at Puri as having two systems side by side with one another. (1) One was the esoteric knowledge (Parabidya) which

adopts the metaphysical standpoint and proclaims the doctrine of the non-dualistic *Brahman* to be the absolute truth (2) The second one is the exoteric knowledge (*Aparavidya*) which takes its stand at the popular empirical point of view and offers a religious explanation of the universe. The lower knowledge or exoteric knowledge teaches that the soul is constrained by the physical organs, the bodily senses, the moral determination and that by believing worship of the soul may attain to the lower personal *Brahman*. Everything that is taught in the lower knowledge or (*Aparavidya*) is worthless for him who has learnt to know himself as the eternal indivisible *Brahman*. So Sankara, in his prayer to lord Jagannath has described him in 8th century as "essence of Vedanta" and "Daru-Brahman". In the 12th century Ramanuj came to Puri and preached the method of attaining salvation as theistic and practical by way of faith and love. Nimbarka also followed the doctrine of Ramanuj and advocated the cow-herd element of Krishna in Orissa. The same policy was continued in Orissa in 13th century by Madhwa (Ananda Tirth) who established the doctrine of pluralism and brought into prominence the name of Vishnu as Supreme God. Kabir in the 15th century in Orissa preached strict monotheism. Vallabhacharya in the 16th century founded the erotic cult of Krishna and Radha and Chaitanya in the sixteenth century preached the cult of boy-Krishna and Radha in Bengal and Orissa. This is now clear that Lord Jagannath (Purushottam) was being worshiped at Puri as the Supreme Deity since 8th century downward. Puri, as described above was widely known in the ancient century as the fountain-head of

new schools of thoughts in the field of religion, philosophy and social policy and became the visiting centre of scholars and pilgrims of all categories. Though the town became well-known towards the 8th century A.D., there is sufficient reason to believe that it was already a seat of culture and learning several centuries before. The origin of this town is still shrouded in mystery historically and archaeologically. Unfortunately there is no archaeological evidence to establish the antiquity of the town prior to 8th century. The oldest temples and the monuments must have been destroyed due to the riparian situations of the town.

The name of the town as Purusottama-Kshetra occurs in many Puranas and inscriptions. The antiquity of the town as gleamed from the literature goes back to the 8th century. There is no archaeological evidence except the Bhoga Vardhana Math of Shankaracharya which might be of substantial value in the present context. The Jnanasidhi book written by the King of Orissa named Indra Bhuti, describes Lord Jagannath as worshipped by all Buddhist monks of highest order. This Indra-Bhuti was most probably named as Indra-Dyumna in later tradition. The next Sanskrit literature named Anargha-Raghava-Natak written by Murari Mishra in 9th century refers in the opening verse to the performance of car-festival of Purushottam at Puri. Here Lord Jagannath is described as Vishnu being the lord of Kamala.

Now a piece of sculpture, found in an old temple near Konark displays the combined form of Vishnu and Lakshmi which is assigned to 6th century A. D. This evidence shows that Vishnu worship

was prevalent in Orissa in 6th century A.D. It is most possible to assume that Jagannath as Vishnu (Purushottam) was being worshipped at Puri and at other places. Vishnu is identical with Krishna is proved from a sculpture of 12th century A.D. which is preserved in the Orissa State Museum. When Vaishnavism flourished, the brother and sister were taken as his associates. The influence of Buddhism was prevalent in Jagannath temple is proved from the Gnan-sidhi book and from the popular belief that Jagannath is Buddha. The present custom of non-distinction of casteism in Jagannath temple compound gives the indication of the Buddhist influence ingrained in this custom. Earliest reference of Purushottam is found in Rig-Veda and Bhagavat-Gita. The date of Rig-Veda is very ancient and the date of compilation of Bhagavat-Gita is believed by many scholars to be of 1st century B.C. One verse in Rig-Veda (X,12,155) states that the log of wood known as the body of Purushottam floats on the other side of the sea and there one can get salvation. In another verse of the Bhagavat-Gita it is mentioned that Purushottam is the Lord of gods, creator of the Universe, soul of the souls, thought of the life, and supreme Lord of the creatures (B.G. Bibhuti Yoga, Verse 15). These two references paved the way in subsequent centuries to regard Purushottam as the Supreme Lord of the Universe. Chodagangadeva, the builder of the present Jagannath temple of Puri mentioned Jagannath as Purushottam comparing His two legs to the earth and sky, His naval to all the

directions, His eyes to the Sun and Moon and His chest to the heaven. This description corresponds to the peculiar form of Lord Jagannath. In the Gupta period one can see the anthropomorphic form of Lord having two or four arms. But the present form of Lord Jagannath is definitely prior to the conception of Lord Vishnu sculptured in Gupta period, since the Vedic time the development of the cult of Vishnu has undergone many modifications. In Rig-Veda Vishnu occupies a subordinate position. Vaishnavism in India has developed on various distinct lines according as the object of devotion. Vishnu varies in his manifestations and incarnations. The most important incarnation of Vishnu are those of Krishna and Rama. The cult of Rama goes back in the Vayu Purana to about the 5th century B.C. The cult of Vasudeva Krishna is mentioned by the Greek traveller Meghasthenes who came to the court of Maurya Emperor Chandragupta. In the Gupta period Krishna is mentioned in the inscription of Skanda Gupta and Vishnu is sculptured on coins and stones. In Orissa in the post-Gupta period and on the Rajrani temple the images of cow-herd Krishna are found. Jagannath and Balabhadra in Orissa were regarded as Balaram and Krishna. Thus Vaishnavism named Jagannath as Purushottam, Vishnu as Krishna. So Puri as a centre of religion and culture has attracted large number of pilgrims and scholars from all over India since a long time and has continued to preserve its ancient glory and sanctity as a place of pilgrims and tourists.

AN IMPORTANT



ANNOUNCEMENT

For some time past, the question of converting the ORISSA REVIEW into a more attractive and presentable monthly has been engaging our attention. Pending a final decision in this regard we consider it worthwhile to make an attempt in initiating a few new sections for our readers for the time being. Questions and answers on important matters of national interest and on topics of general knowledge, interesting articles including questions and answers for school-going children, and materials of human value including feature articles, short stories, poems, photographs, sketches, etc., may form the basis of the proposed new sections. Never the less it will be difficult to ensure the success of such an attempt without the active cooperation of our readers and writers.

We, therefore, take this opportunity to appeal to our readers and writers all over the State and elsewhere to extend their valuable cooperation by way of contributing such materials as they consider suitable and befitting for any of the aforesaid sections. All despatches should reach the Editor, ORISSA REVIEW, office of the Director of Public Relations and Tourism, Bhubaneswar.

—EDITOR, ORISSA REVIEW

Introducing A Golden Triangle of India

Shri Kartik Chandra Majhi

If you like sailing and surf-riding, if mountains inspire you, forests and wild animals amaze you, then, the ideal place, somewhere you have never been is awaiting to be discovered in Orissa. You may be an art-lover or a scholar or a dreamer. You perhaps long to see with your own eyes where history and art were born. All the wonders of the world are poured out from a cornucopia for you, in this tiny State.

In the relatively modest extent of her territory, Orissa is so varied in form and natural conditions and has so profoundly been affected by the events of her most ancient history and so full of diversities in the land and life and so harmonious are the social and cultural integrations that Orissa has been aptly called the Epitome of India. Each small region of the State has quite distinct characteristics and scenery, artistic variants and to some extent their own traditions and customs. This is an enchanting region for tourists set with centres for summer holiday-makers, mountaineers and Shikaris (Safari), resorts best in India, generously endowed with grandiose landscape,

ancient monuments and a vast wealth of sculpture. It is said that even those who have no special interest in art and architecture are fascinated by the profusion of Orissan Temples and the sculpture that adorn them. Erotic and satanic images sculptured on some of the ancient temples in Orissa is a subject discussed throughout the world. Orissa specialises in variety, an indisputably important attraction for the time and money the visitor spends. This small State on the South Eastern shore of India, is a real image of the great country where tourist hospitality is a tradition. The origin of tourism in Orissa dates back to thousands of years when people first started visiting Lord Jagannath in Puri on the coast of the Bay of Bengal.

In keeping with the great tradition of extending warm hospitality to visitors, Orissa has made extensive improvements to provide comfortable and luxurious accommodation in modern hotels, Tourist Bungalows and Guest Houses, tourist cars at reasonable rates and well trained guides. All these amenities are yours by just dropping a letter to the Tourist Information Officer, Bhubaneswar/Puri/Sambalpur/Rourkela.

The focal point to see this charming State is Bhubaneswar-Puri-Konark triangle which combines wonderful thrills for a perfect and comparatively new holiday.



State Guest House, Bhubaneswar

The Golden Triangle tour region of Bhubaneswar-Konark-Puri on the Bay of Bengal in Orissa State is the most enchanting tourist spot ideally set with holiday resorts, magnificent ancient temples adorned with finest sculpture, charming lakes and parks, beautiful hills and game-filled forests and festivals that are ancient traditions of the country. All these can be seen and enjoyed within a short period and at a small cost, as all that a modern tourist would desire to see are situated within a distance of less than 50 miles.

“In assessing the economic significance of tourism one should not merely look at it as an invisible export and a source of foreign exchange but also give some consideration to its impact on the domestic economy. The tourist industry is particularly labour-intensive with a very much higher employment potential, direct or indirect, than most other industries”.

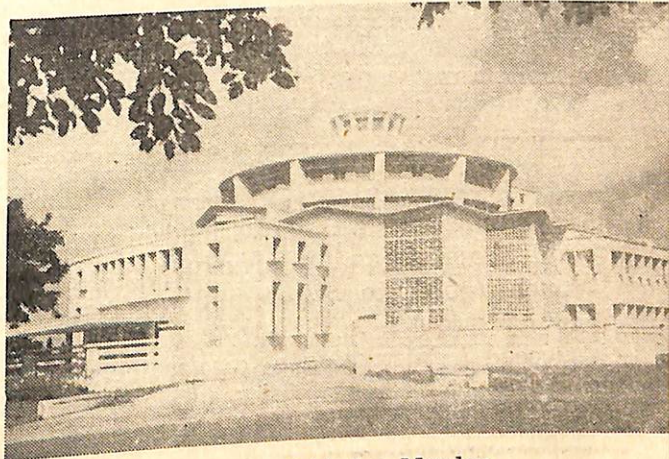
—The Committee on Tourism



Lingaraj Temple, Bhubaneswar

Bhubaneswar-Konark-Puri is a destination for tourists who seek to see the best temples and the high quality of art and architecture of the past, take part in fun and frolic, sports, and for relaxation and pleasure. Bhubaneswar, Orissa's new Capital, is a convenient base to start for any part of the State. An overnight train journey of 437 Km. from Calcutta brings the visitor to Bhubaneswar and by air in one and half hours. Bhubaneswar is one of India's oldest cities and is held as a holy one. A very modern town has been built on the ruins that gives the city a new nomenclature "the Cathedral city of gardens". Bhubaneswar has an enviable reputation as the bright gateway to the highest of artistic standards attained in Indian sculpture and architecture. The Sculpture here is nothing but 'emotion

frozen in stone'. All these temples and images, tell us that for thousands of years the ultimate aim of artistic creation was perhaps to reveal or to uphold the forms of truth. Orissan temple architecture by reason of its distinguishing peculiarity and long history of evolution has come to acquire a distinct nomenclature, viz., the Kalinga type. This city has the unique dignity of having given shelter to all the great religious movements in India like Buddhism, Jainism, Saivism and Vaisnaism. As a matter of fact, history has left imposing and mighty remains here of regal and illustrious traditions: great heritage conferred on her by major builders from the 3rd Century B. C. to the present day. It is in Bhubaneswar that the great Kalinga war was fought; which converted the mighty warrior Asoka to one of the greatest disciples of Buddhism, who is credited to have made Buddhism a world religion. Another aspect of Bhubaneswar is the new 20th Century garden city. The architecture here though modern, is nevertheless a major contribution to the rational relationship of the past and the present.



Rabindra Mandap

The epitaph, Asoka engraved some 2,200 years ago, is still vividly seen on the outskirts of the city at Dhauli guarded by a rockcut elephant. In its neighbourhood are the remains of an ancient fortress-city

exhibiting the elaborate gateway complex and a part of a well-planned city with houses and cross streets. This was existing when the Asokan Edicts were inscribed at Dhauli.



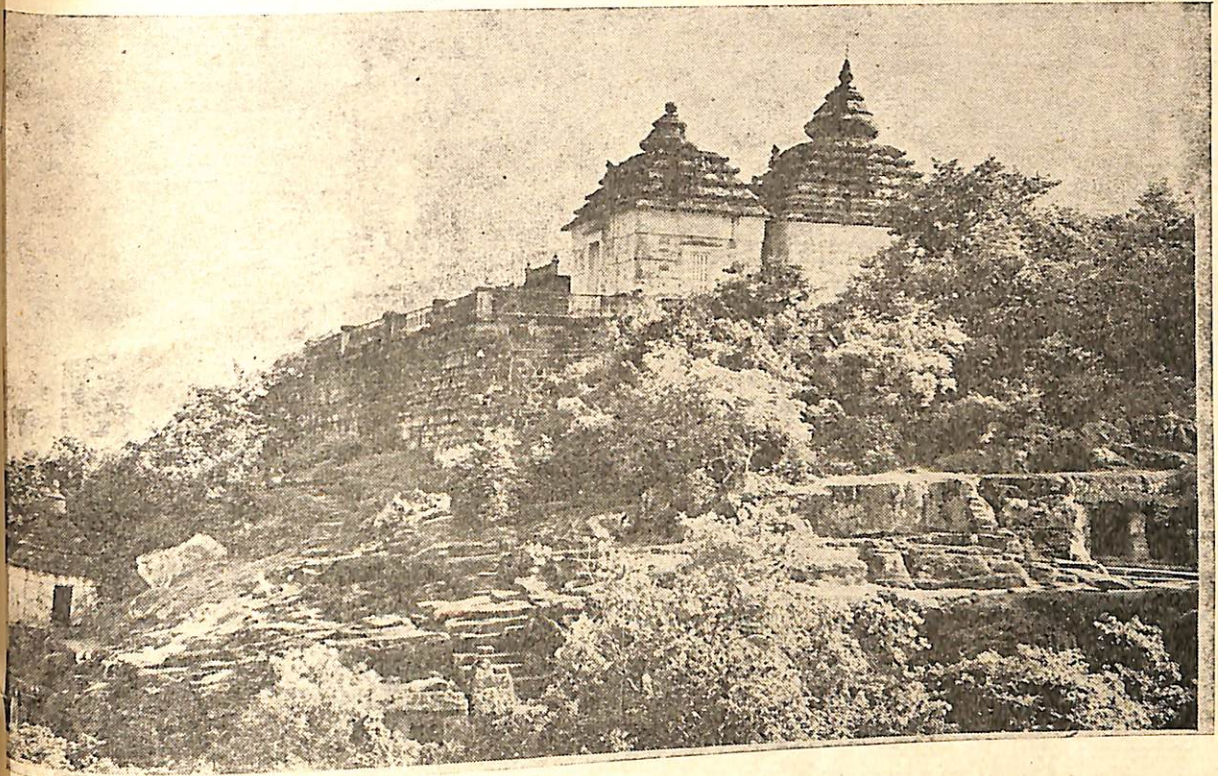
Asokan Elephant, Dhauli

There are a number of rock-cut caves, dated 1st Century B. C. on the twin hills Khandgiri-Udayagiri which occupy an exalted position in the field of history, art, architecture and Jain iconography. A few hundred temples are existing in Bhubaneswar in varying stages of preser-

vation. The selected ones are the great Lingaraj temple, about 127 ft. high, a perfect example of Kalinga architecture; Rajarani, Mukteswara and Parasurameswara. The latter temples are older than Lingaraj temple and each one is considered to be a gem among the Indian temples.

“Tourism is a ring of friendship round the world. Besides promoting personal understanding and friendship, tourism is of immense economic value. India has much to offer to visitors and we should exert ourselves in every way to promote our tourist industry. 1967 is being celebrated as international tourism year. May we succeed in attracting a far greater number of tourists to India”.

—Indira Gandhi
Prime Minister of India



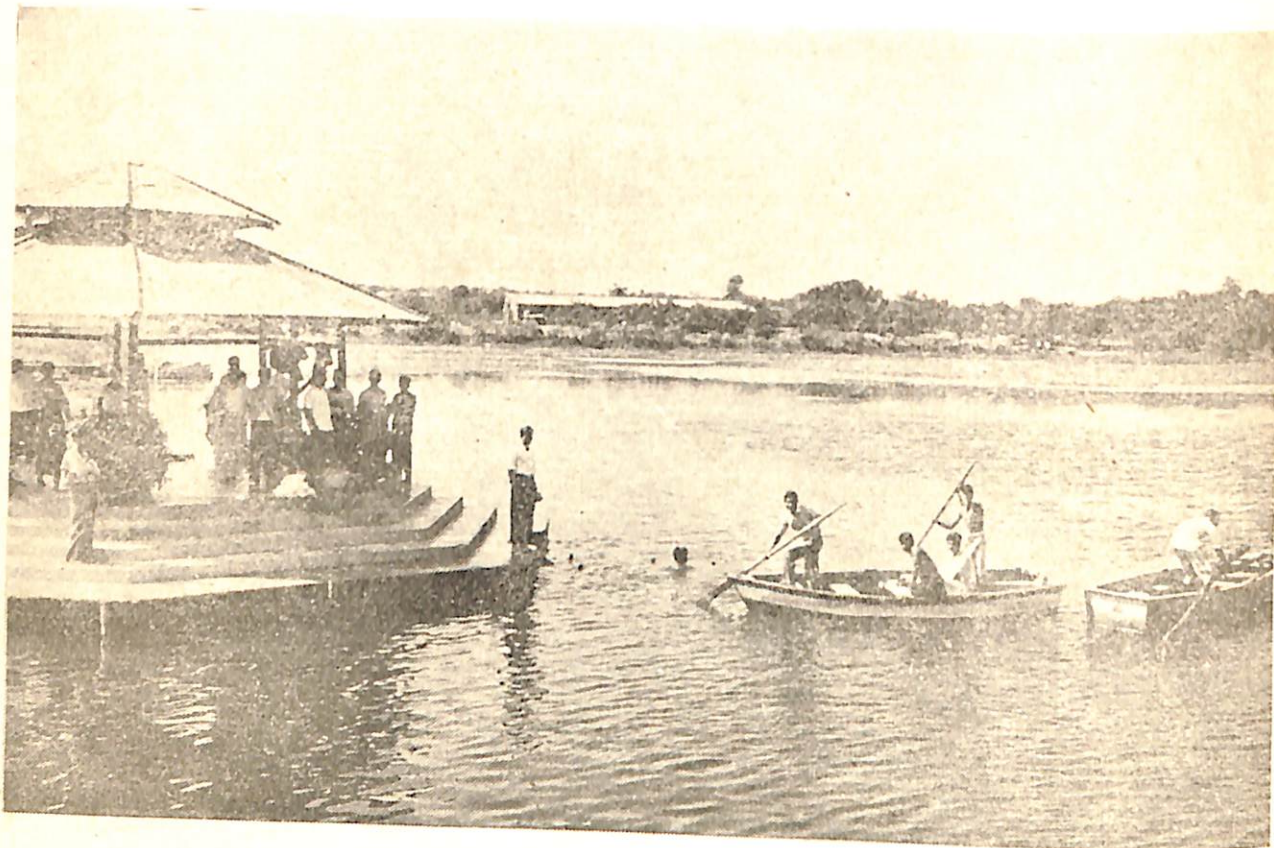
Jain Temple at Khandagiri Hill, Bhubaneswar

Sixteen miles north of this city, there is a charming biological park at Nandan Kanan, spread over 1,000 acres of land including a lake of 300 acres. It is situated within a thick forest, and wild animals like elephants, wild buffaloes, black bucks,

four horned antilopes, lions, tigers, several species of deer, twinkling little birds and friendly primate monkeys have been kept in perfect forest setting here. To move around the park, elephants are provided for transport.

“We must welcome these friendly visitors from abroad not only for economic reasons, for tourism brings foreign exchange, but even more because this leads to greater understanding and mutual appreciation. There is nothing that the world needs today more than this mutual understanding”.

—Jawaharlal Nehru



Nandankanan Lake

Having spent two days at Bhubaneswar the visitor now moves to the biggest temple dedicated to Sun God at Konark (Konark, the Sun's Corner). As the noted scholar Percy Brown puts it "Few buildings can boast of such an unrestrained abundance of plastic decoration as this vast structure, every portion of the exterior being moulded or chiselled either in the form of abstract geometrical ornament, conventional foliage, mythical animals, fabulous beings half human with half serpent coil, figures satanic and figures divine of every conceivable motif and subject known to the human mind and in a technique which ranges from patterns cut with minute precision of a cameo to powerfully modelled gods of colossal size" This stupendous temple depicts the mythi-

cal Sun Chariot speeding, as it were, through the heaven, on twelve pairs of gorgeously sculptured wheels, drawn by seven magnificent horses. The temple was built in the 13th century A. D. on the golden sands of the sea beach. Konark provides both—seeing the wonderful ancient art and architecture, and a luxurious holiday on the sea.

Having spent a day at Konark the last halt is at Puri, a great pilgrimage centre and a powerful seat of religion, famous for Lord Jagannath and His abode of monumental magnitude. The hard sandy golden sea beach here offers an infinite variety of amusements and an ideal climate. The flat and shallow sea beach of Puri makes walking, lounging

and surf bathing a lovely pastime. Puri has many festivals, the biggest and internationally known being the Car Festival celebrated in June/July when the Deities, Jagannath, Balabradra and Subhadra are carried in chariots drawn by millions of devotees to the Garden House. One will be amazed to see the tradition of Car Festival so rigidly observed since prehistoric times to this day. Puri being one of the four high places of pilgrimage for Hinduism, attracts thousands of people every day from all

parts of India. The sanctity of the ancient temple of Jagannath, the salubrious climate and hospitable tradition of the people give Puri a status which no other resort can claim. As a former American Ambassador remarked "the environment at Puri is a most desirable place in which to gain repose and enjoy a peaceful environment". With Puri, one ends the most memorable tour on the golden sands of the Bay of Bengal. Puri is connected to Calcutta by the overnight rail journey of 499 km. through Bhubaneswar.

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D.A.A

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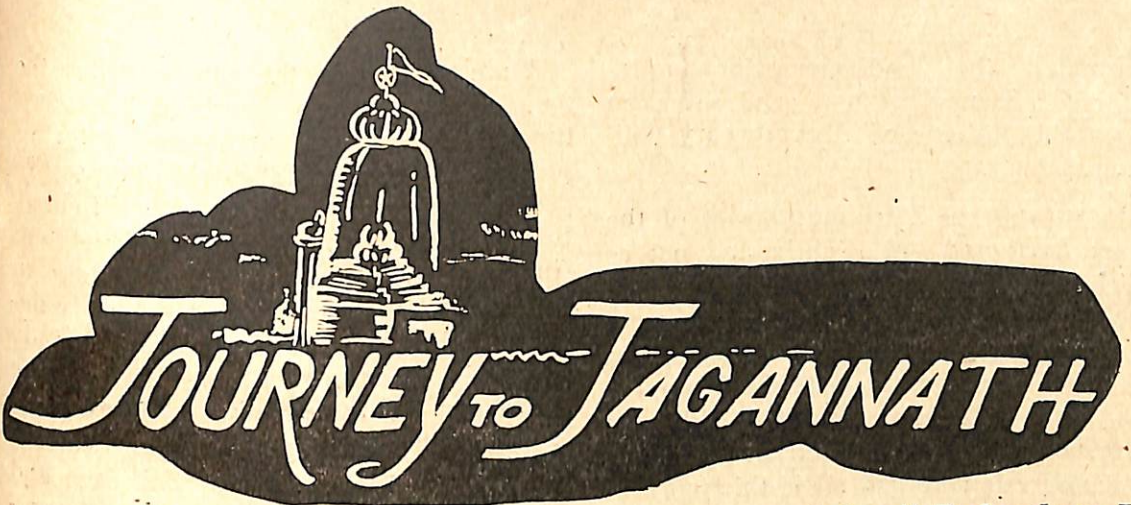
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Srimati Padmalaya Das

The road unwound like an orange ribbon. The gray black of the tarmac was covered by a layer of dust due to dry weather and heavy traffic. We whizzed past Bhubaneswar, the State of Orissa's shiny sun-drenched new capital, not yet completely out of its cocoon. In a few places on the highway stark girders stretched hands across a gaping void. New bridges are being built to span some stream or a navigable canal still in swaddling clothes.

A sparrow flew low across the road, just missing the bonnet, it seemed. Egrets stood still in silent contemplation of the wily ways of their aquatic prey. A cool village nestled amidst a dense coconut grove.

Passed in all seven inoculation checking posts on the way. The Health Department had taken painstaking precautions for immunizing the pilgrims against cholera, typhoid and other infectious diseases. Quite a number had to be pricked by the preventive needle.

Red dust spiralled out in clouds, disturbed by a brazen bus. Palm trees leaned over to peer at their reflections mirrored in clear pools. The vagrant wind passed a playful hand ruffling the still water surface and flitted off to flirt with the gay young green paddy.

Slowed down to drive through a village street. White-clad widows dashed about excitedly, following their male chaperon or mentor, to the waiting bus. All along the road we passed crowds of pilgrims patiently trudging on in single file with bulging bundles on heads.

By train, car, bicycle, bus, cycle-rickshaw, bullock cart and foot, thousands of people were converging on the hallowed precincts of Puri, the time-honoured and age-old place of pilgrimage.

We were still some miles from the town when we spotted the soaring steeple of the Jagannath Mandir, "the national temple whither people flock from every province of India". Its serene majesty

dominated the landscape for miles around—a symbol of hope and salvation to untold millions of travel-weary pilgrims.

As we entered Puri the density of the crowd increased but slightly and not as much as anticipated. For, we had arrived two days in advance as the police were to stop all vehicular traffic within the town for 24 hours starting from the noon of February the 26th, 1961 to "Govinda Dwadasi" day on the 27th, for which occasion we had made this journey.

Govinda Dwadasi is referred to in various *Puranas* and usually occurs on the 12th day of the bright fortnight of the month of Phalguna (February-March) when it is associated with the 8th asterism (*Nakshatra*). In 1961 there was a rare conjunction of planets which made the occasion more sacred. But its exact significance is still a bit of a mystery. According to the *Madala Panji*, the chronicles of the Jagannath temple, the last time it occurred was about a millenium ago. However, it appears that on such a day with this particular position of stars, etc., the Divine Log, from which the image of Jagannath was fashioned, was discovered floating in the sea. That even before this, on a day with exactly the same conjunction, Vidyapati, the emissary of king Indradyumna of Malwa, traced the blue sapphire image in Orissa which subsequently took the form of Jagannath. So Govinda Dwadasi is held sacred as the day of Jagannath's birth and is regarded as a most auspicious day for having a dip in the sea. According to the almanacs, the time for the bath in 1961 was between sunrise and noon (6-13 A.M. to 12-8 P.M., to be exact) of February the 27th.

While waiting in the car outside the temple the evening we arrived, I watched the kaleidoscopic pictures the pilgrims presented. You could catch glimpses of people from various States—West Bengal, Bihar and Rajasthan were represented; Andhra Pradesh was very much in evidence, though undoubtedly the villagers of Orissa predominated. (Govinda Dwadasi had been mentioned only in the Oriya and Telugu almanacs, it seems.) It was a cheerful sight-seeing crowd, not in any particular hurry to "do" Puri and was completely different in mood compared to the intense hustling mass on the day of the bath.

An occasional sadhu with ochre-coloured robe, ash-besmeared visage, matted locks and polished begging bowl passed by. Some simple village folk, forming a sinuous chain by holding hands so as not to get lost, went slowly past, ogling at anything and everything. A kirtan party under a peepul close by was singing devotional songs to the rhythm of mridanga and cymbals. A potbellied panda ambled past with a party of obviously well-off out-of-State pilgrims in tow. A tottering old man was helped up the temple steps for darshan by stalwart sons. A deeply-veiled daughter-in-law stumbled along at mother-in-law's side.

At the stalls fringing the Bada Danda ("Big Street") on either side the shopkeepers did a thriving trade. Glass-bangles and sindursellers were busy serving their fair customers. The sweet-meat-sellers shouted their wares and swished at the flies.

You could buy small gilt pictures of Jagannath, or a chain of tulsi-beads for

the old people at home, brass vessels, colourful terra-cotta toys, pieces of cloth with holy names printed all over, tender coconuts to quench your thirst, or a cooling cone of coloured ice. And, most important of all, you could buy mahaprashad, "the holy food", from within the temple, for any number—a full meal, including rice, dal, different types of curry and selection of sweets and seasonal delicacies, each item coming in its own individual earthenware pot.

Monday, February the 27th, 1961, Govinda Dwadasi day, dawned.

Mother awakened us. By this time, our party had swelled to twenty—assorted cousins and aunts from various branches of the family tree having joined us.

It was still dark outside with a star-sprinkled sky. But when everyone (including the older children) was ready with a change of clothes plus some large bottles to take sea-water for those back home, dawn was peeping through rosy fingers. The cold early morning breeze sent a slight shiver through one. We threaded our way barefoot to the sea (sandals being "sensibly" left behind) and some of us instantly collected thorns, on the little-used path we traversed!

Ours was a large straggling party. Granny finally joined us—carried by two servants. An octogenarian and just recovered from a serious illness, she silenced all opposition by saying there was no holier place on earth than Puri to shuffle off one's mortal coils!

Mist still clung to the seashore and the casuarinas, girdled with vapoury wreaths,

loomed out of the semi-darkness. Above the ceaseless sound of the sea, the distant noise of the vast multitude thronging the shore-line had so far been muted into a murmur. But as we neared the beach the combined impact was like a minor thunderclap.

Now something about the well-planned and well-organized arrangements made by the State Police, besides other Government departments. Though there was some criticism about the incongruity of the police regulating the passage of pilgrims (even inside the temple), I for one feel that without the minions of law and order present in sufficient strength, a large number of casualties, instead of the score or so of minor ones, would have resulted. (Moreover, there was not a single death due to drowning!)

The police had put into practice certain recommendations made by the investigators of the catastrophic Kumbha Mela tragedy in Allahabad. The record crowd of 600,000 people (more than ten times the population of Puri) were spread out along the 2½-mile sea-front with the help of stout barricades with a number of openings spaced about 100 yards apart. These were closed the moment a manageable crowd entered and the rest were requested to move on to the next entrance.

To control the multitude 15-foot high towers constructed with casuarina logs and manned by police personnel with mikes were situated at regular intervals all along the sea-front as well as the main route leading to the temple. Loudspeakers demanded insistently where so-and-so, wife or husband of so-and-so,—had wandered and to please return at once, (they did not add whether all was

forgiven). This was interspersed with interesting instructions on the do's and don't of a sea-bath with a milling throng behind you and the crashing surf ahead. And to kindly hurry up please, others await their turn. Thus was the beach rationed that morning.

One good thing I noticed was that there was less than the usual number of children and numbers of the weaker sex. The few children I saw near the temple were riding high and safe atop father's shoulders.

After our ablutions (we bathed at 6-15 A.M. and were able to take our time over it, for the spot we selected was quite secluded), we hurried home to deposit the weaker ones, i.e., Granny, one aunt and all the children. Though my mother too belonged to this category, with her poor health and frequent fasts, she is very devout and protests proved futile. The rest of us proceeded by foot (pedestrian traffic alone being allowed) to the temple.

Local members of our party guided us through devious lanes to avoid the hurrying crowds on the main road. We took a breather half-way on the verandah of a relation, for the elderly members needed a rest (that day they had to traverse a

total of about 5 miles on foot—a most tiring and unaccustomed exercise for them).

We watched a procession of some hundreds of sadhus of different orders from various parts of India. (Police trotted along with them, making way on all sides.) Some were lean and some were fat and puffing with the undue exertion. Some were clothed and others nearly naked; most had matted locks, though some had shaven heads. But all were shouting and dancing in abandoned ecstasy to the frenzied beat of mridangas, the clash of cymbals and clamour of gongs and an occasional blast from a brass trumpet. They simply sped past and the police had to run to keep up with them. After this interlude, we ourselves got caught in the swelling surging crowd and had no time to stand and stare.

Against the brilliant blue of a cloudless spring sky, from the pinnacle of the temple, the proud pennant of Lord Jagannath flew steadily in the breeze. Beneath it the broad expanse of the Bada Danda (the main road before the temple along which the three immense chariots are ceremoniously drawn during Jagannath's car festival) was a sheer mass of seething closely-packed humanity all intent on having darshan after the bath. The womenfolk in our party were

The thing in the world I am most afraid of is fear.

—Montaigne

Compared to what we ought to be, we are only half awake. We are making use of only a small part of our mental resources.

—William James

placed in the centre of a circle formed by the men joining hands to shield us from the crush which was worst at the

barricade leading to the main entrance of the temple.



Car Festival at Puri

Once you got in among the crowd you had no volition of your own, but had to move with the mass. Unless you wished to force your way out at any cost and had no scruples about trampling a couple of scores of toes, and both inflicting and receiving severe digs in the ribs, and last but not the least, suffering threatening scowls and queries expressing doubts about your eyesight, if not your ancestors. Protected as we were by the strong arms of relations and servants, we did not find it that bad after all, even though for most of us it was the first experience of mingling with such a multitude. The men did complain after all the excitement was over that the ladies had the best of

it. Anyway, after some vacillation (the terrific crush was truly daunting !) the final decision was made and we struggled through at last to the massive temple gates with all limbs intact.

As soon as the Lion's Gate was reached ecstatic cries of Hari Bol and Jai Jagannath rose on all sides striving to reach the skies. People were being allowed entry into the temple in batches to prevent bottle-necks at the various doorways inside. Thus we were more or less herded finally into the assembly hall facing the sanctum sanctorum.

In the huge hall with the darkness but dimly dispersed by electricity we were

allowed to stand for an all too brief a period to salute Lord Jagannath. He gazed serenely at the great masses (a record of more than 3½ lakhs had *darshan* that day) flowing endlessly past and heard their countless petitions and prayers.

A large white sheet had been spread within the bamboo barricade before Jagannath and people threw notes and coins of all denominations as well as jewellery—a shimmering sparkling mass. Even the humble paisa (thrown by some poor old widow perhaps or poverty-stricken peasant) seemed to shine forth strangely in that light.

Darshan over we got out with our special cordon in formation again. The crowd trickled out gradually as we approached our temporary abode, not far from the seashore. For, it was noon now and the auspicious time for the bath was over and the beaches were being deserted. After a few adventures on the way (mother almost fainted what with the heat and the physical strain) we found haven at last under a furiously whirling ceiling fan and a fresh tender coconut each to drink.

There were long snaking 12-hour queues both at the railway station and

bus stands, even though a number of special trains and buses had been arranged. In fact, everybody seemed in a hurry to leave the noise, din and bustle behind.

We were all up early next morning for the return trip. Our large party had to be redistributed in three cars. And as I journeyed back home through the smiling fields and sunny landscape, I carried away a feeling of peace and a greater awareness of the higher values of life.

What is this great urge which compels so many men and women in this modern age to set aside everything, to endure hardships, spend time and money (the majority of pilgrims are poor) on such pilgrimages? It would seem difficult to answer this question. But when we consider the cultural and spiritual heritage that has been handed down through the ages by our ancient saints and sages, a single concept emerges clearly out of the vast complexity, namely, that India "has stood always more for the riches of the Spirit than for mere material power and wealth". Yet today she is taking rapid and resolute strides in other realms as well, and thus does she welcome the future without rejecting the past.

There is one best way to do any job. But the best way should not be regarded as final. A man's best should be better than his best five years ago. The man who keeps on learning is steadily improving his best.

—Herbest N. Casson



Bhawan, Cuttack

the glory that is Orissa....

Barabati Fort, Cuttack

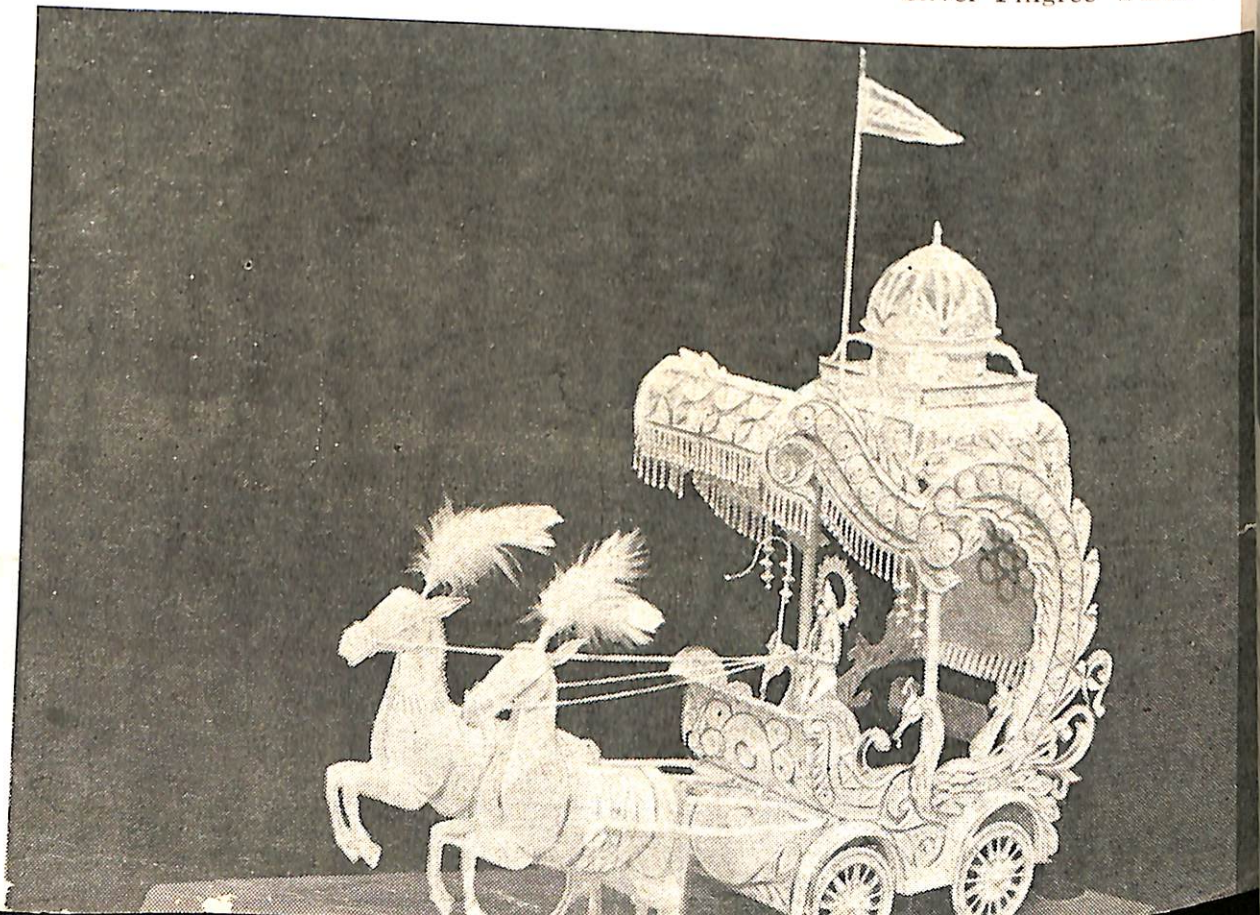




A clay model of Boita Bandana

the glory that is Orissa---

Silver Filigree Works of C



THE BUDDHIST SITES OF CUTTACK IN THE DISTRICTS OF BALASORE

Shri P. Mukherjee



Ratnagiri Buddhist Stupa

General Description—Next to Konark, Lalitagiri and the adjoining hills Udayagiri and Ratnagiri form the greatest centre of tourist attraction in Orissa. Here is the greatest concentration of Buddhist sculptures in India—the finest in the post-Gupta period. The extensiveness of the remains and the geographical features support the view that the Pushpagiri monastery—

which the Chinese pilgrim Hiuen Tsang visited—was located at this site. The two Stupas on two hills, as mentioned by Hiuen Tsang, were probably situated on the Udayagiri and Ratnagiri hills.

In the 8th century, an esoteric Tantric system was super-imposed on Mahayana Buddhism in Orissa—which radically

transformed its character. This was known as Vajrayana in which a pantheon of Buddhist gods and goddesses evolved, giving full scope to the creative genius of the sculptors. Ayodhya, Solampur and Baneswar became flourishing centres of Buddhist plastic art, which attained a high degree of excellence in the 9th Century A. D. The remains exhibit traces of ancient shrines and monasteries. The images in those sites bear silent witness to the superb artistry of the sculptors who have successfully depicted spiritual fervour on the faces of those images.

Buddhist Sites—Ayodhya and Solampur (Balasore district); Udayagiri, Ratnagiri, Lalitagiri, Baneswar (Cuttack district).

Climate—These coastal districts have a pleasant climate all the round. In summer, cotton and in winter, light woolen clothings are required for the Tourists.

Season—Best season for visiting the areas is from October to April specially in winter.

(A) Lalitagiri-Udayagiri-Ratnagiri

Communication—These sites are to be visited from Balichandrapur on the Pattamundai canal bank. The tourists can conveniently go Balichandrapur by car. The Express Highway, which passes via Balichandrapur, meets the Cuttack-Balasore portion of the National Highway at a distance of twenty-eight miles from Cuttack. The Tourists can go to Kuanpal on the Pattamundai canal bank from Cuttack by Bus and from that place to Balichandrapur by Rickshaw.

Transport—Cars can be hired from the Transport Department, Cuttack or from the Tourist Information Bureau, Bhubaneswar. Taxis are available at Cuttack.

Accommodation—(a) The Circuit House, Cuttack—Reservation authority—District Magistrate, Cuttack.

(b) District Board Bungalow, Cuttack—Reservation Authority—Manager.

(c) The Government of India Tourist Bungalow, Bhubaneswar—Reservation Authority—Manager.

(d) Pantha Nivas (Government of Orissa Tourist Bungalow), Bhubaneswar—Reservation Authority—Tourist Information Officer, Bhubaneswar.

(e) Railway Retiring Rooms at Cuttack and Bhubaneswar—Reservation Authority—The Station Masters concerned.

The Tourists can proceed by the Pattamundai Canal bank road up to the Dak Bungalow at Gopalpur, a distance of five miles from Balichandrapur. The Reservation Authority is the Superintending Engineer, Irrigation, Cuttack.

Information Centre—The Government of Orissa, Tourist Information Bureau, Bhubaneswar 2. Phone No. 679.

(B) Lalitagiri

Communication—Lalitagiri is connected with Balichandrapur by new a road, three miles in length.

Objects of Tuourist Interest—(a) The *Sculpture shed*—There is a colossal image

of Buddha in the posture of touching earth, which is one of the finest specimens of Orissan early medieval sculpture. The collection includes gracefully carved life size images of Maitreya or future Buddha, Manjusri or the god of learning, Padmapani Avalokitesvara and of Vajrapani. There are richly ornamented Tara images of different varieties.

(b) *The Vasuli Temple*—A Hindu temple has been erected, dedicated to the goddess Vasuli, with the materials of an ancient Buddhist shrine. There are images of Avalokitesvara cut in bold relief within the temple precincts.

(C) Udayagiri

Communication—Udayagiri is separated from the Pattamundai canal bank road by the river Birupa. It is situated at a distance of two miles from the Gopalpur Dak Bungalow. A road under construction, will shortly provide direct route from Lalitagiri to Gopalpur. There is arrangement for transporting cars across the Birupa.

Objects of Tourist Interest—(a) Rock-cut well—It is 23 feet square and cut 28 feet deep from the top of the rock to the water edge.

(b) *The Mahakali temple*—This temple was dedicated to Mahakala, one of the fierce deities of the Vajrayana pantheon. After the disappearance of Buddhism it was made a Siva temple.

(c) *Images on the terrace of the hill*—Two standing images of Avalokitesvara are much worn out and covered with lichen. On the back of one of the images, there is a long inscription of 25 lines in

the character of the 8th century A.D., recording the erection of a *Stupa*. Higher up, there is a colossal image of Buddha touching earth, now almost buried. The elegantly carved doorway of the shrine, which collapsed long ago, is now kept within the Patna Museum compound.

(d) The 'Dhana Kandi' (Granary of paddy) *Stupa*—This brick mound on the western side of the semi-circular terrace contains four images of *Dhyani* or celestial Buddha on its four sides.

(e) Rock-cut figures—Near the top of the western spur of the hill, overlooking the Birupa river, there is a gallery of figures carved out of solid rock. A figure of Vajrapani is now worshipped as goddess.

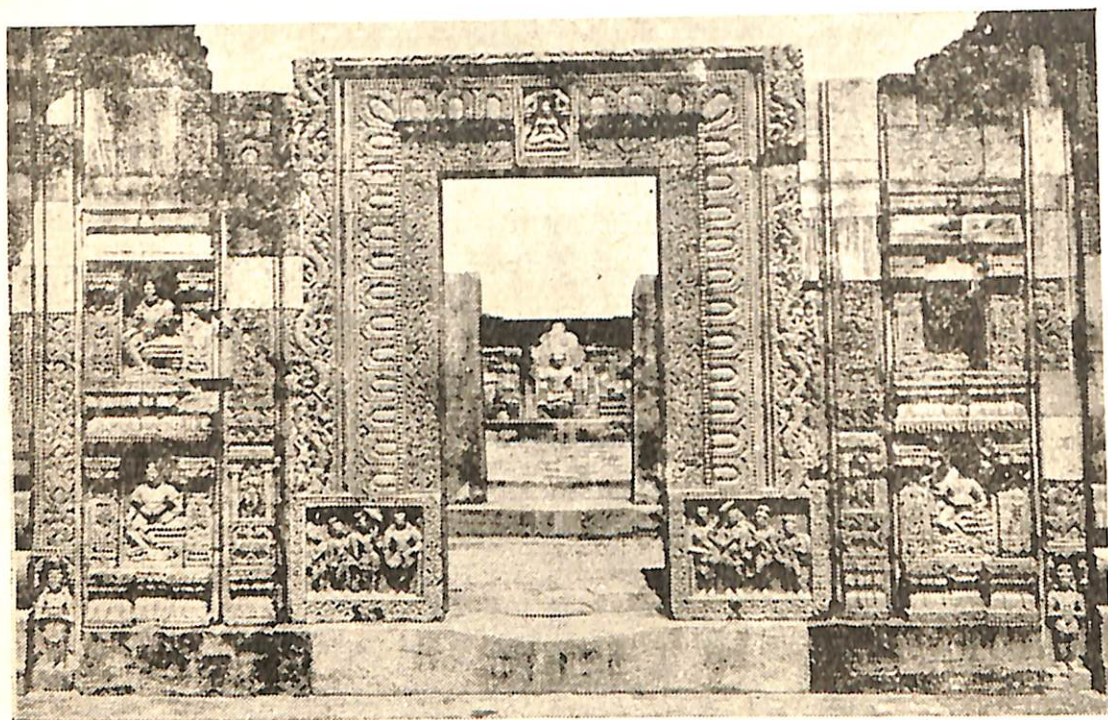
(D) Ratnagiri

Communication—To reach Ratnagiri, the Tourists are to proceed along the Pattamundai canal bank road up to Benupur, a distance of six miles from Gopalpur. Ratnagiri, a small isolated hill, is situated at a distance of 1½ miles from Benupur, separated by the river Birupa. There is ferry arrangement to transport the cars from November to June.

Objects of Tourist Interest—(a) Images on the top of the hill—A number of images have been dug out and kept under a grove of trees. The collection includes images of four-armed Avalokitesvara of life size, Tara and of Heruka wearing a garland of human heads. But the principal object of attention is an enormous head of Buddha. "The immobile serenity of the countenance, the exquisitely full eyes, the elegant lips make the Buddha head one of the wonders of Indian art."

(b) *Remains of a large brick Stupa*—Excavation by the Department of Archaeology, Government of India, has unearthed the remains of a large *Stupa*, laid with chiselled and rubbed bricks. It has a solid

core and is seventeen feet high from the base to the top. A large number of miniature votive *Stupas* lie scattered over a large area round the main *Stupa*.



Buddha Mahavihara, Ratnagiri

(c) *Monasteries*—Excavation has revealed the existence of two monasteries. The larger one has a doorway, embellished with carved designs. It faces an extensive courtyard paved with stone. There are seven shrines, made of stone, on the western side of the courtyard. In front of the courtyard stands the main shrine containing a colossal image of Buddha touching earth, flanked by two magnificent figures of Vajrapani and Padmapani. The doorjamb of the porch of the sanctum is decorated with creeper designs, which are similar to such patterns in the early temples at Bhubaneswar of the 8th and the 9th century A. D.

The niches of the wall of the shrine contain images of Buddha. These beautiful sculptures, coming to light after several centuries, retain freshness and grace.

The second monastery contained cells for habitation of the monks, each with a door, facing a small courtyard. There was an elaborate drainage system. Excavation has unearthed small terracotta sealings of unbaked clay, bearing the legend Sri-Ratnagiri-Mahavihara-arya-Bhikshu Sangha and earthen lamps and vessel for the use of the monks. The larger monastery was a double-storied building as indicated by a flight of steps.

(d) *Mahakali temple*—As in Udayagiri there is an old temple dedicated to Mahakala, on the top of the hill. The original Buddhist god, a two-armed pot-bellied figure, is now worshipped as a Hindu Deity.

No Tourist, who is interested in Buddhist art, can afford to miss this site. The sculptures of Ratnagiri depict the rise and decline of Vajrayana an offshoot of Mahayana Buddhism.

Baneswar

Communication—Baneswar is a hollock in the bed of the Mahanadi. It is situated at a distance of three miles from the road from the Raj Athgarh Railway Station to Narsinghpur.

Transport—Cars or taxis can be hired from Cuttack.

Accommodation—(a) The Dak Bungalow at Narsinghpur. Reservation Authority—Tahsildar, Narsinghpur.

(b) Dak Bungalow at Athgarh—Reservation Authority—S. D. O., Athgarh.

Objects of Tourist Interest—The most important specimen of Buddhist sculpture at Baneswar is a rare specimen of Prajnaparamita of remarkable grace and beauty. There is an image of Padmapani carved with artistic care seated on a lotus pedestal.

The tourists on their way to Baneswar may halt at the wayside villages of Nua-patna and Maniabandha to see the temples of the Sarak weavers who profess Buddhism.

Solampur

Communication—Solampur is separated from Jajpur by the river Baitarani. It is also accessible by road from Bhadrak.

Transport—Buses from Cuttack or Jajpur-Keonjhar Road Railway station or cars and taxis from Cuttack to Jaipur.

Accommodation—Dak Bungalow at Jajpur. Reservation Authority—S. D. O., Jajpur.

Objects of Tourist interest—Some Buddhist images have been dug out and fixed on the walls of a Hindu temple. Seven miracles in Buddha's life have been depicted on the backslab of an image of Buddha. There is a standing two-armed image of Padmapani Avalokitesvara flanked by two Tara figures. More interesting is a two-armed Tara image standing in an inclined position.

Ayodhya

Communication—Ayodhya is connected with Balasore by a road 24 miles long.

Transport—Taxis and Cars are available at Balasore for hire. The Tourists can contact the Tourist Information Officer, Balasore. Phone No. 155.

Accommodation—(a) Dak Bungalow—Reservation Authority—District Magistrate, Balasore.

(b) Railway Retiring Room. Reservation Authority—Station Master.

Objects of Tourist Interest—Some images have been dug out from the ruins of an ancient Buddhist shrine and kept in a Hindu temple. The image of Marichi is elegantly executed and well-pro-

portioned. Marichi is a three-faced eight-armed goddess who rides on a chariot drawn by seven pigs. The image bears an inscription in the characters of the 9th century A.D. The collection includes a image of richly ornamented four-armed

Avalokiteswara and of Manjusri. There is a rare image of Vajra Tara which is four faced and eight-armed. An exquisitely chiselled two-armed Tara is seated on a lotus pedestal with the right leg hanging down.

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Eroticism

IN THE ART OF ORISSA



Amorous Couple, Konark Temple

The art and architecture of a country is the most eloquent testimony of the people's intellectual and emotional

Shri G. K. Das

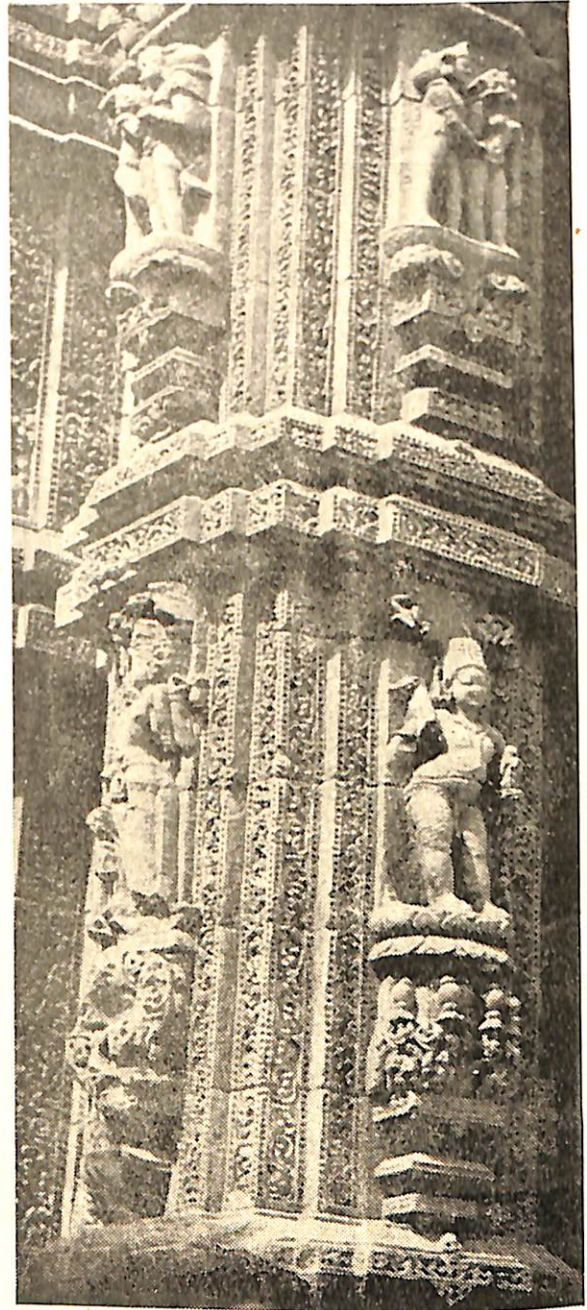
evolution. The names of the artists and planners of the religious monuments, spread throughout the length and breadth of the State, are generally unknown largely due to the philosophy of self-abnegation. To the artists of the State the art is neither secular nor religious but symbolic. The monuments therefore proclaim in spatial terms their desire to identify the divine with the real. In presentation of this idea, the artists are more or less governed by established conventions rather than inventive genius. In short the monuments of the State do not spring from a cynical denial of life but from its warmest depths and hence are the preserver of traditional values of life. During the course of evolution as evidenced from the sculptures on the walls of different religious monuments of the State, specially at Konark, the artists have become more sensuous and sophisticated while keeping in view the traditional values of life. This idea is amply illustrated in the profusion of delicately carved female figures in various flexible and captivating mood, on the walls of the temples of Orissa.

Art is intimately associated with religion and the artists of Orissa are famous for their unity in execution and design with which the religious zeal and aesthetic aptitudes have been combined

to produce what is the best and the most charming. The erotic pattern followed in some of their artistic creations is mainly a product of the religious traditions coupled with individual inventions. This erotic import is still found in Orissan folk art which seem to be far distant from the olden times but is linked with the mediaeval art as found on the walls of the temple. To a conservative and orthodox mind, these sculptures are obnoxious and intolerable to the eye and mind. But to an intelligent and keen observer these sculptures preach the comparative merits of religious basis on true moral principles. It is equally interesting to note that the principle underlying these sculptures is seen in the preachings of empiric ethics of modern Europe. The normal principle of empiric ethics is based upon on ideal human personality which consists of the harmonious development of all the faculties and instincts inherent in man. According to this no instinct or quality is useless or immoral in itself. Hence sex as an instinct is neither immoral nor useless. The principle of total sexual abstinence is supposed to be an error on the more dangerous side. Every carnal desire in men has got a value and it is only through realisation of this value the men can attain the stage of self immolation.

The obscene figures are not found in the earlier temples at Bhubaneswar like Parsurameswar Temple. Though there are some amorous couples on the walls, careful observation will reveal that they are not nude and they have been provided with dress. Moreover the sculptures do not represent any sexual pose and hence cannot be taken obscenes as we

define them. On the other hand when we come to Vaital temple and Sisereswar Temple, we find not only amorous couple but also they represent different postures of sexual act as practised by men and women. Except the temple of Mukte-



Erotic Sculpture on Raj Rani Temple, Bhubaneswar

swar, which is a notable exception, all other temples contain the features of eroticism on the body of their walls. The chronological position of these temples gives us a plausible explanation for their existence. The widespread influence of 'Tantrism' during the early Bhume Rulers perhaps explain the prevalence of erotic sculptures on the walls of the temples. It was in reality a strange mixture of Mahayana Buddhism, Tantrism and Pasupatism which patronised the idea of free indulgence in the sexual act as a way and means for attaining religious merit. Thus the origin of the erotic import in the sculptures of the temples may thus reasonably be attributed to Tantrism.

It is again interesting to note that among Tibetan Lamas, there is a custom that when a Lama has reached a point in the spiritual training where he believes that he can look upon the flesh without any desire or emotion, he enters the obscene idol-house for examination and to conduct experimental research. There in the house, living beautiful, accomplished women trained for the purpose, being well enough aware of the seriousness of their duties, are left before the examinee, to dance, meant to stire the lusts of man. The Lama or a group of Lamas sat upon a dias, studying his sensual reactions. If a Lama looks upon this without interest, he is taken to be above the temptations of flesh and is fit to be taken in to Lama order. Thus the erotic sculptures in some of the Tantric Buddhist temples of Tibet, are meant for testing the self-restraint of a man. Similarly, in Brahminical temples, the very purpose might have been responsible for the presence of these sculptures to taste the self restraint mind of a man, before he sees God and attain salvation.

It is equally interesting to note that the male figures in the sexual act are not human beings but they have been represented either as Gods, Demons and Medicants. Hence the erotic sculptures on the walls of the temples at Bhubaneswar are analogous to their counterpart in Tibet. All these descriptions lead to a probable conclusion that Tantrism perhaps owed its origin in Orissa, out of an attempt to bring out a synthesis in between Mahayan Buddhism and Pasupatism or Shaktism. The Rulers of Bhaumakar dynasty tried to work out this synthesis, which was acceptable to both the divergent religious cults in Orissa. Thus Tantrism maintained its stronghold in Orissa till 13th century A. D. after which the principles of eroticism found a happy assimilation in the preachings of Vaisnavism, which preached that the human soul must be freed from the faculties and instincts, which are a perversion, in order to function on the plan of the Absolute to which he belongs to by constitution. Hence, Vaisnavism takes sex as a part and parcel of our eternal nature which has no connection with real self. It is a passing affair and belongs as such to the changing existence which is more concerned with the material world. If the soul is freed from the shackles of unnatural hankering for a material activity like sex, then he can serve the truth and attain perfection in the next world. This type of principles though went against the preachings of Tantrism which were revolting in nature, still it definitely gave a different interpretation to the erotic element present in our art. The metaphysical approach to the soul and mind also added to the dignity and grace of

these sculptures found in the religious edifices of Orissa and even in some of the later temples.

The most enlightened and modern view on the subject is that, the obscene figures are the deliberate attempts of the artists to depict the life in its reality like Greek sculptures where nudity is shown in prominence to provide a study of the anatomical treatment of the limbs. This view is not tenable in as much as the two types of sculptures are a different class by themselves and hence cannot be treated on equal basis.

The origin of the idea perhaps came with the ideas of the worship of Linga and his mystic union with Shakti. The word 'Linga' is of non-aryan origin and Shiva is not mentioned among the vedic Gods. Shiva was pre-eminently a God of the Medetarranian people, who gave us the civilisation of Harappa and Mahenjodaro. Hence the idea of Shiva and Shakti came to be associated into Hindu religion when the Aryans came in contact with the Dravidians of the South. The mystic union of Shiva and Sakti gave birth to human race. 'Linga' and 'Yoni' were the symbolic representation of the creator of the World and its people as 'Adam and Eve' of Europe. Gradually through a process of time, the idea of Shiva and Sakti became a recognised order of Hindu religion by the preachings of Pasupat sect and the erotic import in the art preached the sex union

as a symbol of the mystic union of God Shiva. The underlying philosophy of this cult was that the eternal truth about life is to perpetuate itself and through the act of perpetuation seeks the fulfilment of its mission. It is not life that is transient but its decay. It is the effort of the life to fight decay and death which can be achieved by the union of sex which is a spiritual union and wealth, longevity, health and spiritual bliss came naturally to those who performed these rituals with faith after proper initiation. However this strange cult, which greatly influenced our art and architecture could not remain popular as the Brahminical philosophers later condemned it. It gradually fall into disrepute and disappeared after 13th century A. D.

Lastly, proper justice will not perhaps be done to the subject, without mentioning the traditional or Puranic view on the subject. According to "Agni Purana" the erotic sculptures on the walls of the temples are meant to protect these religious edifices from thunder, storm and lightning. This view however is still in the orthodox minds of Orissan people.

However, visitors should not shudder at the sight of these obnoxious scenes on the walls of the religious edifices. They should try to understand the underlying significance of these manifestations before forming any curious notion about social and religious life.

ORISSA

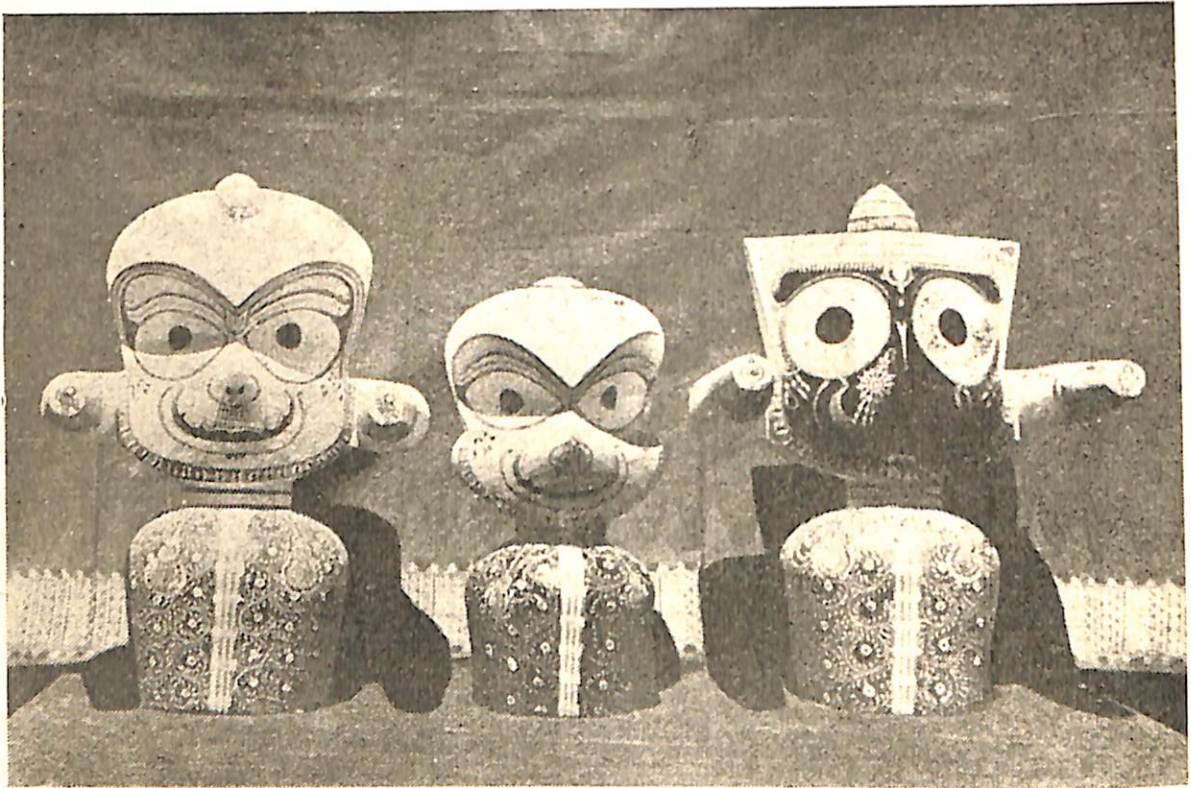
AN EPITOME OF INDIA

Shri D. N. Das Mohapatro

Orissa by virtue of her Geographical position has been the meeting place of various cultural currents and cross-currents, but all integrated into a synthetic whole. The distinctive cultural trails of various waves of migration from the prehistoric tribes like proto-austroloids down to the advent Alponoids, are visible within the social and cultural framework of Orissan People to a minute observer. This compact Province is a land of conflicts and compromises having a culture, remarkable for the synthesis of the various diversified cultures of India. The first humanist approach to the culture began with the conquest of Ashoka in 261 B. C., which is an important land-mark in the history of Buddhism. Orissa, just after hundred years came under the influence of Jainism under the powerful patronage of Kharavel. The process of assimilation started by Hinduism to accept all the divergent principles of both the religions is clearly visible in some of the interesting sculptures in Khandagiri and Udayagiri caves of Bhubaneswar. This process has culminated in the cult of Lord Jagannath, who is referred to as an embodiment of Buddhism, Jainism, Animism and Hinduism; all taken together. The three images of Jagannath, Balabhadra and Subhadra represent the three important principles of Buddhism

like Buddha, Dharma and Sangha and the image of Jagannath is said to have contained the tooth of Buddha which perhaps led R. L. Mitra to identify Puri, with Dantapur of Kalinga mentioned in Buddhist Jatakas. All these go to show, Orissa, otherwise known as the land of Lord Jagannath as a meeting place of all these diversified religious thoughts but without ousting the other, these religions also have been assimilated into a synthetic whole which is known otherwise as the religion of Jagannath. This Jagannath seems to have been, originally invented in imitation of Natha Tirthankar of Jains, i.e., Rashavanath. The Natha cult of Jainism, in spite of all its preposterous myths and legends came out of the Natha which was meant to be a person of worship. Then Indrabhuti and his sister Lakshminkara worshipped Jagannath both as a Jina and a Buddhist God representing Nihilism. Similarly the primitive religious elements like fertility cult, animism, totemism and fatecism have found its way to the modern religious practices of Oriya people and has culminated in the cult of Jagannath itself. The fascinating philosophy underlying this cult proclaim to the world the concepts rising high above the petty consideration of caste, creed and religion.

Thus in the midst of the bewildering rituals, Orissa has been crying for the facade of magnificent temples and worship of formless based on the religion



Worship of Formless

of law and a rational faith on pure self culture. Nowhere God has been condeived as God of law and doctrine of 'Karma' as its natural corollaries. This is the greatest contribution of Orissa to the sum total of Indian spiritual and famous Jagannath is a symbol of unity in the midst of different religious thoughts of India.

Linguistically the Oriya language is a branch of the purely Magadhi Parakrit or Magadhi Apavramsas. Though the language is pre-eminently Aryan belonging to eastern group of languages from the time of Rig Veda, it has in it some

non-Aryan elements. Curiously enough there are some Dravidian words and words from Savara language in it, which is not easily discernible but yet to be investigated. Towards 16th century one peculiarity developed in Oriya language, which expressed its individuality and personality. It is our famous Chhanda literature. During the period of Ganga dynasty at the end of 11th century A. D., the rulers imitated the spirit of Tantric sculptures. They patronised Karnatic music and were responsible not only for developing the Oriya music but along with that music came the invention of a unique Oriya metre called 'Chhanda' the

like of which is not found in any other language of India. From this period our culture developed as Radha Krishna Culture, which was a great cult based on as the practice of attaining God or sexual promiscuous in human relation as the practice of attaining God or found both in the North and South, though it has its origin from the North. The ancient Oriya literature was exceedingly rich in this respect and was fed by this cultural trend.

Thus while coming to the question of Odissi music, we find its composition on the lines of South Indian Mela. The six Ragas and thirtysix Raginis are conspicuous by their absence in Odissi music but the people use the word, 'Raga' so much so that most of them will not even understand the word 'Mela'. Regarding Talas, the Hindusthani Tala does not come into arena of Odissi music though the seven Talas and their subdivisions form a part and parcel of Odissi music. The Bani or Bole in Odissi music also found in South Indian music but in a different form. For example 'Boles' like 'Thei' and 'Gadhighana' are used in Odissi music contrary to the 'Boles' Dho, Gidigidi, Dheya etc. of South Indian music. The Chhanda, which is a powerful literature of Orissa is not the tuneful fusion of Ragas and Raginis but a mixture of regional music (Desi) which is a highly developed melody of a very powerful music. The music of chhanda is the result of analysis between music and literature, a rare combination to prove the great musical stuff of the artists.

Odissi music is a rare and distinctive contribution of Oriyas but a close analytical study will reveal the fact that it flourished on the conjunction of both the Hindusthani and Karnataki School of

music. For example, 'Padi' which is taken as the life line of Odissi music is similar to that of Bont, Dun and Adi, etc., of Hindusthani music which is not found in Karnataki music. Moreover, the application of 'Gamaks' is different in Karnataki music in the setting of tunes, in most cases the tuning has been followed just like 'Mid' form of Hindusthani music. Like 'Dhrupada' the music is calm and quiet and fastness is unknown in Odissi music. This is perhaps due to the lengthiness of its composition. The fastness or 'Terena' in Hindusthani music is not found in this music, though 'Pallabi' or Gata which is used just before the actual singing, is similar to that of Karnataki music. Again 'Mardal' or drum accompanying Odissi music is different in its construction and is used as a substitute of Hindusthani music. Its 'boles' are mostly similar to that of the boles of Hindusthani music but different from Karnataki music in one respect. In Karnataki music, the instrument-player is strictly to follow the language of the songs, whereas it is not a case with Odissi music. Thus it may be clearly seen that the Geographical conditions coupled with temperate climate of the region have greatly influenced the culture of the state and in the midst of the cultural diversities, the synthesis of Aryan and Dravidan culture is clearly discernible to a student of culture and history.

Considering the question of Odissi dance it may be seen that keeping its individuality and vitality in tact, it has developed as a synthesis of Kathak and Bharatnatyam style of dancing. Intricate foot work of Kathak Dance and the graceful movement of the limbs of the body are present in this dance. If the 'Kuchipudi' dance of Andhra Pradesh is

considered to be the mother of Bharatnatyam. Odissi dance might have been fed by the influences of Bharatnatyam but that does not at all mean, as some scholars have opined that Odissi is a corrupt form of Bharatnatyam. In the expressive movement of the limbs Odissi is more akin to that of Bharatnatyam and mudras are almost similar to that of

Bharatnatyam style. But as regards the intricate footwork keeping pace with the movement of the fingers on Pakhauja with different 'boles', 'padis' etc., it is more akin to Kathak dance of northern India. The rythem is different to Hindusthani style but the foot-work intricacies are like a Kathak dance. In rendering meaning of Mudras Odissi dance can claim its originality and the temples of Orissa



Intricate foot work of Odissi Dance.



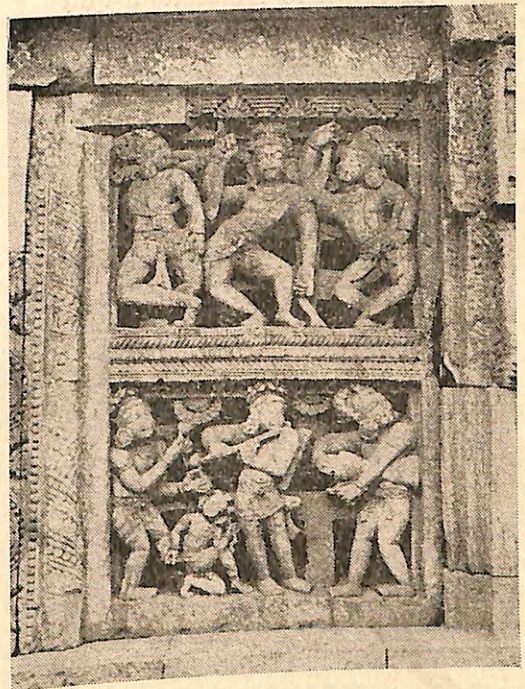
Graceful movement of the body and the eye. are the best testimony even now to the distinctive characteristic of this dance

form. Epigraphy and historical sources are full of references regarding this dance and classicality of this dance-form is now established beyond doubt. According to Dr. Gisela Boun, Journalist and music scholar from West Germany "Odissi dance is one of the great classical dances of India and one of the best I have seen in India".

Orissa perhaps claims the highest standard of dancing in folk dance in India. Being the home of different tribal groups, it has perhaps the greatest number of folk dances associated with the ceremonies of war, worship, marriage, courtship and religion. Each is different by its variety of movements, forms, gestures, costumes and music. All of them manifest different styles derived from the local tradition and environments. Hence these dances are mainly outside the currents of urban culture, about which we have discussed so far, and outside the systematic education. If we assume that all dances in India probably originated as a folk dance then these dances must have developed all the forms of classical dancing in India. At what time in history Odissi dance was fed by these folk dances of India is a subject yet to be investigated. But this may be told with certainty that Orissa with her rich prehistoric tradition and culture contributed greatly to the sum total of Indian culture in bringing about a synthesis by her own genius. Here only lies India's unity in the midst of diversities.

In the field of architecture, Orissa enjoys a rare honour enjoyed by few States of India, evolving a distinctive feature and style of its own known as Kalinga school. Though northern India in character, evidently belongs to the

Indo-Aryan school, there are unmistakable signs of southern intrusion which the Ganga rulers brought along with them from the south. For example, the shape of the Vaital temple at Bhubaneswar is derived from the Rathas of Mahabalipuram. The finials on the roof of the temple with amalaka kalasa and ayudhas (Trisula) are like the usual crowning members of all Bhubaneswar temples, but its elongated and vaulted roof is the clear testimony of the Ratha architecture of the south. Similar is the case with the temples of Gauri and Bhubaneswari within the compound of Lingaraj. Thus Orissa has been rightly the meeting place of the architectural movements from the South and the North. The characteristic racial genius lies in working out the synthesis and thereby evolving an independent style of its own.



Sculpture on Parasurameswar Temple

Considering all the ingredients of culture mentioned above, it will be evident that Orissa's culture is an inevitable complex of both North and South, and Orissa has been a meeting place of all cultural currents and cross currents of India. The study of India with its rich cultural heritage should be studied with the back ground of the culture of Orissa, which is rightly an epitome of India.

"Tourism represented to an outstanding extent an "invisible export": providing foreign currency of great value in reducing Germany's passive trade balance".

—Germany Reports

The truth is best as it is. No one can alter it; neither can anyone improve it. Have faith in the truth and live it.

—The Buddha

Train your mind to understand quickly. Remember a sluggish mind is slow of Comprehension. Be alert.

—A. T. Brown

Pray as if everything depended on God and work as if everything depend upon man.

—Cardinal Spellonan

The wise man does not insult his teachers.

—(C. R.) Mahabharat

One of the fine things about silent prayer is that it shuts out the noise of the world.

—D. D. Eisenhower

Look to your health.....for health isa blessing that money cannot buy.

—Izaak Walton

The search for knowledge, if tied up with a definite objective can be made one of the most thrilling and most profitable of life's adventures.

—F. C. Roberts

THEATRE in ORISSA

Shri Anant Mahapatra

"The theatre through the ages has nourished the mind and spirit of man, reflecting the time in which he lives and, at its best, illuminating his endless quest to know himself and his fellowmen."

The rarest phenomenon in the cultural pattern of Orissa is its theatre and Yatras (Folk Theatre). There are four professional theatres in Orissa, three of which in Cuttack, the cultural centre and capital showing six days a week. This fact amazes many from Calcutta and other parts of India and abroad. Calcutta is the only place where there are several commercial theatres having three shows a week and several outstanding semi-professional groups putting up competent stage production in original and adaptation of foreign plays. But no other state but Orissa claims this distinction of stage-play everyday.

It can be easily imagined that for this welcome state of affairs to come about a certain background and a certain attitude of people were preconditions. That background comes from a long tradition in Orissa of folk plays and folk dramas in the 'Jatra', 'Pala', 'Suanga', and 'Daskathia' etc. And the attitude has slowly grown through a natural love of the people for memetic arts. The

development of classical form of Dance, 'the Odissi Dance' has a special chapter and significance, which has put this dancing form amidst the other classical forms of dancing like Bharat Natyam, Kathakali and Kathak. It is no small credit for this form that eminent dancers of India like Yamini Krishnamurthi and Indrani Rehman have travelled all over the world with "Odissi" number in their



Srimati Sanjukta Panigrahi performing an Odissi dance

programme, not being residents of Orissa. The standard of Odissi dance has been raised by devoted students like Kumari Kum Kum Das, Smt. Sanjukta Panigrahi, Priyambada and many talented daughters of Orissa.

With Ramsankar Ray (1860—1910) and his plays, particularly Kanchi Kaveri, the theatre in Orissa was born. It was first nourished, curiously enough and may be significantly, not in the towns but in a village, 'KATHPADA'. The Kathpada theatre was not strictly a commercial theatre but it rendered enormous service in acquainting the people of conventions and forms of the modern theatre. It is significant that while the first theatre in Orissa started in Village, the 'Jatra' written by Baisnab Pani is being staged in Cuttack and Bhubaneswar by educated, talented and devoted students of theatre to-day. This revival has a story of experiment, which is being reflected by

amateur groups staging modern plays of the west in oriya and bridging gulf of decades which has been created by conventional commercial theatres.

First Commerical Theatre

The first theatre which started as a commercial venture for producing plays in a match box-proscenium arch-wings-drop-curtained stage, was the Art Theatre of Puri, which relying mostly on the plays of Aswini Kumar Ghosh, existed for twenty years before finally folding up. But by that time, particularly late thirties of this century, the people of Orissa had firmly taken to the theatre, and a permanent stage was built at Cuttack by the 'Orissa Theatre'. The architect behind the Orissa Theatre was Kalicharan Patnaik.

The Commerical theatre of Orissa today is to a large extent his single-handed creation. He wrote and produced plays, acted in them, added the lyrics, devised the dances and trained up a host of professional actors and actresses. Most of the those we now see performing in the commerical theatres of Orissa were recruited and trained by Kalicharan, including Sangit Natak Academy Award winner Samuel Sahu (Babi), Pira, Purna, Laxmi and Durlav.

Orissa Theatre closed down in the early fifties but the play house remained and 'Janata Rangamancha' was created and is being staged in the same play house. A significant chapter was added by it which brought in an Artists' Co-operative and planned to put up plays of modern writers and playwrights. The other two theatres, which were grouped again, as Annapurna Theatre group 'A' and group 'B'. Till today these two theatres put up plays in this curious title. The former touring all over the State but with their permanent play house at Puri, while the latter with its play house at Cuttack. Recently another theatre has started at Cuttack 'Kalashree' by name with professionals and amateurs.

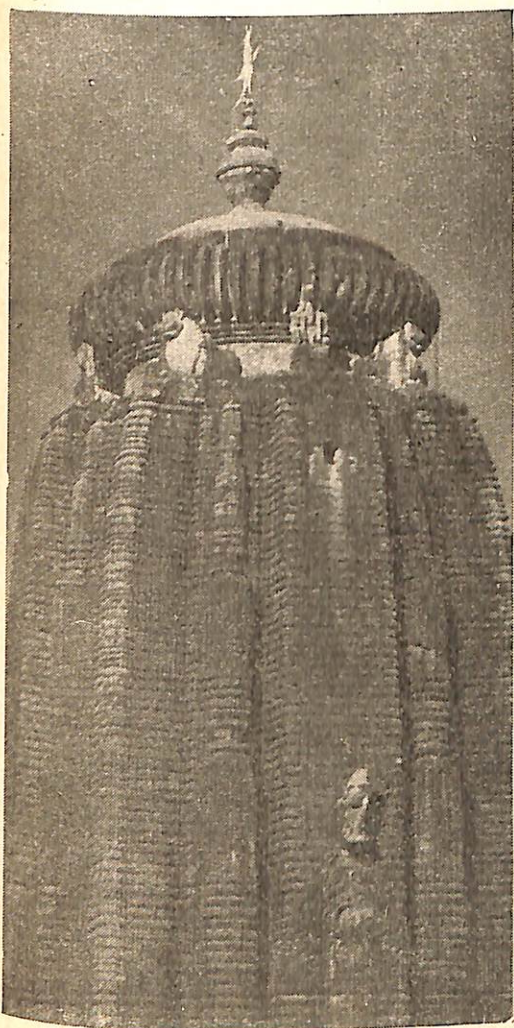
With the limited population of 1 lakh the existence of three show houses in Cuttack is a great surprise to-day. It clearly shows that the people love the theatre truly. In spite of the fact that the theatre in Orissa faces an precarious present and uncertain future forced by limited market to put up new plays in quick succession the theatre is the constant source of amazement and hopes of the cultural pattern of Orissa. The artists

(Continued in page 63)

Bhubaneswar

THE HOLY CITY

Shri B. V. Nath



Lingaraj Temple, Bhubaneswar

In the dim distance of time to which the intellectual vision and imagination find difficulty to unfold the mystery, at time the flickering light of historical value flashes like a lightening flash in the dark cloud floating in the sky. The footprints of time remaining unfading on the soil of this town have helped us to go back to the earliest centuries in ascertaining the historical value as well as the civilisation of Bhubaneswar. The archaeological evidence and the ancient writing speak to us in unheard voice the glory and splendour of Kalinga Empire along with Tosali as its centre of administration. Prior to the writings and the date of available archaeological remains, casual references are available from Jatakas and Puranic literatures, etc. Such types of references reveal that two merchants from Kalinga named Tappasae and Bhalluka met Buddha Dev at Uru-vella and gave him food and drink and heard from him his sermons. Besides these descriptions, large number of stories relating to these sacredness of Kalinga and Bhubaneswar are known from the Puranas. The Puranic account as known from different Puranas and specially from Siva Purana, speak a lot on the religious aspect of Bhubaneswar town. This town is named in the Purnas as Ekamra which means a mango grove

coming out of one mango tree. In this Ekamra forest, a parrot heard the secret and sacred theory of the creation of the Universe when Siva was talking the story to Parvati. Siva Purana gives the interesting account of Ekamra Kanan (Bhubaneswar town) which is very important, from the stand point of religion. Parvati once desired to know from Siva the second important place like Varanasi in India. Siva revealed to her that Ekamra forest is second to Varanasi which is the favourite abode of Lord Siva. Then Parvati desired to come to Ekamra with Lord Siva to remain there. Lord Siva sent her first to Ekamra telling that she would find a Jyotir-Linga (Phallus emitting light) there at Ekamra so Parvati came leaving Baranasi (Benaras) and found here a beautiful mango grove full of birds and beasts roaming happily here and there. The extent of this mango grove was 10 square miles in area. Parvati liked this place very much and sat under a tree near a fountain. After some time she saw some cows coming out of the water and going to the forest to pour milk on the Jyotir-Linga. After some time she saw the cows, going again to the water and disappearing. Next day she chalked out a plan and thereby obstructed the cows on their return by exercising her magical power on them. The cows lost their way and Parvati assumed the dress of a cow-herd- maiden and everyday began to tend the cows inside the forest. In this way some days passed. On one occasion, two demons, named Krutti and Vasa, appeared in that forest and found the cow-herd- maiden tending the cows. Both the demons were greatly moved at her beauty and both of them desired to marry her. With this motive, the two demon brothers approached her and expressed their desire to marry. Parvati

agreed to the proposal under the condition that if both of them can carry her on their two shoulders, then she would marry. This condition was immediately accepted by the two demon brothers. After this the two brothers showed their two shoulders and Parvati placed her two legs on the two shoulders and pressed heavily. The two demons were crushed down slowly and slowly inside the earth and ultimately died. The place where this incident took place is now known as Devi-Pada-Hara. This place still remains as a sacred place to the Hindus which is very near to the Lingaraj Temple. This sculptural representation of this incident can be seen even now inside the Lingaraj compound whose date is about 8th century A.D.

When the killing of the two demons were over, Parvati became very much tired and thirsty. Her legs were stained with the blood of the demons. She came and took rest inside a bower and thought of Lord Siva in her mind. Lord Siva came to know about all these things and left Varanasi and appeared before Parvati at Ekamra as a cow-herd-boy. Lord Siva saw her completely tired and sleeping. So he massaged her feet, Parvati woke up and asked for some water to drink as she was very thirsty. Siva went and pierced his trident inside the earth and the water gushed out. Siva brought the water and gave Parvati to drink. Parvati got relief and became satisfied. The place where Lord Siva pierced his trident for water is still known as "Sankara-Bamphi" which remains on the bank of Bindu-Sarobar.

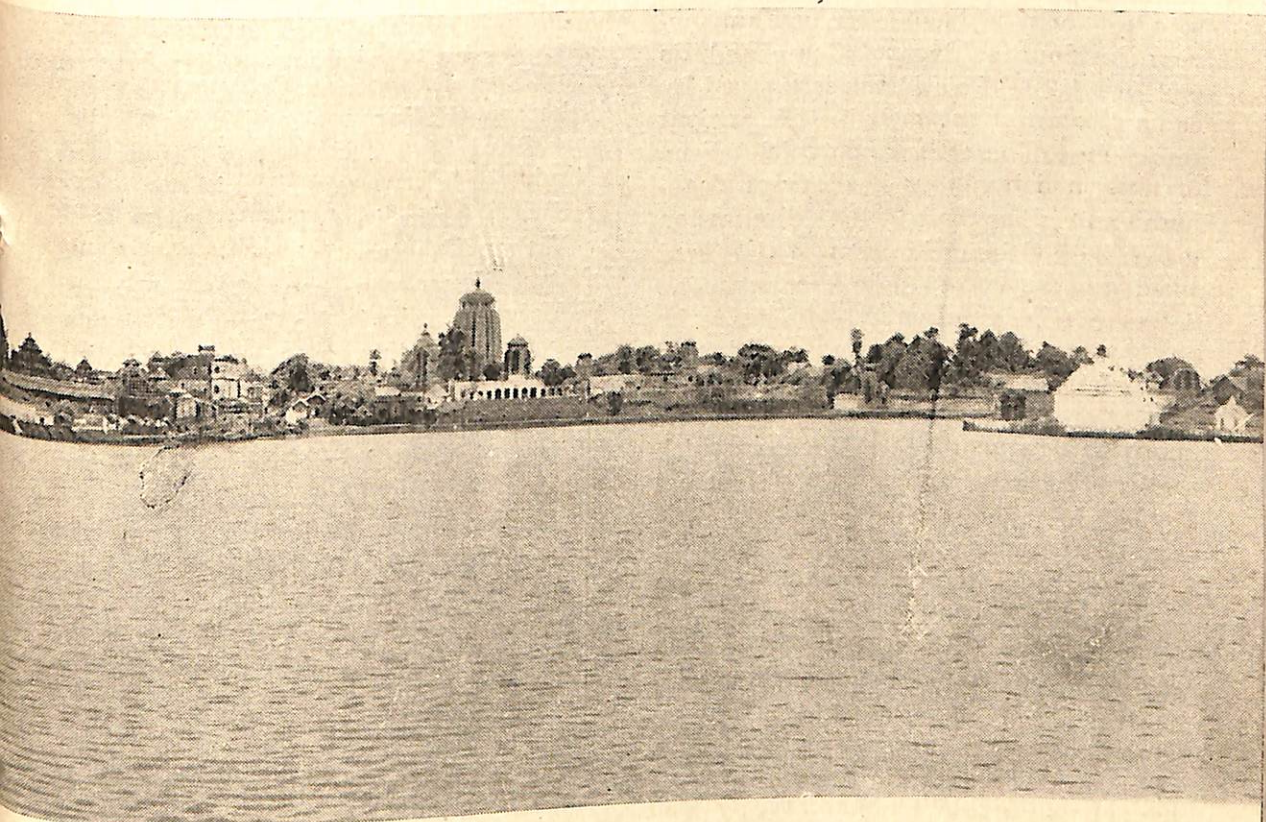
After some time Parvati desired to take bath with Lord Siva and to wash away the blood stains from her feet. So Lord Siva made a little tank in front of

the Sankara-Bamphi where both of them took bath. This place where Lord Siva and Parvati took bath is the real origin of Bindu-Sarobar.

Some days passed. Parvati desired to perform the 'Rahas-Krida' with Lord Siva as cow-herd-boy and cow-herd-maiden in that beautiful Ekamra. Lord Siva agreed to the proposal, so Parvati created out of her own body eight goddesses who were the transformed energy in the name of different goddesses. These goddesses were as beautiful as Parvati was. They

appeared before Lord Siva and Parvati to perform the duties to be assigned to them. Now the names of these goddesses as available from the Siva Purana are (1) Mohini, (2) Sukapola, (3) Vindhya-Vasini, (4) Ramayani, (5) Uttarayani, (6) Amayini, (7) Hradarasha or Chandraga (8) Dwara-Vasini.

The temples of the above goddesses are still found in existence on the four sides of Bindu-Sarobara and all of them belong to 8th century A.D. *The close examination of Mohini, Dwara-vasini and



Bindu Sarobara, Bhubaneswar

Uttarayani Temples show that the ground level of Lingaraj Temple is equal to the ground level of Mohini Temple. The

Bindu-Sarobara tank which was in existence prior to 8th century was excavated and enlarged in 11th century and the

loose soil were deposited on the Northern, Southern, Eastern, and Western sides of Lingaraj for making ramparts to carry the stones for building the temple. This deposited soil from the four sides of the compound was not removed which is proved from some temples remaining inside. The examples are the Mohini Temple, the temple near the Eastern gate of the Lingaraj Temple and the temple in front of Baidya Store.

The above deities known as Asta-Sakti are most beautiful for their constructional beauty and iconographic peculiarities. All of them are the aspects of Durga. The Chandraga who is now known as Bhubaneswari inside the Lingaraj Compound is most beautiful. This image is swayed by the soft and sweet melody of ancient classicism refinement and spiritualism. The fluid and luminous ideology of Yoga-chara system coupled with compassion standard of vision, vibration of life and meaning have imparted to the image an inner dynamism which makes the worshippers or the spectators spell-bound for a moment. Chandraga rightly holds a crescent on her crown. She sits in perfect pose with downward closed eyes which was the characteristic of Ratnagiri school of art.

When all these Asta Sakti were created by Parvati similarly Lord siva created Asta-Sambhu for Rasa-Krida (Celestial dance). These Asta-Sambhus are (1) Rudreswar, (2) Sukshmeswar, (3) Vaidya nath, (4) Uttameswar, (5) Eka-Murti, (6) Isaneswar, (7) Uttareswar, and (8) Kedareswar.

The temples of these Asta-Sambhus are now seen in broken condition except a few. During the rule of Bhauma-Kara Kings (Circa 740 A.D.—940 A.D.) these Deities were enshrined in different

temples. This shows that Bhubaneswar which derived its name from the Lord Tri-Bhubaneswar of Puranic account already assumed its religious importance prior to 8th century A.D.

The above-mentioned Siva-Purana states that the pilgrims first come to Bindu-Sarobar to take bath and give water with flowers to their ancestors and then they saw Ananta Vasudeva whom Lord Siva established as Kshetra Pala (Guardian of the town). After visiting Ananta Vasudev the pilgrims are directed to see Devi-Pada-Hara. After that the pilgrims would see and worship Lingaraj who is the Jyotin-Linga according to Puranic account. So Bhubaneswar is the second Varanasi or Kasi of India, where Lord Siva and Parvati remained in their joyful aspects. Bhubaneswar is the Siva-Kshetra in Orissa while Puri is the Vishnu-Kshetra, Jajpur is the Viraja Kshetra, Konark is the Surya-Kshetra and Mahabinayaka is the Ganesh-Ksherta. These five Kshetras are named according to Pancha-Devata.

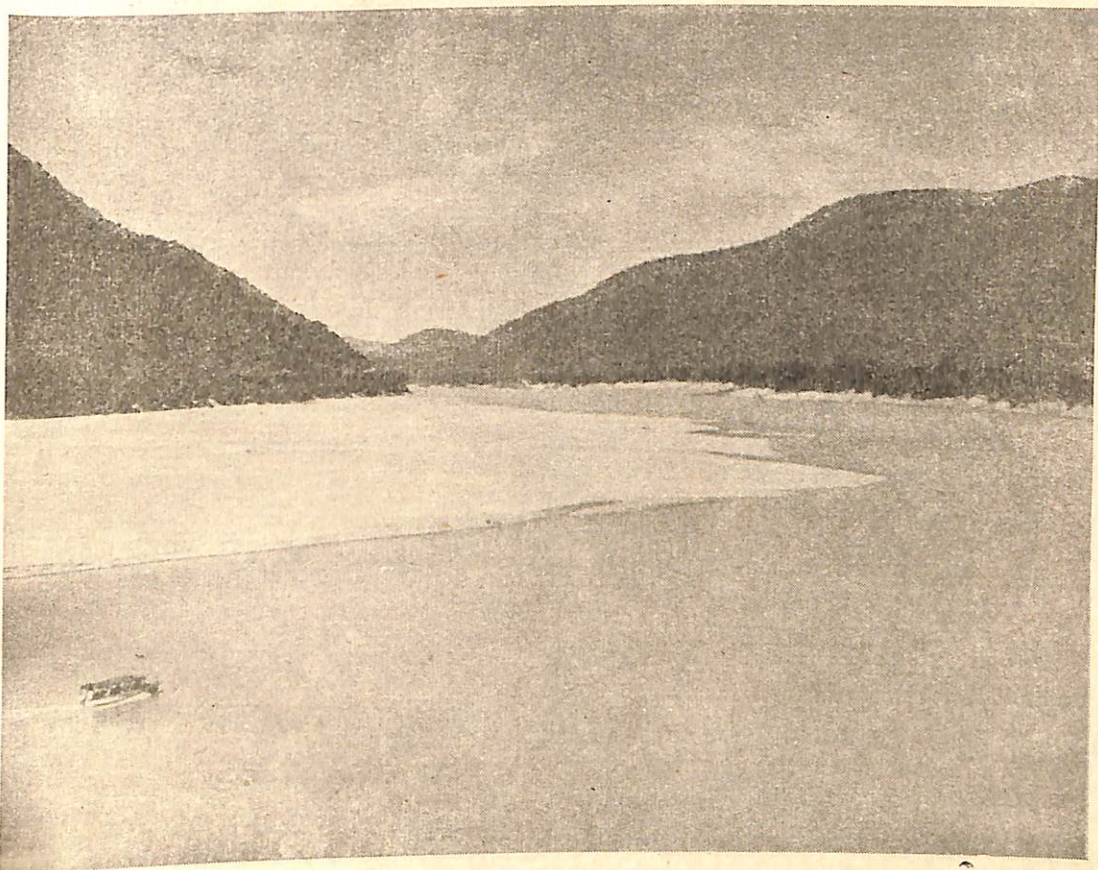
One peculiarity is seen in the temple of Lingaraj which is not seen in any other temple of India. That peculiarity is a bow on the top of the temple instead of a trident. The name of the bow of Lord Siva is known as Pinaka. Therefore, Lord Siva is known as Pinaki. So in order to indentify Lord Lingaraj as Pinaki, his favourity bow Pinaca has been placed on the top of the temple.

The extent of Bhubaneswar town as known from the Puranic account was in ancient time from Khandagiri hill up to Dhauli and from Barahi Temple near Kuakhai up to Kundaleswar. The area was about ten square miles in a circular manner.

SPLENDOUR OF ORISSA

Shri S. M. Gani

Orissa has plenty of forests, minerals, rivers and monuments of historical, religious and architectural importance. It is full of mountains, valleys, gorges, lakes and has also a long coast line. It also presents a social and cultural harmony



Tikarapara Gorge

of remarkable nature and it is aptly called the epitome of India. This is an enchanting region for tourists set with centres for summer holiday makers, mountaineers

and Shikaris (Safari), and resorts generously endowed with grandiose landscape, ancient monuments and a vast wealth of sculpture. Even those who have no special interest in art and architecture are fascinated by the profusion of Orissan Temples and their sculpture. Erotic images sculptured on some of the ancient temples in Orissa have evoked great interest amongst visitors from all over the world. No other State can offer variety as Orissa, the most important attraction for the time and money a visitor spends.

For the convenience of visitors the State can be divided into four tourist regions :—

- (1) The Eastern region of Orissa consists of ancient temples of Khichhing, wild life sanctuary and Brahpani water falls at Similipal, Sea beach at Chandipur, Buddhist ruins and Gopinath temple in Balasore district, Fresco paintings at Sitabanji, the mountainous landscape, Bada ghagra and Sanghagra waterfalls and animal infested picturesque forests of Keonjhar district.
- (2) The Central region has the most popular triangle formed by Bhubaneswar-Puri-Konark which also includes the great Buddhist ruins of Lalitgiri, Ratnagiri and Udaigiri in Cuttack district.
- (3) The third region comprises of industrial areas between Kiri-buru Iron-Ore Mines, Tensa, Khandadhar waterfall, Rourkela, Mandira Dam, Dadrama wild life

sanctuary, temples of Narsingh-nath and Harishankar in Sambalpur and Bolangir districts respectively.

- (4) The fourth region comprises of the charming Chilika Lake with its migratory birds, Gopalpur-on-sea, the sulphur hot spring at Taptapani, the big game hunting facilities in Phulbani, and Kalahandi districts, the charming landscape amidst the hills and dales and the colourful tribal life in solitude and seclusion.

The most sought after tourist spot in Orissa consists of Puri-Konarak and Bhubaneswar which is popularly known as "the golden triangle of India". The Puri Express of the South Eastern Railway takes you not only to a sea side resort but also right to a golden beach that proves every adventurer's mid summer day dreams come true. If you like to have the beach all for yourself on a natural setting then choose one between the two great tourist centres, Puri and Konarak on the South Eastern coast of India. Here the unexploited countryside lend an air of timeless tranquillity. The thirty miles stretch of sea beach is the "Indian Riveris amidst the Sun, the sand and the surf. To watch the sunrise in slow grandeur in a symphony of colour is a wonderful experience. You relax in a setting where the atmosphere of the past is happily blended with the comfort of today.

Masses of mankind roll in every year to Puri in quest of God, see the majestic march of the Lord on earth during the famous Car Festival of Jagannath held in June-July. It is the fervour of faith.

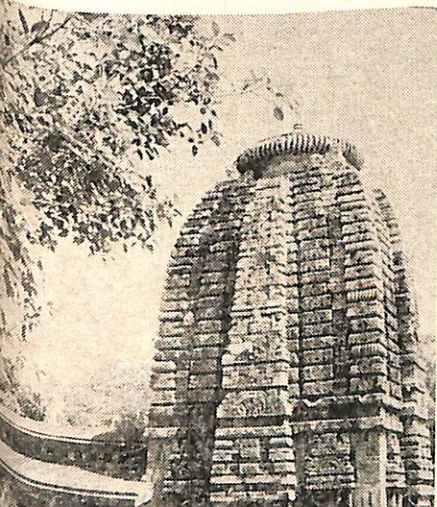


Sun Temple, Konarka

the glory that is Orissa....

Rajrani Temple,
Bhubaneswar

The earliest well preserved
Temple at Bhubaneswar.
C. Seventh Century A. D.





Rani Gumpa, Khandagiri-Udayagiri hills,
Bhubaneswar

the glory that is Orissa....

Sculpture on the Caves at Khandagiri-Udayagiri
hills, Bhubaneswar.



Years have rolled by but the tradition of Car Festival lives in its pristine glory.

Konark the mythical Chariot

About eighty-five Kms. by road from Puri is Konark with its surf-beaten temple dedicated to the Sun God, the piece de renaissance of mediaeval Orissan architecture. The temple at Konark or Konaraka (The Sun's corner) formerly known as Black Pagoda to differentiate from the white plastered structure at Puri, is an architectural image of the mythical chariot of the Sun speeding through the heaven. There are twelve pairs of exquisitely carved wheels on two sides, while seven gallant horses attempt to pull the massive weight. Konarak is truly a living testimony to speculative, daring, and artistic sensibility of the race that once knew how to live, love, worship and create in heroic proportions. Built in the middle of the thirteenth century some seven hundred and odd years ago the temple stood on the sea beach itself. However the shore line has now receded a kilometre from the temple. A visit to Konark is memorable because it combines a great holiday with opportunity to witness the wonder that was India, its highest artistic attainment.

From Konark you come to Bhubaneswar, a place clearly indicative of a mood of hectic activity in building which swept in the veins of the people here from the third century B. C. to the present day. It is here that the great warrior Asoka embraced Buddhism and made it a world religion. The epitaph Asoka engraved Tosali is vividly seen in the out skirts of modern Bhubaneswar. In the twin hills of Udaigiri and Khandagiri there are large number of caves, excavated for Jain monks in the second century B. C. The sculpture takes the visitors to an eloquent world, full of legends, stories, events, a world of fairy tales and cautionary stories. Scenes depicting the story of the Amazon and her defeat, the hunting of the winged deer, woman attacking furious elephants, ballerina dancing to a four piece orchestra, etc., are some of them with life throbbing in them.

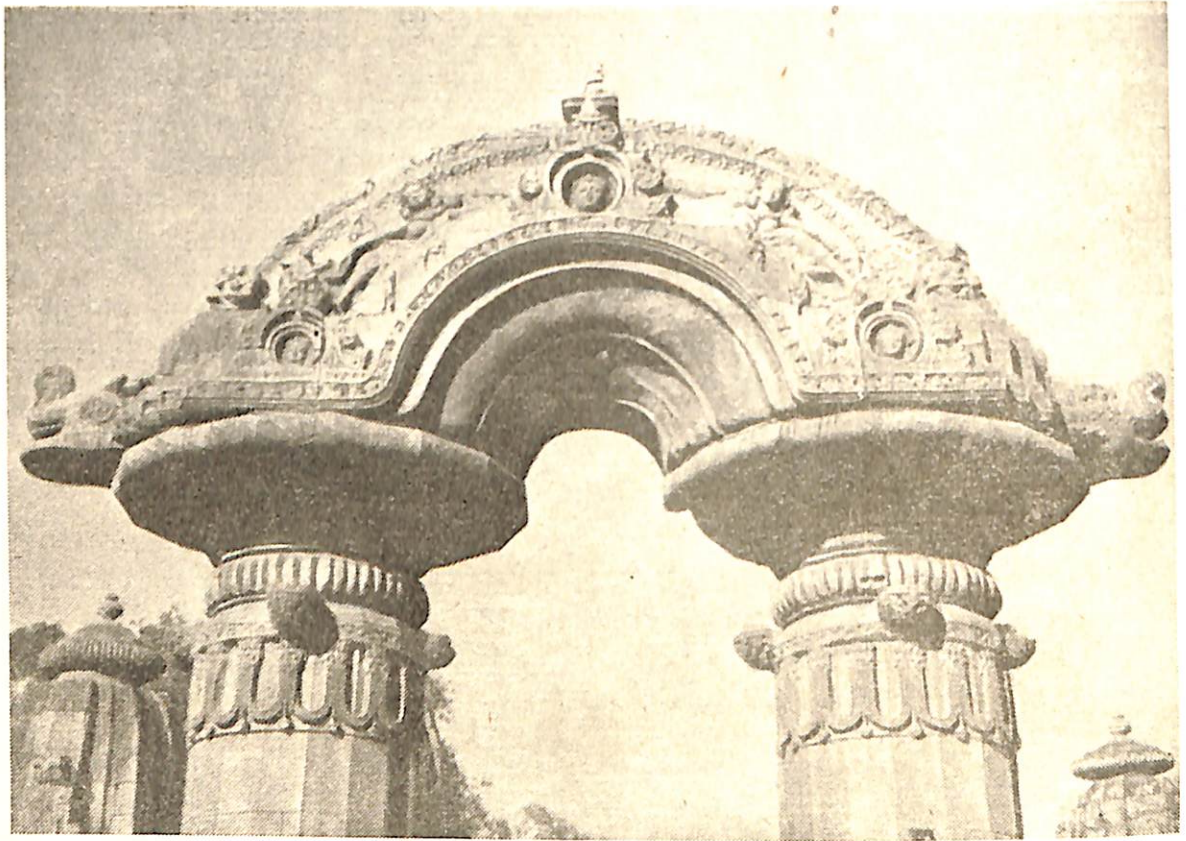
A few hundred temples are existing in Bhubaneswar in varying stages of preservation. The biggest is the Lingaraj temple 127 ft. high standing majestically in the midst of sixty-five secondary small temples dedicated to Lord Siva. There is also Raja Rani Temple a gem of Orissan architecture. And the Mukteswar with the Torana (arched gateway) has been acclaimed as a dream realised in stone.

Once you have made a careful decision based on facts, go into action. Don't stop to reconsider. Don't begin to hesitate, worry and repace your steps. Don't lose yourself in self-doubting which begets other doubts. Don't keep looking back over your shoulder.

—Dale Carnegie

The Mukteswar temple adorned with dancing Siva truly portrays the cosmic movement in stone. Parasurameswar, Vital and host of other temples, each a piece are to be seen several times and to be appreciated. They are so perfect that it would be difficult to improve upon this art.

The unrestrained use of erotic motif on these temples of Orissa has baffled the art critic. There are rows of human figures embellished in perennial embraces. Here the lust of life has been deified. Salvation was not to be sought through austerity, hunger and solitude but amidst the enjoyment of life.



The main gate of the Mukteswar Temple,
Bhubaneswar.

We control circumstances only so far as we control ourselves, and the greatest man all the world is the man who is most conscious of self domination.

—Richard Lynch

A problem well started is a problem half solved.

—Charles Kettering

Chilika Lake

Hundred Kilometres South of Bhubaneswar is the vast pear shaped Chilika lake. hemmed between the mountains 65 km. long and 16 km. broad. Chilika Lake is also the home in winter for migratory

birds. Fishing, rowing, boating, bird watching and bird shooting are the most attractive pastime offered by the lake. Big game shooting is available in nearby forests which are full of deer, tigers, elephants, etc.



Chilika Lake

Gopalpur-on-Sea

Further South of Chilika Lake is Gopalpur-on-sea. In recent years smart set have flocked in thousands to this quiet aristocratic place. Its haughty beauty, its fermented topography, its wild waves have gone to make it a playground. Imagine a little fishing port. Its hospitable creeks, beaches among the plam trees and casurina sheds make the civilisation shy of intrusion. It is ideally

recommended to honeymooners, spiritualists, writers, painters and those who are in search of tranquillity and desire to escape from the world of confusion.

Green Rivers and Gay Tribals

From Gopalpur northwards begin the high table land, the home of gay tribals. Between the brown hills are the valleys of green paddy fields winding like a green river. The life of these dwellers are full

of gaiety. The women folk deck themselves artistically with jungle flowers, beads and trinkets. Young is giggling with youth and vigour. Their dances are often vigorous and intricate but they never seem to get tired of it.

This highland extends from Koraput district to the North of Orissa. The entire land is rich in minerals and hydro-electric power. The Mahanadi once the river of sorrow has been harnessed by a dam built across it at Hirakud which irrigates a large part of the area and produces power for the benefit of mankind. A huge modern steel plant has

been built at Rourkela and a host of other industries have grown up in the entire Northern region of this State.

Odissi Dance

Originating from the Dandasis of the temple of Jagannath Odissi is the only traditional dance of India which has many of its technical poses and attitudes preserved faithfully and accurately in the sculptures that adorn the Orissan temples. Orissa as a matter of fact, furnishes the earliest evidence of dance in India, as depicted in the sculpture of the caves in Udayagiri hill of Bhubaneswar.



The Dancing Scene Sculptured on the Caves at Khandagiri, Udayagiri hills. Dated 2nd Century B. C.

In Orissa, dance is an expression of devotion. Evolved out of spiritual passion, the Odissi dance has a peculiar blend of art and religion.

Handicrafts.

The people of Orissa have an inborn penchant for craftsmanship. Using local materials, Orissan craftsmen fashion out articles which combine utility with beauty. The stone carvers of Puri carve temples replicas, statutes, pannels, etc. on hard or soft stone with the same efficiency as their ancestors. Orissa specialises in delicate filigree work in silver. These articles have the delicacy of a spider's web. Horn workers of Parlakhemindi make articles out of buffalo horn. The colourful lacquer box of Koraput in floral designs and brilliant colour combination has wide reputation. Weavers of Sambalpur weave traditional designs with hand dyed threads to achieve a tapestry effect on the cloth. Orissa saries, curtains, cloth pieces in cotton, silk, tassar with distinctive design are a connoisseur's delight.

TOURIST FACILITIES

In keeping with the great tradition of extending warm hospitality to visitors, Orissa has made extensive improvement to provide comfortable and luxurious

accommodation facilities, speedier tourist cars and coaches, trained guides, etc. There are five well equipped Tourist Information Bureau located at Bhubaneswar, Puri, Sambalpur, Balasore and Rourkela managed by qualified and trained staff. As regards accommodation there are Class I and Class II Tourist Bungalows at Bhubaneswar, Puri, Konark.

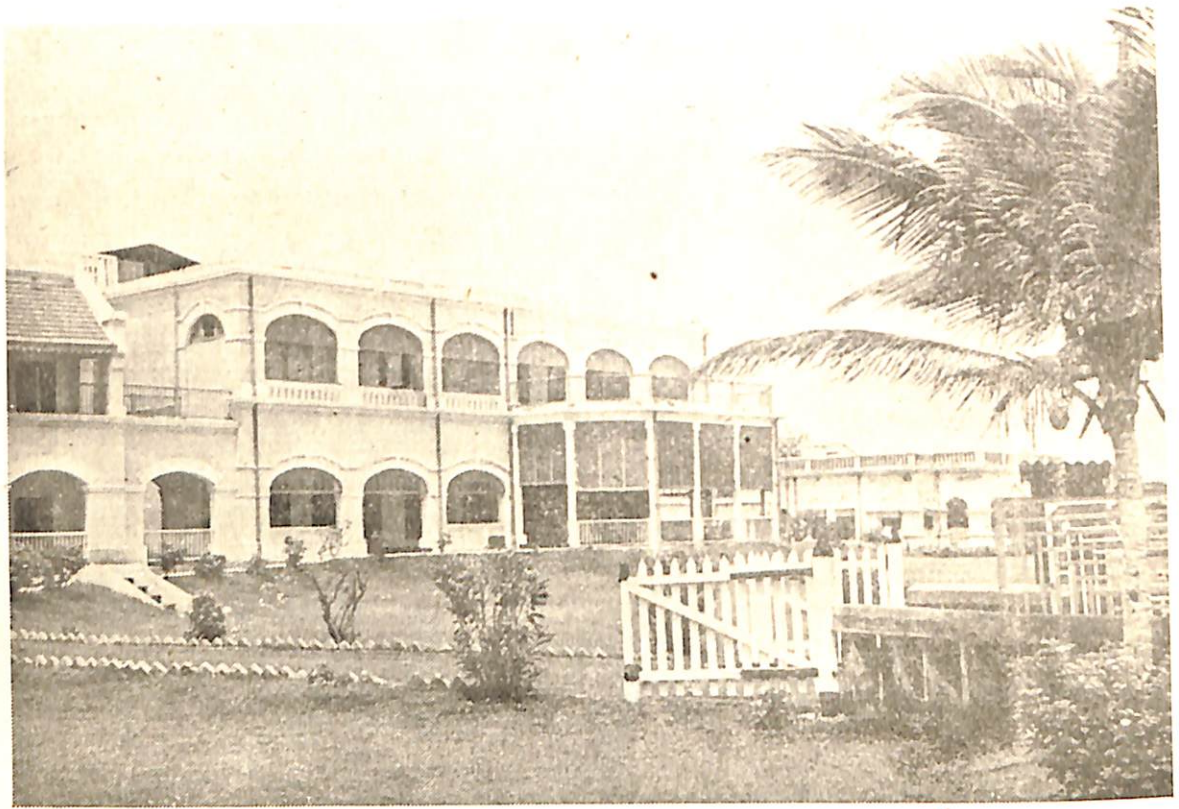


Panthanivas, Puri

Chandipur and one more at Konarka and one at Rambha on Chilka Lake will be commissioned shortly. These tourist bungalows have been immensely popular among the tourists. The popularity and demand for accommodation in the tourist bungalow at Puri was so great that it has been expanded now to accommodate forty-three beds, in stead of 24. Visitors can also stay in the State Guest House at Bhubaneswar. There are several good hotels which provide excellent accommodation and other facilities. Among hotels

It has been proved in scientific laboratory experiments that you absolutely cannot feel angry, fearful, anxious, insecure, "unsafe" as long as your muscles remain perfectly relaxed.

—Dr. S. Sage



Railway Hotel, Puri

the S. E. Railway. Hotel at Puri and the Oberoi Palm Beach at Gopalpur-on-sea need special mention for their constant demand in the travel world.

As regards transport the tourist office at Bhubaneswar maintains a fleet of Tourist cars given on hire at fixed rates to visitors. A Modern Deluxe Tourist Coach with public address system, guide, radio and several modern amenities is available for conducted tours. Convenient bus services are always available at various points to enable the visitors to reach their destination in time. One colour Tourist taxis are also available at various tourist centres. Bhubaneswar is further connected by daily air service from Calcutta and the train services are most convenient for visitors coming through Calcutta.

Among train mention has to be made of the Air conditioned Howrah-Madras Express which now-a-days passes through Bhubaneswar.

Great strides have been made in Orissa to attract more tourists and to please them during their stay here. Facilities are being increased every year to meet the demand of visitors fully, particularly, in the Bhubaneswar-Konark-Puri triangle which is a real destination for tourists in India. Among the centres selected under priority for large scale development as International tourist centres, Bhubaneswar-Konark-Puri is one which plays the most important role in attracting tourists to the entire Eastern India. This has developed the Calcutta-Bhubaneswar-Konark-Puri complex which projects the

eastern region of the country to the tourists. The intention behind this is to be able to project a new image of India as a holiday resort of repute. Our temples and monuments, have now established themselves in the general image of India. But it is reckoned that the bulk of tourist traffic from affluent countries of Western Europe and the U.S.A. tends to gravitate towards pure holiday resorts, such as, sea side resorts of the Mediterranean, the Adriatic, the Aegean and of the Pacific. The Eastern India is fortunate in this respect because the famous Sun Temple at Konark is located on one of the loveliest sea beach which can claim superiority over the beaches located in places referred to above. Konark being so close to busy international airport at

Calcutta, offers more convenience than the several sea side resorts within the country. The most advantageous location of this resort will tend the tourists to visit this place repeatedly for days and weeks together, spending one's most exciting and relaxing holiday on the widely inviting golden sea beach on the Bay of Bengal.

A Master Plan has therefore, been drawn up for the development of Konark which includes schemes for large scale improvement including further provision for civic amenities, beautifications, recreational and entertainment facilities, accommodation, transport and guide facilities tailored to the requirements of various income bracket visitors.

(Continued from page 50)

poorly paid, give vent to their passion for the stage, the audience goes on with them with a hope for a brighter future and to create a tradition, which has continued from the Jattras. The young and modern have joined hands to offer modern experimental plays, while the devoted students have come forward with

a zeal of revival. The aware theatre lovers, can accept the challenge. There is history and tradition and abiding love of the people for the theatre. These conditions of a genial climate will ensure the growth of a living and significant theatre.

T A R I F F C A R D

THE 'ORISSA REVIEW'

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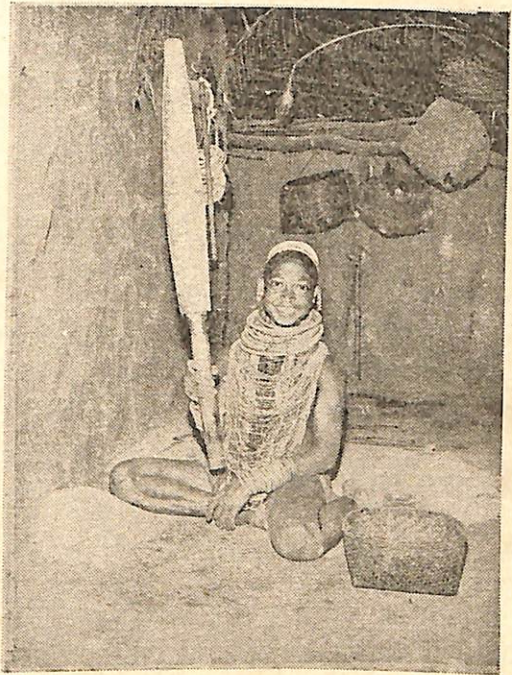
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TRIBAL LIFE IN ORISSA

The State of Orissa has 4,223,757 (i.e., 24.07 per cent of the total population) belonging to Scheduled Tribes in the total population of 17,548,846 according to Census, 1961. In other words, one out of every four persons in Orissa is a tribal. Orissa's tribal population constitutes 14.15 per cent of the total tribal population of India; and Orissa stands next to Madhya Pradesh in this respect. The Scheduled Tribes of Orissa are found in all the 13 districts, but in the districts comprising the hilly tracts there is heavy concentration of Scheduled Tribes whereas in coastal districts they constitute a low percentage of the population.

Orissa has a total area of 60,171.79 square miles out of which an area of 22,014 square miles has been declared as Scheduled area. According to the Scheduled Area (Part 'A' State) Order, 1950, issued by the President of India under part 'C' of the 5th scheduled of the Constitution the Scheduled area in Orissa comprises of the entire districts of Koraput, Mayurbhanj and Sundargarh and Ganjam Agency including Khondmals and excluding Chokapadkhandam and Pandakhol mutha of Suruda Maliahs. The Scheduled Area represents 36.6 per cent of the total area of the State. The total population of the Scheduled Area according to 1961 Census is 3,950,752 and

out of this total population Scheduled Tribes alone accounts for 2,392,056 persons.



A Bonda woman husking rice

Linguistically the Tribes of Orissa can broadly be divided into two main groups (a) The Tribes, such as Kondh, Oraon and Gond speak Kui, Kurkh, and Gondi respectively of intermediate group of Dravidian language, (b) The Tribes such

as Santal, Ho, Munda, Kharia, Juang, Saora, Gadaba speak Kharwar (which includes Santal, Ho, Mundari, etc.), Kharia, Juang Saora, Gadaba dialect, respectively of the Mundari branch of Austic language.



A Gadaba Girl

As regards racial characteristics the tribes of Orissa in general show their affiliation mostly to the Proto-Australoid ethnic stock with certain admixture of Mongoloid features among the Juang, Munda and other tribes. There is also a sporadic occurrence of Negrito elements as detected among the Gadabas. However, the basic substratum in Orissa has been claimed as the Proto-Australoid group of mankind.

Tribal villages and houses

Mainly there are two types of villages noticed in the tribal areas : the villages having houses built side by side attached to each other in rows in either side of the village street and the villages having houses built here and there without any plan. When the population increase in a village and there is lack of space to accommodate the extra population, some of the people break out from the main village and establish new settlements near their parent village. Different types of houses are noticed in different regions of Orissa. They result from the interplay of various forces, such as (i) requirement of the environment, (ii) cultural tradition, and (iii) the influence of the neighbours. The domicile of a Kandha of Phulbani is different from that of a Munda of Sundergarh. If the domicile of the Kandha is observed it is found that the cattle-shed is demarcated by a thin fence on one side of the main house and the cattle are tethered there. The other side is set apart from the rest of the main house by a wall and is used as kitchen room. The central place which lies between the cow-shed and the kitchen room is used as sleeping, storing things and husking foodgrains. The fowl are allowed to stay in one corner of the central room. The domicile is low roofed and there is no out-let by which the smoke may escape. Among the Mundas, their domicile is different from that of the Kandhas as described above. They build their cow-shed separately outside the domicile and the pigsty is built near the cow-shed. A kitchen garden is located in the back of each domicile. The Juang house is by far the smallest. The

Santal and the Ho houses are by far the most beautiful structures. Their houses are always kept clean and the walls are painted with different colours such as black, maroon and white. The Kandhas and the Saoras and other southern tribes use grass for thatching. But Khapar (country tiles) roofs are found to have been replacing the kachha roofs among the tribes of Northern Orissa.

Village Institutions

Most of the Tribes had an extremely democratic set-up of organisation in their society. But among some of them, such as, the Mundas, the Santals and the Oraons, these democratic organisations have gone into disuse due to the impact of the administrative set-up of the State, such as, Panchayat, Court, etc. It is worth mentioning that the democratic organisation is still in existence among the Koyas, Juangs, Bhuinyas, Kandhas and the Bondas. The village is a unit of administration. There is a village head man in each village. The post of the headman is hereditary. When the headman dies his heir is usually selected in an Assembly of village elders ; but if the heir is not fit due to minority or physical incapability the villagers elect a regent to officiate for him.

The only indigenous training institution which exists to this day among some of the tribes of Orissa, such as Juang, Bhuinya, Bonda is the Bachelor's dormitory. The Juangs call it Majanga and Bhuinyas Mandaghar. It is a house built by the villagers collectively and is maintained by the village. It is built

ordinarily in a central place of a village. Among the Juangs before a boy enters into the bachelor's group he has to undergo an initiation ceremony. On this occasion a meeting of the village elders and the bachelors is held and wine is distributed among them. The boy who intends to enter the bachelor's institution takes oath before the party and promises that he will abide by the disciplines of the institution. The bachelors of the village sleep together in the dormitory and keep their musical instruments there. Among the Juang a fund of rice is stored in the Majanga and the guests are entertained out of that fund. The guests are given accommodation in the Majanga while they visit their villages. The unmarried girls keep the dormitory neat and clean. They cleanse the dormitory with cowdung twice or thrice weekly and the boys collect fuel which they use at night. While sleeping at night they discuss among themselves about matters relating to their folk tales and culture. They also learn music and dance through that organisation.

Social Organisation

Social organisation includes the institutions that determine the position of men and women in the society. It regulates their personal relationships. It is customarily subdivided into two broad classes of institutions : those that grow out of Kinship and those that result from the free association of individuals. Kinship structures include the family and its extension into broader relationship groupings such as the clan. The association of the individuals who are not kin gives rise to institutionalised friendship based on

bachelor's dormitory and age-groupings.

Family is the simple social group consisting of parents and children. Among the tribes of Orissa it is the general practice that as soon as a son is married he tries to live separated from his parents. Due to lack of accommodation in the parent house the sons establish their own houses separately and live there with their wives and children. In case of polygenous family the man and his wives and the children born to each wife live together. Among all the tribes of Orissa, the family is unilateral in so far as the family group comprises relatives through father and all the persons in the family count descent through father's line. In the patrilineal family the father has the authoritative voice and is the head of the family (patriarchal family). Joint family is met with among the tribes of Orissa but not so frequently as met with among rural communities. As the primitive communities grow economically the family structure changes.

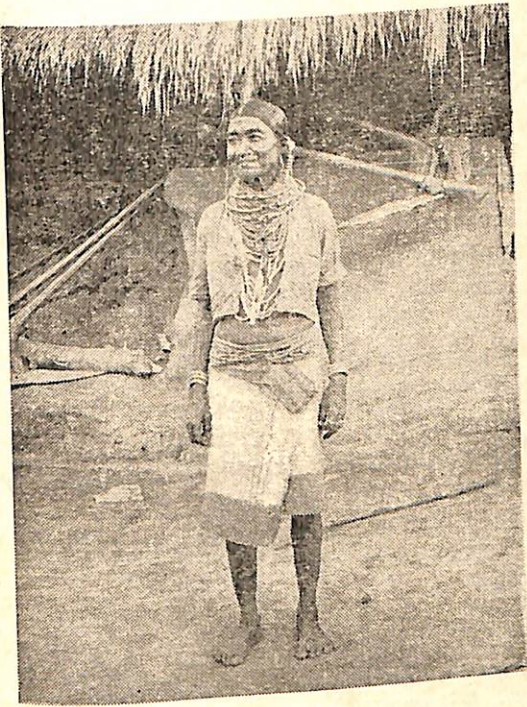
Clan is a bigger social grouping of a number of families of the same kin taken together. It is defined as an exogamous division of tribe. The members of a clan of a tribe are held to be related to one another by some common possession of a totem or habitation of a common territory. Clan organisation is the basic social organisation among most of the tribes of Orissa. It is reported that among the Saoras, clan organization is lacking. One of the primary functions of clan is that it regulates marriage. Among the tribes of Orissa the marriage is governed by the clan exogamy. A man is not allowed to marry a woman who belongs to his clan. As for example,

among the Oraons a man belonging to Jackal clan (chigto) cannot marry a woman of his clans but can marry a woman of some other clan such as ox, dog, duck, crocodile or Mahua tree, etc. Besides clan exogamy, genealogical or blood relationship up to three generations, is generally considered a bar to marriage even with a member of a different clan. Clan exogamy is also characteristic feature of other tribes, such as, Ho, Munda, Santal etc. Among some tribes, such as, Bhuiyans, Kandhas of certain areas, Bondas and the Juangs the rules of territorial exogamy is observed. For purposes of marriage, the villages of the Paudi Bhuiyans have been divided into two groups: one group is known as Kutumba villages, the members of which are supposed to be of one blood and as such, may not intermarry. The other group as Bandhu villages. Among the Kandhas of a certain mutta marriage within the mutta is not permissible as they believe that the members of that mutta have descended from a common ancestor. The Bonda society is subdivided into a number of exogamous patrilineal groups known as Kunda-Bonda society is divided into two great moities (bonso) viz, the cobra (ontal) and the tiger (kills). No marriage is allowed to take place within the Bonso.

Subdivisions among Tribes

All the tribes of Orissa are endogamous. Now-a-days due to contact at various places, such as factories, mills and railways, where large number of people of different classes gather there examples of inter-tribe and inter-caste marriages are

reported. But it is still a social taboo to marry outside the tribe. However, there are examples of irregular types of union between Kandaṣ and Panas in Phulbani and Saoraṣ and Panas in Ganjam. Some tribes have been divided into sub-tribes. These subdivisions have become non-intermarrying groups. As per the example among the Saoras there are many subdivisions, such as, Lanjia Saoras and Sudha Saoras.



A Saora old woman

A Lanjia Saora will not marry a Sudha Saora as both of them consider themselves as different tribes. There are subdivisions among each and every tribe, based on various factors, such as occupation and locality. There are several subdivisions among the Koyas

such as, Kamar Koya (Blacksmiths) Gampa Koyas (basket and tati-makers) and Musara Koyas (brass workers) etc.

Religion

A very important aspect of the tribal culture is the religion. The tribal religion is purely animistic in so far as the objects like Sun, Moon, Rain, Thunder and Stone are personified. The tribes are in the habit of ancestor worship. When a person dies its soul is called back home to settle down in the kitchen room where other ancestors reside. There are innumerable deities in the tribal religion. Quite a large number of them are most intimately associated with day-to-day affairs of a man. They control the life of the individuals. They demand sacrifices without which they get annoyed and bring the numerous calamities. There are religious headman in the names of Pahan (among the Munda), Kalo (among the Bhuinyas), Bhuyya (among the Saoras), Jani (among the Kandhas) and Nagam (among the Juang) who propitiate the deities by offering several things, such as, fowl, egg and other edible objects. There are certain deities who always wish well-being of the people. They are known as benevolent deities. Sun is believed to be the Supreme God of the Munda who denotes the great luminary as Singh Bonga. Sun never does any harm to anybody. There are many deities in the tribal pantheon who are believed to be responsible for several calamities such as cholera, small-pox and other serious diseases and immature death of domestic animals. The earth goddess is propitiated with buffalo every year by the Kandhas lest She will get angry and cause draught and crop

failure. If she is worshipped and appropriate offerings are given to Her in right times, it is believed that She enriches the soil and keeps the people hale and hearty. There are magicians and sorcerers who are able to diagnose diseases of people and also find out by whose wrath the ailment is caused. They can prescribe prayers, sacrifices and also herbal medicines appropriate to the case in order to cajole the angry deities and finally cure the patient.

Dance

Dancing is an important item in tribal culture. Without it, the life is monotonous. Men, women, young and old dance together. Santals and Hos of Orissa are noted for their beautiful dances. They form circles in which men and women take positions alternately. The drummers forming a separate unit tune to which the dancing boys and girls keep pace. There are different types of dance of the Hos noted for its elegance. The dance which is appropriate at the time of harvesting is not danced in any other time. The Bhuinyas and the Juangs have their own ways of dancing in which the males play the instrument known as Changu (tambourine) and the females dance to the tune of the music. Among the Saoras they put on the best dresses and they dance in mass. The music is given by several kinds of drums. The Oraon dance is picturesque as they put on multi-coloured plumes and good clothes and their dance is widely appreciated.

Economic life

It is observed that the social and religious progress is spreading from the sea inland not in the reverse direction.

Along highway communications, the Bhuinyas, Oraon, Kisan, Gonds, Sabaras, Paraja, Kandhas and Juangs (of Dhenkanal), etc., are under more civilising influences and have adopted a stabler mode of cultivation, and have changed under the influence of Christianity and industrialisation. In less accessible areas in Nimagiri hills, Malkangiri, Paudi Pargana and Juangpirh they are less open to foreign influences and more tenacious in their old ways. They are nomadic agriculturists and their whole energy is consumed in the struggle for existence. In the uplands, cultivation is migratory and in the low lands it is permanent. On the hill rice is grown in the dry system and on the plain it is done in the wet system. In between the Tribes who are under more civilizing influences there is another section of Tribes who are in the process of transition. The Koira Bhuinyas of Bonai, the Juangs of Pallahara, the Kutia Kandhas of Gunupur taluk and the Parajas of Koraput come under this category. They are in the half-way between the hills and the plains.

The most backward Tribes are the Paudi Bhunyas of Keonjhar and Bonai, Kutia Kondhs of Phulbani, Dangaria Kandhas and the Bondas of Koraput, and the Juangs of Juang-pirh of Keonjhar. They are found in the inaccessible interior areas. The duli booming of the pestles which can be heard long before sunrise is one of the important characteristics of the primitive communities. Their religion is characteristic and is the pivot of their life. Geographic barriers have protected from the contact with the outside agencies. The villagers live largely a com-

munal life and the atmosphere within the village is democratic. Each member has equal rights and the leadership of the secular headman is faithfully obeyed. The dormitory is an important factor in their social life. Private ownership is hardly recognised over the land. Lands on the hill slopes are distributed among the villages on mutual agreement. In the forest all land is mostly common property held jointly by the members of the village and the primitive agricultural methods permit no man to build up a reserve of grain. Only energy and hard work can increase a household's food supply. In this community there is no classification among people as rich and poor.

Shifting cultivation constitutes principal means of subsistence. This type of cultivation is known as Koman or Biringa in North Orissa by the Bhuinyas or Dangar in South Orissa. The practice of shifting cultivation is very simple in nature. A patch of forest is selected on a hill slope and the trees there are felled and all the undergrowth are burnt into ashes. As soon as rain comes they sow the seeds of mixed crops. In some places weeding is done and the fields are guarded against birds, animals, and thieves when the crops are ready to be harvested. After the crops are harvested during the first quarter of the year, the land is left unemployed for some time until the second year's cultivation cycle is commenced. In most cases these fields are also sowed for cultivation in the third year. Thereafter the plots thus exhausted are abandoned to recuperate in its natural way. The period of inactivity is four to six years in South Orissa. The important crops which are

grown in the shifting cultivation are oilseeds, pulses, rice and millets of various kinds. Some of the causes which are at the back of the practice of shifting cultivation are ignorance and unwillingness to accept improved conditions of life, and lack of suitable land for settled cultivation. The important evil effects of shifting cultivation are the soil erosion, destruction of valuable timbers and less rainfall. In these areas where the shifting cultivation constitutes the principal means of subsistence, the private ownership on land is not generally recognised.

There are also some other tribes who live in the foot of the hills depending primarily on shifting cultivation and also carry on some amount of wet-cultivation. The Paudi Bhuinyas of Koira, the Juangs of Pal-lahara and some Kandhas of Rayagada subdivision and other places, and many other tribes, fall in this category. They have not completely lost their social contacts with their brethren living up on the hills and are gradually making new alliances in socio-economic spheres with the people living in the plains. They show significant signs of changes in many small and subtle ways. The younger people are not so much loyal to their tribal traditions as the older generation is. Common ownership of property is being replaced by the individual ownership and the village solidarity is gradually breaking down.

There are Tribes who have been assimilated into the neighbouring Castes and Tribes in whose midst they live. They are mostly found in Northern Orissa and coastal districts of the State. As a result of mixed living pattern in villages a tribe loses its entity and becomes bilingual. In

course of time the tribe forgets its own mother tongue and adopts Oriya language. There are different occasions of socio-economic importance in which the villagers as a whole, irrespective of caste and tribe, join together and perform village festivals. Agriculture forms the primary means of livelihood in addition to certain subsidiary occupation, such as, daily labour, trading and service. There are places where the people depend upon factories, mines and quarries as principal means of livelihood. In wet cultivation as in other occupations referred above constant need for co-operation is not as necessary as in the case of cultivation practised by cutting and burning method. In wet cultivation all cultivators may not prove equal, but production is much higher than what shifting cultivation yields in the hill slopes. These factors lead to formation of different economic classes such as rich and poor among the urbanised communities. The missionaries also bring about revolutionary changes in the areas where they work among the tribals. They have established their mission centres in the heart of the tribal areas where they extend medical aid to the tribes and provide educational facilities to their children and thus try to win their confidence and good will. Their primary objective, however, is to preach their religion among them and the material prosperity enjoyed by the Christian converts has tempted certain tribes, like the Mundas, Oraon, Kissan, Saora etc. to become Christians in large number. Industrialisation has also greatly affected the tribes of northern Orissa such as Munda, Oraon, Bhuinya and Gond, who live in industrial belts of Rajgangpur, Birmitrapur, Rourkela, Badbil and Rairangpur. The tribes

in such belts work in factories and mines and earn their livelihood. Economically they are now much better off. Besides, several facilities are provided to the workers by the factory and mine owners. As a result these tribes are becoming quite modern in their ways of living and losing their primitive tribal traits.

There are Tribes who are the descendants of the old aristocracy of the State. The ex-Zamidars belonging to Bhuiya, Gond and Binjhal in the districts of Sundargarh, Sambalpur and Bolangir may be included in this category. They have adopted fully Hindu way of living. They are considered no longer untouchable and are given place in the Hindu caste hierarchy. Brahmins preside over various functions and ceremonies held in their families without any social stigma. The Bhuinyas who have completely been Hinduised, identify themselves as Khandayata, sub-caste of Sudra Caste and occupy the same social position as the Sundras do.

In general, the tribes of Orissa, especially those in the more backward areas, present various problems which engage attention of the Governmental and non-Governmental agencies, who are working for their welfare. These tribes burdened with debt and due to lack of shrewdness in business transactions they fall an easy prey to the money-lenders and the itinerant traders. The more advanced people often deprive them of all their fertile lands. Government are tackling the problems of indebtedness and land alienation. Steps are also being taken to implement development projects for the cultural, economic and social uplift of the tribals.



—a Genius, a Patriot, a Revolutionary Reformer,
Pandit Nilakantha Das, in eternal sleep—

Born on August 4, 1884
Died on November 6, 1967

News in pictures

A condolence meeting was held at Bhubaneswar on the evening of November 7, 1967 to mourn the sad demise of the late Pandit Nilakantha Das, who passed away on November 6, 1967

Photo shows : the Chief Minister, Shri R. N. Sing Deo who paid homage to the memory of the departed soul moving the condolence resolution





Education Minister, Shri Banamali Patnaik, addressing the Seminar of the English Speaking Union of Vanivihar on November 2, 1967

News in pictures

The foundation stone laying ceremony of Shri Aurobindo Pathachakra Building of the Aurobindo Society, Bhubaneswar was held on November 24, 1967, under the Presidentship of Dr. H. K. Mahtab

Photo shows : Prof. Prapatti of the Pondicherry Aurobindo Ashram laying the foundation stone while the gathering look on





The Orissa Pavillion at the International Tourist Fair, Bombay

The model of a Car used during Car Festival

News in picture

The Chief Minister of Orissa, Shri R. N. Singh who visited the pavillion on 10th November seen discussing with the Officers of Orissa were present there





Agricultural Minister, Shri Rajballav Mishra addressing the gathering at a function held at Raipadar, on November 17, 1967 to mark the Eighth Anniversary of Radio Rural Forum

News in pictures

The Orissa Pavillion at the International Tourist Fair, Bombay, attracted large number of visitors
Photo Shows : Visitors going through the pavillion





Our State

CONTRIBUTE LIBERALLY FOR THE CYCLONE HIT BRETHREN Governor, Dr. Khosla's Appeal

"Orissa has been the victim of a succession of unprecedented calamities during the last three years. During 1965-66, for two successive seasons, the upland districts of the State, including Kalahandi, Bolangir, Phulbani, Sambalpur, Dhenkanal and Sundergarh were the victims of the severest drought ever since the most calamitous drought of 1865. In September this year the districts of Cuttack, Puri, Balasore, Kalahandi, Mayurbhanj and Bolangir suffered heavy damage from severe floods. On top of these successive calamities came the cyclone of 9th October—the severest in living memory—which in a brief period of six hours wrought devastation over large areas of Cuttack, Balasore and Puri districts, the worst affected area being the 70 miles coastal belt between the southern end of Balasore district and the northern tip of Puri district, with its major spread in the Cuttack district. Thousands of roofs were blown away, houses collapsed, and in their debris buried dozens of people alive. An enormous number of big and tall trees, particularly the coconut, palms,

the mainstay of the people, were torn from their roots, those along the roads falling down and forming road blocks, cutting all communications. Tele-communication and electric transmission lines were severely damaged and put out of action with their poles and transmission towers bent and twisted. Thousands of cattle perished, standing crops were damaged as also the stored grain reserves. Even some of the pucca houses, particularly those with long walls, collapsed or suffered partial damage. Men, women and children had to face the fury of the hurricane and the torrential rain accompanying it, in the open. They had no shelter for a number of days thereafter. With the communications seriously dislocated, the bulk of worst affected areas became inaccessible and it took some days before even a partial assessment of the gravity of the damage could be made. It will take some more time before this damage can be correctly evaluated, but one thing is clear that it has been colossal and unprecedented.

"I visited the affected area on the 15th October 1967 and was overwhelmed with the sight of destruction and misery on such a mass scale. The one relieving feature of this great catastrophe was the spirit of self-help which had developed amongst the people almost overnight. I found them all fully busy with the work of cleaning up and repairs, wherever there was the slightest opportunity of doing so. Quite a number of them had already, during these five days, repaired some of the thatched roofs enough to provide shelter during the day, although not safe enough for a care-free sleep during nights. The spirit of neighbourliness was very much in evidence as people helped each other in their hour of need, but wounds of misery inflicted on these people are too deep and extensive to heal up of their own or even with the limited quota of Government assistance coupled with the labour of love of the voluntary organisations. The whole people of the affected area, rich and poor,

are in deep distress and are in dire need of quick and massive aid from whatever direction it can come. There are a sizeable number of very hard cases, particularly those families who have lost their only earning members, who deserve immediate and liberal help.

"I take this opportunity to make a fervent appeal to all citizens of the State and all citizens of other States in India to come to the aid of their cyclone stricken brethren by donating liberally in cash and kind to the best of their capacity to the Governor's Relief Fund. A sum of Rs. 15,000 has already been released from this fund for their relief.

"All donations may please be remitted to the Secretary to the Governor of Orissa, P.O. Orissa Governor's Camp, who is operating on the accounts of the Governor's Relief Fund, which has been opened in the State Bank of India at Bhubaneswar".

SETTLEMENT OF JAGIR LANDS

It has come to the notice of Government that some of Jagirdars in the ex-states of Gangpur and Bonai of Sundergarh district who were invited to surrender their rights and interests in their jagirs by submitting applications to the Collector and to get their lands settled with them or others in actual possession as on the 1st July 1962 in this Department Press Note, dated the 31st January 1963 have not been able to submit applications within the 15th February 1963, the time fixed for the purpose. With a view to giving an opportunity to those jagirdars to avail

of the opportunity for applying for settlement of Jagirs, Government have been pleased to extend the date for filing applications within two months of the date of issue of G.O. No. 64259-R., dated the 11th November 1967. The Jagirdars desirous of availing themselves of this opportunity for getting their lands settled according to the terms and conditions noted in Revenue Department Press Note of 31st January 1963 may apply to the Collector, Sundergarh or any other Revenue Officer authorised by him on this behalf within the aforesaid period.

ABOLITION OF JAGIR

In the ex-estate of Hatibari of Sundergarh district the following jagirs were granted to certain persons for rendering services to the village Community, viz., Nariha, Dhoba, Mehentar, Lohora Naukaran, Bhandari.

As their services are no longer required in has been decided by Government that these Jagirs should be enfranchised and the jagir lands settled with occupancy rights therein on fair and equitable rent in favour of the holders of such jagirs and others in actual possession as on the 1st July 1966 free of salami subject to the

condition that they need not render the services any more for which the jagirs were originally granted. No reservation will be made for the Grama Sasan and no Patta fee will be levied.

The jagir holders desirous of availing themselves of this opportunity of acquiring occupancy rights in lieu of surrendering their rights and interests in such jagir lands may apply to the Collector, Sundergarh or any other Revenue Officer authorised by him within two months of the date of issue of the G. O. No. 64257-R., dated the 11th November 1967.

TAX CONCESSION TO INDUSTRIES EMPLOYING DISPLACED PERSONS AND REPATRIATES

With a view to accelerate the pace of rehabilitation of displaced persons of East Pakistan and repatriates from Burma, Ceylon and other foreign countries, provision has been made in the Income Tax Act for the grant of special tax concession to new industrial undertakings in India which provide employment mainly to these persons.

An industrial undertaking will be entitled to this tax concession provided it is a new one and should not have been formed by the splitting up or reconstruction of a business already in existence or by the transfer to it of building, machinery or plant previously used for any other purpose. It must also be manufacturing articles within three years from the 1st April 1967 to the 31st March 1970. It should have a minimum number of 50

employees and the number of displaced or repatriate employees should be atleast 60 per cent of the total employees.

The qualifying industry will be eligible to deduct from its total income fifty per cent of the profits and gains subject to a maximum of one lakh. The deduction will be admissible for ten years following the accounting year in which production commences. This concession is in addition to all other normal concessions already available to new industrial undertakings.

It is hoped that private sector should take full advantage of this tax concession and employ displaced persons and repatriates whose rehabilitation has posed a stupendous problem to the Government.

PARTIAL DECONTROL OF SUGAR

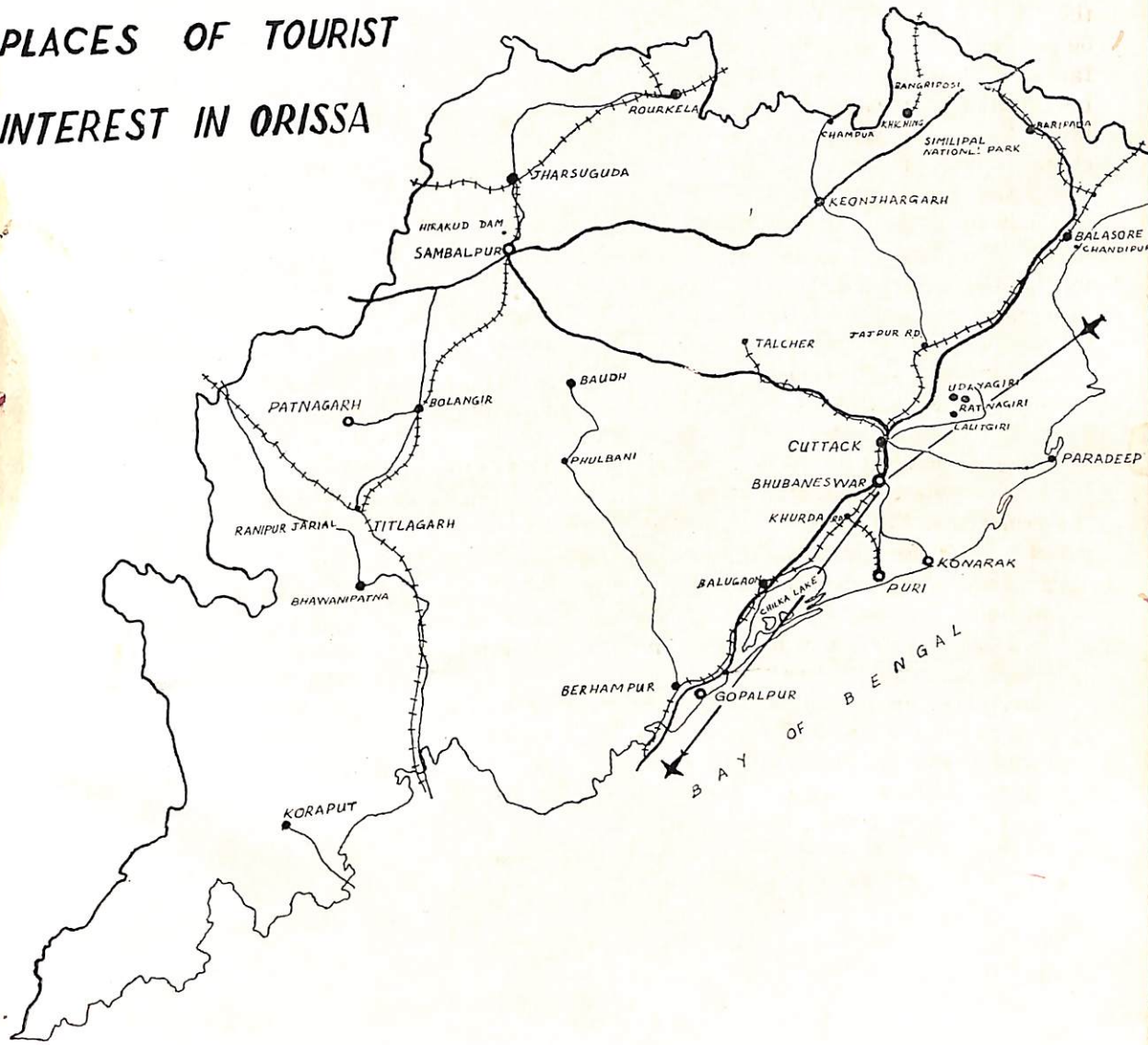
Government of India have decided to partially decontrol sugar with effect from the 23rd November 1967. From this date, 60 per cent of sugar produced by the Sugar factories during the season 1967-68 will be available to Government of India as levy for distribution through controlled channel and the balance of 40% will be released to the sugar factories for free-sale any where in the country at open market price. The free-sale sugar can be imported by the sugar wholesalers who possess necessary licence from the Collectors for the purpose, direct from the sugar factories, without any release orders issued either by the State Government or the Central Government. The wholesalers desirous of dealing in freesale sugar shall, therefore, obtain separate licence from the concerned Collectors on payment of usual licence fees and negotiate with the sugar and issue cash memos. for the sale in the open market. There will be no price fixation for free sale sugar and the wholesalers and detailers are free to sale the same in the open market at the prevailing market price. The wholesalers should however maintain correct account of arrival and disposal of the free-sale sugar and issue cash memos for the sale indicating the name of the person to whom it is sold and the price charged.

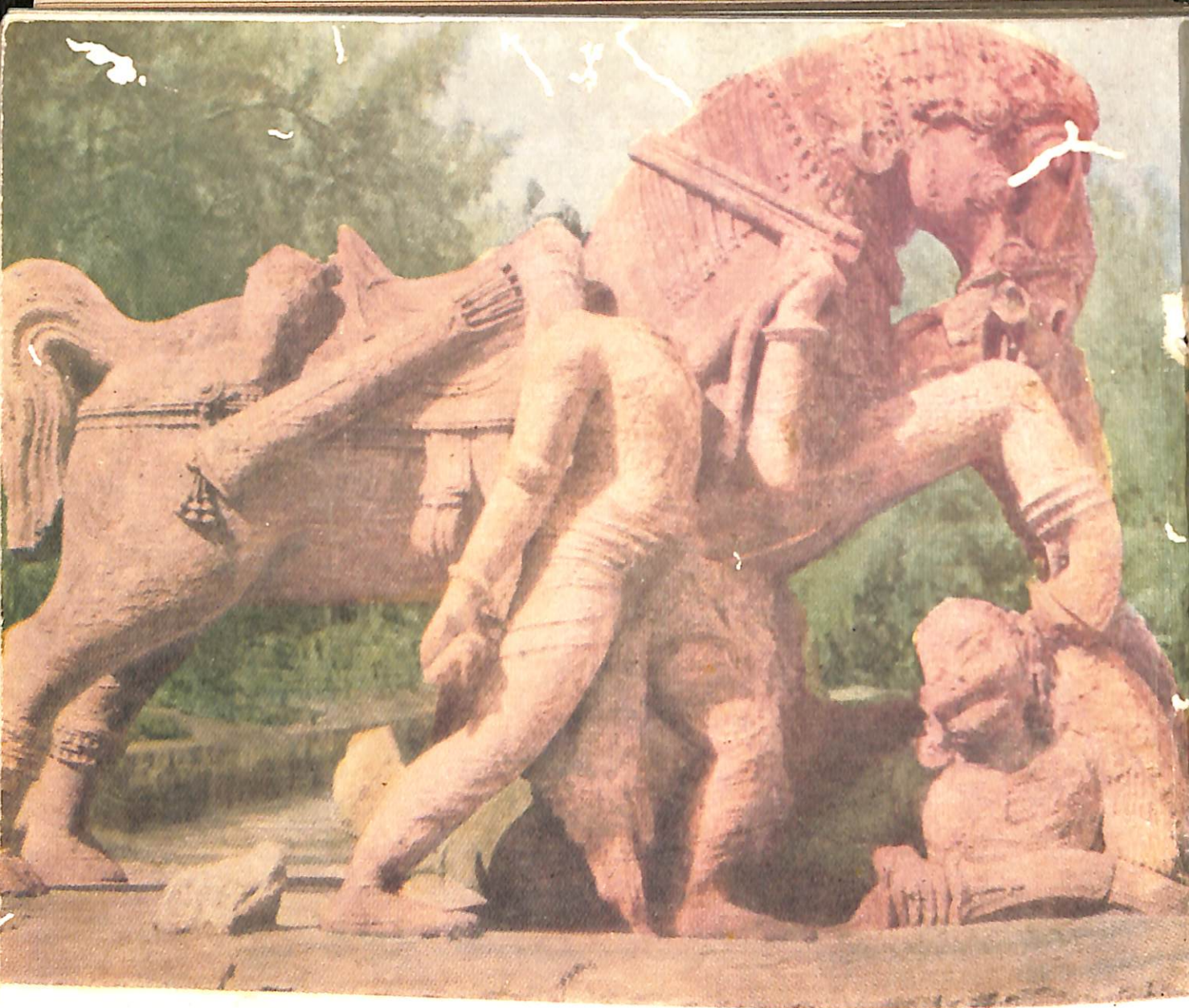
The same dealer cannot deal in levy sugar and the freesale sugar at a time

either in wholesale or in retail. The levy sugar shall be sold in fair price shops through selected dealers at a price to be fixed both for wholesale and retail sale.

In consequence of the revised policy of partial decontrol of sugar by the Government of India the quantity of sugar to be available to this State from the levy has been substantially reduced and therefore this levy sugar will be distributed to domestic consumers only. It will not, therefore, be possible to make available levy sugar to the bulk consumers such as hotels, halwais, confectioners, lozenges manufacturers, biscuit manufacturers, misri manufacturers and the like who may purchase their requirements of sugar from the free-sale sugar that may be available in the market. As the quantity of levy sugar available to the State Government is much less than what it was usually being received in the past smaller quantities of sugar will be available for domestic consumption on the cards issued. Consumers are, therefore, requested to manage their requirements of sugar with the reduced quantum of sugar that may be available to them on their identity cards. In case, they need more quantity of sugar for their personal consumption, they may purchase the same from the free-sale at the prevailing market price. No special permit to supplement the requirements of sugar for domestic consumption will be entertained.

PLACES OF TOURIST INTEREST IN ORISSA





KONARK HORSE

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