



## The Gajapathi Palace : An Architectural Marvel

*Gopi Nath Gajapathi*

In today's fast-changing scenario of styles and habits, heritage lifestyle beckons tourism, which is an oft repeated adage. The lead roles played by the State Tourism Departments and in particular, the various Chapters of Indian National Trust for Art and Cultural Heritage (INTACH) in protecting, preserving and restoring the rich architectural and cultural heritage of Indian are indeed commendable.

Now, let us focus our attention on a remotely-located town of Paralakhemundi, in the Gajapati District of southern Orissa. The far-sighted concept of a permanent residential abode for the Gajapathi Rulers of Parlakimedi belonging to the Ganga Dynasty was finalized on the 20th May, 1835. On that eventful day, a landmark decision was taken and necessary funds were allocated for the construction of the historical Gajapathi Palace at Paralakhemundi. From the Paralakhemundi Samasthan funds of Rs.24,71,000/-, an amount of Rs.4,50,000/- was sanctioned in the year 1835 to the British Architect, Robert Fellows Chisholm for the design and construction of a new Royal Palace. The Gajapathi Palace is a harmonious blend of Indo-Saracenic style combined with Byzantine and European architectural features. It is practically similar in design to Chisholm's wonderful creation of the Senate House later in 1873, adorning

Chennai's Marina beach front. Thanks to INTACH and others committed to restoration, this magnificent piece of architecture in Chennai got a new lease of life and has been restored to its former glory. On 4th September, 2006 the President of India re-dedicated the newly renovated building to coincide with the 150th Anniversary of the University of Madras.

Under Chisholm's watchful eye and expert guidance, a spectacular edifice in the form of the Gajapathi Palace and according to many, comparable to the architectural similarity of the famed Buckingham Palace of London, was the ultimate product of the sustained toil by the skilled artisans and dedicated labourers. The Gajapathi Palace was actually constructed between 1835-1843, during the reign of Jagannath Narayan Deo - III. It is a sturdy double-storied building made of stone, wood, brick and marble. The roofs are constructed with teakwood beams and purlins. They are strongly supported by pillars of stone as well as Burma teak. Both the storey are provided with long and wide verandahs. There are around 80 well-ventilated rooms inside the Palace. Spacious courtyards on either wing of the Palace add to the luxury and grandeur. The doors and windows of teakwood are large and arched. Thick walls, made of well-polished red brick with white lime-mortar pointing type of design, stand

tall. At the entrance of the Singhadwar (main gate), statues of two reclining lions are placed on either side over two raised platforms. A massive decorative iron gate stands anchored between two tall gombujas (round-shaped minarets) having staircases. A large mounted metal bell of foreign origin is situated at the main entrance. It is struck manually by a heavy wooden mallet to indicate accurate hourly time to the Palace and the general public of the town. The daily routine, on the public demand, continues to remain in practice to this day.

The centre of attraction of the Palace is the stately Durbar Hall. It's gilt decorated walls and intricate wooden trellis-work are further embellished with other traditional works of art. It is located in the middle of the Palace consisting of two main wings, the Raja Mahal and the Rani Mahal. So symmetrical is the construction that when one stands on the axis (centre line) of the Place and makes comparison of both the wings, it is found that one half appears to be exactly the mirror image of the other half ! Main functions Council meetings and Royal Family celebrations were being held in the Durbar Hall with much pomp and gaiety. Right behind the Durbar Hall, there is a stone-ornated kalyan mandap, where sacred-thread ceremonies and even marriage functions were performed. Well-appointed bedrooms with bathrooms, drawing rooms, dining halls, kitchens, puja rooms as well as spacious store rooms have been provided in both the wings of the Palace. The Gantaghar (strong-room) as well as an armoury room are the other prime provisions in the Gajapathi Palace.

The chosen family deity, Istadevi Manikeswari occupies the customary place beside the Palace kitchen. Her choice blessings have remained profound on the protection and well-being of the Parlakimedi Raj Parivar. Special Pujas are performed to Goddess Manikeswari

by the Members of the Royal Family and the Palace Priests every day. The Palace also has its recreations retreats like a fully-furnished billiards room and a permanent cement tennis court. Past champions like Ghous Mohammed and E.V.Bob have enthralled the local tennis enthusiasts, with their brilliant display in exhibition tennis matches at Paralakhemundi. The Gajapathi Press was also installed within the Palace, rendering invaluable service for the propagation of Oriya language and literature.

Prominent among the appurtenances to the Palace are the long three-rowed Poili Sahis (servant's quarters) inside the Palace compound. The annex to the Palace, styled as the Dababado is an open compound of approximately eight acres extent. It was used as a grazing ground for the Palace cattle and was also utilized as a playground for the students of Maharaja's High School and College. High quality cricket matches were also played at this venue. A mini Zoo, comprising of representative samples of Indian fauna, was also maintained inside this compound. Elephants as well as horses were retained in their respective spacious stables. A row of garages, for Rolls Royces, Mercedes Benz and other luxury motor-cars, is situated in the backyard. At least half a dozen perennial open wells inside the compound, cater to the running-water requirements of the Palace and its walled gardens.

Indeed, the Gajapathi Palace of the 19th century symbolizes an engineering feat par excellence. Its exquisite stone and woodwork, ancient kerosene-gas lighting system, combined with the cultural ethos of the region make its location and appearance unique. It is designed to remain cool in summer and keep warm during the cold winter months. Granite pillars, Burma teak beams, imported stained-glass windows, artistic grills and other rare materials used in the building,

speak volumes of the quality and lifestyle of its generation of owners as well as the skilled workforce. This marvelous heritage building is strategically located in the border region of Orissa and Andhra Pradesh. As regards its historical importance, the seeds of a separate statehood for the Oriya-speaking people were germinated in the Gajapathi Palace precincts. Way back, the 10th session of Utkal Sammilani held on the 26th and 27th December, 1914 at Paralakhemundi was presided over by the Ruler of Jeypore, Maharaja Vikram Dev Verma and ably organized by the young Maharaja Krushna Chandra Gajapathi of Paralakhemundi. In fact, the auspicious birth of the illustrious son of Orissa, Maharaja Krushna Chandra Gajapathi, who became the first Premier of Orissa State, had taken place in the very same Gajapathi Palace. Further, as a pinnacle of recognition of his glorious career, the Government of India befittingly brought out a postage stamp of the Creator of modern Orissa and a First-day cover carrying the facsimile of the Gajapathi Palace, coinciding with the Maharaja's birth centenary, in the year 1992.

The Gajapathi Palace also happens to be a cultural centre of Orissa State. Eminent personalities, State heads like Governors, Chief Ministers and high dignitaries keep visiting the Palace in an unending stream. But alas! The present condition of the Gajapathi Palace is such that this heritage building has been lamenting silently for its speedy restoration. The visiting dignitaries have expressed only lip sympathy until now. For them all, it is a case of "Out of sight, out of mind". Further, everyday somewhere in the country, a heritage building is being pulled down in the name of progress and development. Invaluable works of art and manuscript are simply discarded, without proper documentation and record. It appears that we seem to have lost the reverence our ancestors had, for all that man and nature have created. We have the right to put an

end to these kinds of senseless destruction and must therefore voice our concern effectively in appropriate fora.

The former Member of Parliament of Berhampur Constituency and scion of the Parlakimedi Royal Family, Shri Gopi Nath Gajapathi has fervently appealed to the State Government as well as INTACH, to take up necessary repair works for restoration of the Gajapathi Palace, without further delay. This onerous task is also being actively pursued with interested distinguished personalities like Shri Lalit Mansingh India's former Ambassador to the USA, Shri Abasar Behuria India's former Ambassador to Madagaskar, Shri Jatin Das the dynamic Head of JD Centre of Art, Shri Prafulla Chandra Dhir renowned Photographic expert and Shri G.Srinivas Murty Architect of repute from Andhra Pradesh. The next important step would be its preservation for posterity. This would be possible by working out a self-sustaining system, like converting part of the Gajapathi Palace into a museum/heritage hotel in partnership with the Department of Tourism, for providing the necessary promotion and publicity needed for marketing.

One can, with a degree of certainty, assert that old is really gold. Let us not forget the writing on the wall, "Heritage once lost, is lost for ever". Whether this dire necessity will see the light of day and the past glory preserved, only time will tell. When accomplished, the architectural marvel prominently symbolized by the Gajapathi Palace that continues to fascinate, will bear ample testimony to a bygone era of unparalleled regal splendour.

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## Madhusmriti - The Abode of Oriya Nationalism

*Surasinha Patnaik*

Madhusmriti, being the hallowed residence of Madhusudan Das, the pride of the nation and the maker of the modern State of Orissa, is a glorious monument, from where the spirit of Oriya nationalism, resurged after a lapse of nearly four hundred years of subjugation which ultimately led to the creation the first linguistic province of Orissa. In fact Madhusudan Das was the history of Orissa incarnate for nearly a period of half a century, which resulted in cultural resurgence of Orissa, restoring the pristine traditions and values along with the emergence of the modern spirit of adventurism. Madhusmriti served as the nucleus for undertaking many pioneering nationalist ventures in the entire country, beginning from the rural based industrialization to the rehabilitation of the alienated untouchables and underprivileged classes of the society. This has drawn the attention of Mahatma Gandhi. While paying tributes Mahatma Gandhi said, 'Late Madhusudan Das was a great patriot and philanthropist of the country. He had opened my eyes to the great crime against a part of humanity. He sought to make reparation by opening what might be called an educational tannery. He was responsible for livelihood of hundreds of shoe makers in Cuttack (Harijan - 3.9.1934).

On returning from Calcutta in the year 1881 Madhusudan resided in the rented spacious

building at Biheri Bag, Cuttack till the year 1891. During the period, in the formative days of his historic career, he established the Orissa Association (Utkal Sabha) in the year 1882. He rescued Orissa in every front where its language, culture and economy were imperiled passing through a crucial phase of extinction. Madhusudan entered like beam of effulgent bright light which pierced through the darkness of despondency and dejection.

In the year 1887, he fought relentlessly against the ill motivated intrigue of the British Government for taking over the administration of Sri Jagannath temple, the nerve center round which the Oriya tradition and culture revolved. He filed an appeal in Calcutta High Court against the treacherous attempt of the government and ultimately came out successful. The supreme pledge was redeemed and the commitment for restoring the sacred rights of Gajapati dynasty was fulfilled. In the year 1887, he set up the first permanent stage of Orissa inside Beharibag with sophisticated and highly imaginative ultra modern stage management techniques thus heralding a creative age in writing of highly accomplished modern Oriya plays.

With these, he was not satisfied. He wanted to carry on novel experiments in the sphere of Swadeshi industrialisation. For this purpose he

wanted to have his own residence. During the year 1890, he purchased a dilapidated building near Cuttack Chandi Square by bidding an auction and started the construction of a new stately palatial building according to his own choice. With a spacious compound in the front, wherein a well designed tennis court was laid out, which was the center of attraction for the foreign dignitaries.

Madhusudan occupied the stately imposing building of Madhusmriti in the year 1892 and lived there till his very end of his life in the year 1934. From the year 1892 till the year 1934, Madhusudan as a symbol of indomitable courage and monolithic assurance stood steadfastly against any attack directed towards Oriya speaking people. For all these years the hopes and aspiration of Oriya people centered round a single personality - Madhusudan Das.

Unlike many nationalist leaders, Madhusudan was brought up in a remote village of Satyabhamapur and was well acquainted with the degrading state of rural economy and deteriorating state of village arts and crafts.

Madhusudan was grievously struck by the deepening crisis which the country was facing with the gradual influx of foreign goods and the manner in which indigenous industries were afflicted. With the squeezing of the market, rural industries were practically paralysed. Being trapped in the age old inflexities of worn out methods of production, these industries were losing their credibility. Madhusudan felt the process can be retrieved by launching a determined campaign for the committed use of country - made goods along with the effecting of the latest improvements in the production processes by partly introducing scientific mechanical devices without effecting its original tenor and artistic qualities of production. In the year 1894, Madhusudan was practically seized with an irresistible urge of using exclusively

country made articles. At the first instance he decided to wear only Swadeshi shoes. With this objective in view, he moved round the cobbler villages of Patia, Mancheswar and remote villages of Cuttack District and studied in detail the process of manufacturing the shoes. He recruited four cobbler families who permanently resided in Madhusmriti and Madhusudan carried on daily exercises and experiments with these cobbler families and ultimately by 1895, he was able to manufacture shoes which were far superior than the foreign made shoes. Later he delved deep into the method of tanning practiced by cobblers. He observed that leather of good quality was being prepared for manufacturing shoes by slaughtering live cattle, where as tanned leather extracted from dead cattle was available in large quantities from the feudatory states. Madhusudan carried on experiments with the leather tanned out of dead cattle, but failed to prepare quality goods.

Later on his attention was drawn towards the highly specialized filigree industries which acquired excellence in quality and symmetry in textural designs. Madhusudan being totally engrossed in the production processes had to embark upon the role of an impassioned artistic designer with delicate drawing of imaginative lines. He finally emerged as a zealous and prolific craftsman of tender and finer sensibilities. In the leisurely moments he was found in deep contemplative mood, in designing the delicate artistic products embossed with filigree workmanship and other craftsmanship. A fervour of lyrical tenderness of artistic exuberance pervaded in the entire atmosphere. In deep recesses of his mind emerged a spring of creative impulse which kept him surcharged and engrossed for hours together. For manufacturing filigree articles of superb workmanship, Madhusudan established the Orissa Art-hares inside the Masdhusmriti in the year 1896.

The products of Orissa Artwares gained international reputation. Madhusudan possessed a rare quality of superb mechanical skill. Madhusudan applied mechanical skill for bringing excellence in various metal products.

As a protest against the exploitative policies adopted by British colonial rules, Madhusudan visualised a liberated India by engulfing the entire country with organisation of Swadeshi industrial undertaking in an extensive manner.

Later on he applied the skill for production of artistic goods made out of steel, iron, brass, bell metal, aluminium, wood and other materials which were part of the production of Orissa Art wares, His mechanical skill had received wide recognition. On the death of Madhusudan Das in the year 1934, Laxmi Narayan Sahoo paid tributes in these words, "With the sad demise of Madhusudan Das, the country lost a mighty mechanic and a superb dexterous labourer."

By his repeated appeal made to the Government of India, a scheme was prepared for laying the railway line in the coastal Orissa and Madhusudan Das as the legal adviser to the railway company helped in acquiring land for the railway company from the year 1895 onwards, which resulted in laying railway line in quick succession. Hardly within a period of five years by the middle of the year 1900, the entire Orissan coast was covered with the laying of railway lines with the plying of trains, it was indeed a splendid achievement of higher calibre.

In the year 1895, Oriya language, as the court language was replaced by Hindi, in the western Orissa, which was under the direct administrative control of the Central province. Madhusudan as the president of Orissa Association launched a decisive battle in the teeth of all oppositions. Ultimately Oriya as the court language was restored in the year 1903.

In the year 1896, Madhusudan was elected to Bengal Legislative Council and in the year 1897, he left for England and other European countries leaving Madhusmriti in the charge of Anama Chandra Das and Sailabala Das.

During the first phase of his continental trip, on reaching London in the month of March 1897, Madhusudan was deeply moved by the amazing manners in which gigantic cooperative stores were functioning in England; and the way the price line was controlled, Madhusudan was propelled by an overwhelming urge, for setting up of a similar cooperative venture at Cuttack.

From England, Madhusudan left for Germany, the land of giant industrial undertakings. While moving round a factory manufacturing leather goods, he came across with a process in which hides extracted from dead animals were tanned. He sat dumb founded. It was indeed a new revelation for him. Every where in the world the hides extracted from the live animals slaughtered, were being tanned. Now the search had ended. He felt an incredible sense of excitement - a joy of exhilaration. Brimming with enthusiasm he studied the entire process of tanning to the minutest detail. Returning to Orissa, Madhusudan experimented at Madhusmriti with the process of tanning leather extracted from dead cattle, by replacing certain chemicals with the bark of specified trees. The result was a tremendous success.

Mahatma Gandhi studied in detail about the life of Madhusudan and recounted the same in a 'letter to Harijan worker' published in Harijan Bandhu in 3.9.1933.

"What did Madhusudan Das do". He gathered the tanners of Utkal and studied how they did their tanning. He was not satisfied. He went to Germany and saw leather work there.

He brought German experts and started a factory." (Harijan Bandhu 3.9.1933).

On return from England, Madhusudan Das started the first cooperative venture, "The Cuttack Cooperative Store" started on 11th June 1898 in the campus of Madhusmriti, wherein Madhusudan Das acted as the honorary Secretary and Babu Janakinath Bose (the father of Subas Chandra Bose) worked as the treasurer. This had created a wide stirring effect in the entire state, thus resulting in organization of a number of credit cooperative societies in the year 1903, much before the promulgation of All India Credit Cooperative Societies Act 1904.

Madhusudan was far ahead of Mahatma Gandhi in the spirit of Swadeshi Industrialization. Mahatma Gandhi first came across with charakha (Spinning wheel) and handlooms as late as in the year 1917.

Madhusudan salvaged the spinning wheel from the obscure past and gave it a rightful place in the system of Swadeshi industrialization. As early as in the year 1902, the spinning wheel were plying regularly at Madhusmriti associated with handlooms as a positive step towards the rural industrialization. The extract from the book of the 'life of Madhusudan Das' written by Sailabala Das is given below.

"To produce cotton cloth, Madhusudan Das cultivated cotton plant in his farm. The cotton from these plants was made into yarn and woven in his own factory. Various kinds of handloom were brought from different places, even from Japan. Hand woven cloth was manufactured as early as 1902."

Madhusudan met Lord Curzon, the Viceroy of India at Simla during the third week of October 1900 and was able to put forth the pressing demands of Oriya people with a great

deal of forthrightness and overwhelming emotion, thereby communicating the deep sense of anguish and frustration of the Oriya speaking people. Lord Curzon was visibly moved and gave him an assurance for a well demarcated territory for Oriya people. Accepting the invitation extended by Madhusudan, Lord Curzon visited the temple cities of Puri and Bhubaneswar on 16th December 1900 and observing the architectural splendours of these temples he was deeply moved and overwhelmed. Ultimately he issued the 'Risley Circular' on 3rd December, 1903 with a concrete proposal for amalgamation of Oriya speaking territories.

Madhusmriti, was the main nucleus from which the organization of Utkal Sammilani was contemplated in right earnest. The first and the second sessions of the Utkal Sammilani were held on 30th and 31st December, 1903 and 28th and 29th December, 1904 respectively at Cuttack. The enthusiasm created due to holding up of these eventful and historic sessions was tremendous. It created a stir from which Oriya nationalism emerged with great sense of upheaval. The Utkal Sahitya Samaja was founded in the year 1903 as the literary wing of the Utkal Sammilani.

In the year 1904 Madhusudan set up the premier athletic institution under the name "The Orissa Sports Association" at Madhusmriti and organized seasonal and annual provincial sports and games competition in every winter season, which was drawing a large crowd. These were occasions to celebrate and rejoice and the successful participants were awarded with artistic cups and shields decorated with intricate embossed designs manufactured in the work shop of the Orissa Art ware.

For imparting training in playing of European games, Madhusudan establishing in the year 1904 'the Orissa Youngmen's Association' at

Madhusmriti by enrolling students from the college and schools. These students were also imbued with the spirit of patriotism.

For all these unique achievements as the forerunner in varied field of activities, Madhusudan was awarded with the title of C.I.E (Companion of Indian Empire) by the British government in the year 1904 along with the top ranking national leaders like Gopal Krishna Gokhale with identical citations.

On 16th October 1905 as per the provision in the Risley Circular issued by Lord Curzon, Sambalpur district alongwith seven western feudatory states namely Kalahandi, Patna, Sonapur, Rairakhol, Bamara, Bonei and Gangpur were annexed with Orissa Division, giving it a status of a sub province. This was a monumental achievement of Madhusudan Das.

In the year 1902, Madhusudan started a massive Swadeshi industrialization programme with the operation of spinning wheel (Charkha) and handloom weaving. In the year 1905 Madhusudan suddenly came across with the latest advanced weaving technique of fly shuttle loom weaving which resulted in speedier process of weaving. At Madhusmriti, Madhusudan opened a separate section for imparting training in fly shuttle loom weaving to weavers, thus revolutionised the weaving in the entire Orissa. To bring a breakthrough in weaving Madhusudan supplied fly shuttle looms on easy installment basis to rural weavers.

Madhusudan opened an art school in the campus of Madhusmriti, through which he introduced the queer delicate process of tie and dye pattern of weaving with the evolving of the intricate process of dyeing of yarn on the basis of highly imaginative designs contemplated through the process of deeper insight and calculative vision.

From the year 1894, Madhusudan experimented in shoe manufacturing and the latest process of tanning at Madhusmriti. But he shifted these units to the spacious extensive campus beyond the Railway station, Cuttack in the year 1905 and named it as Utkal Tannery which acquired world wide fame and reputation. The unit manufactured superior quality of shoes which surpassed in excellence compared to the universal standards and were worn by British militia during the first world war.

In the year 1907, Madhusudan visited England and returned with Henry W. Navinson the renowned representative of Glasgow Herald who stayed at Madhusmriti for a considerable length of time. After observing minutest details about the prolific and altruistic benevolent activities of Madhusudan Das, he incorporated the same with lively communicative narrations in his unique book "New spirit in India" which was highly applauded by foreign press and public.

As a measure for bringing awakening in the women folk of Orissa, Madhusudan converted the Ravenshaw girls' school into a High School in the year 1908, bearing the entire expenditure for the school. In the year 1910, Narmada Kar and Chandramukhi Sarangi passed matriculation from this school. Ultimately the management of the school was taken over by the Government in the year 1913. During the process of converting it into a high school Sailabala Das the adopted daughter of Madhusudan Das acted as Principal and Secretary. In the year 1915 the high school was converted into a College, thus heralding an age of progress stepped up incredibly for the woman folk of Orissa.

In the year 1912, the rights of the impoverished peasants of Orissa were jeopardized and the stringent measures were proposed to be introduced in the Orissa Tenancy



Act 1912. Accordingly a bill was introduced in the Bengal Legislative Council to keep the process of gruelling exploitation of the Zamidars unabated. At the hour of peril Madhusudan organized the Praja Parishad at Madhusmriti taking the peasants of Orissa Division as members and pleaded valiantly and fought steadfastly for their cause in the Bengal Legislative Council. On behalf of Praja Parishad, Madhusudan fought relentlessly for immediate abolition of Zamindari system without paying any compensation to the landlords. With this the radical and the revolutionary concept of socialism had taken its root in the Indian soil thus heralding an age of the end of notorious exploitation and grueling tyranny by the feudal lords.

The Bihar and Orissa province was created in the year 1912 and Madhusudan Das as the President of Praja Parisad was nominated to the Bihar and Orissa Legislative Council. From the year 1913 to 1916 Madhusudan Das was elected to the Imperial Council as the representative from Bihar and Orissa Legislative Council. Madhusudan had a very brilliant and outstanding records as a legislator in the imperial council and his outpouring of biting criticisms against British imperialism remained unparalleled as a symbol of uprightness.

In the year 1916, Madhusudan attended the annual session of the Indian National Congress held at Lucknow as the sole representative from Orissa.

In the year 1917, Madhusudan edited the paper "The Oriya' an English weekly from Madhusmriti as the organ of the Utkal Sammilani. In the same year he submitted a memorandum before the Montford Reforms Committee at Calcutta demanding for the creation of the separate province of Orissa.

In the year 1921 Madhusudan was appointed as the Minister of Bihar and Orissa Government under Montford Reforms, holding local-self government, PWD and health portfolios.

From the precincts of Madhusmriti, Madhusudan started his struggle for conferring inalienable rights on women of India to practice as the lawyer in the legal courts of India. According to his overriding claim the Legal Practitioners Act was amended in the year 1923. This was a victory unparalleled in dimension. In the same year Sudhansu Bala Hazara, the sister of Sailabala Das appeared as the first woman lawyer in the Patna High Court as the junior to Madhusudan Das.

In the year 1923, Madhusudan resigned from the post of Ministership pleading to make the post honorary and returned to his residence at Madhusmriti at Cuttack. During the period he was away at Patna, the affairs of Utkal Tannery was mismanaged. The debt burden was mounting up. In the year 1924, Madhusudan proceeded to Sabaramati Ashram at Ahmedabad to meet Mahatma Gandhi. After an interval the relationship between Mahatma Gandhi and Madhusudan was revived, Madhusudan appraised about the affairs of the Utkal Tannery to Mahatma Gandhi and invited him to come over to Cuttack to visit the tannery.

Mahatma Gandhi reached Cuttack during the morning hours of 19th August 1925 and stayed as a personal guest of Madhusudan at Madhusmriti. The welcome which awaited for him was tremendous.

On this occasion, Madhusmriti was converted into a building of artistic excellence. The entire building was very aesthetically decorated with Khadi fabrics bearing exquisite designs. Each room turned into an ornate gallery of Swadeshi Products which was a visual treat

for Mahatma Gandhi. The same day after taking a little rest Mahatma Gandhi left for visiting the Utkal Tannery.

Mahatma Gandhi moved into different sheds of the Utkal Tannery along with Madhusudan. He was practically studying the entire process of tanning with a sense of inquisitive eagerness of a learner. Madhusudan explained him the entire process of tanning with an expression of rare ingenuity.

Mahatma Gandhi resided at Madhusmriti on 19th & 20th August 1925. While addressing to the congress workers at Madhusmriti he repeatedly confirmed his noble message for creation of the linguistic state of Orissa and exhorted them for struggling for the merger of the Singhbhum district along with the Orissa Division. This was certainly a pious duty as running of Charkha.

In fact on return from Cuttack, Mahatma Gandhi carried on experiments, in the right earnest in respect of tanning of hides extracted from the dead animals closely following the instructions imparted by Madhusudan Das. Two years after visiting Cuttack, Mahatma Gandhi published a statement on 19.3.1927 issue of "Young India" highly admiring the activities of Madhusudan Das. The statement was as follows.

"It is true that now leather is tanned from the hides of the slaughtered cattle. Madhusudan Das of Cuttack carried an experiment on preparation of leather of good quality out of the hides from the dead cattle since many years. He told me that his experiments has been highly successful. At present I am also carrying on experiment on these lines.' (Young India 19.3.1927).

Mahatma Gandhi had left Cuttack on 20th August 1925. A shadow of calamity had fallen

on Madhusmriti. A disaster had struck. Madhusmriti was put to auction for redeeming a debt, he owed to the Maharaja of Paralakhemundi. However Sailabala Das and his younger brother Chandra Kumar Hazara could able to collect the amount by selling their parental property and were able to bid in the auction. Being homeless Madhusudan stayed at Madhusmriti as a tenant by paying monthly house rent.

Later on the Utkal Tannery was writhing in trouble. Time was running out. Mounting debt burden had severely hit the institution and crippled its functioning, ultimately bringing it to a halt. The Utkal Tannery was finally auctioned on 22nd November 1926. With this the mighty national enterprise faced a closure. The dream of Madhusudan lay shattered. He had invested his life's fortune in the tannery. The property which was valued at Rs.2.65 lacs was auctioned for a paltry sum of Rs.65,000/-. Madhusudan was present at the site of auction. Completely dejected, Madhusudan returned to his own residence Madhusmriti. Stress of the life had emotionally paralysed him. Under the gapping jaws of crisis he had been completely crushed. Exhaustion had brought him to a breaking point. At that moment he dropped down lying unconscious.

Six hours passed. Suddenly he got up completely refreshed and relaxed looking like a newly blossomed flower in early dawn. The entire shock of dejection being completely drained away, he was feeling inviguated.

Misfortunes came to Madhusudan in quick succession. After the closure of the tannery, another misfortune hit the career of Madhusudan. He was declared as insolvent on 4th August 1927. He did not yield to the misfortune. He was a man of indomitable energy and unflinching courage.

Mahatma Gandhi arrived in Orissa on his marathan tour, covering for a period of nearly a fortnight. He entered Orissa on 3 December 1927 finally reached Cuttack on 18th December 1927 covering long distances in the journey. The prolonged heavy entourage and the whirlwind tour had completely exhausted him adversely affecting his health. With Blood pressure running high and with a slight temperature in the body, he reached Cuttack and looked for Madhusudan. Congress Workers had made arrangements for his stay. But Madhusudan joining Mahatma Gandhi at the point of arrival had practically snatched him. On reaching Madhusmriti, the residence of Madhusudan, Mahatma Gandhi felt relaxed. The very touch of the fingers of Madhusudan gave him immediate relief.

It was 18th December 1927, a day for observing silence. But coming near to his mentor, Mahatma Gandhi was determined to talk and seek guidance. He broke his silence. Talking with Madhusudan had always been of a thrilling experience and a new revelation.

Mahatma Gandhi was steadily convalescing under tendering care of Madhusudan and all the programmes of Mahatma Gandhi were cancelled excepting a token one. Mahatma Gandhi stayed with Madhusudan for three days and left for Madras on 21st December 1927. Mahatma Gandhi's speech on Madhusudan was published in Hindu (Newspaper) on 4th July, 1927.

"Madhusudan Das was a brilliant lawyer at Cuttack. The poverty of Orissa woke him from his dreams and he saw that necessary as the work with plough and oxen in our fields was, we should soon be reduced to the status of bovine species unless we add to our agriculture some industry which called forth the cunning of our hand and he has himself become a finest artisan. (Hindu 3.7.1927)

The year 1928 marked a dividing line in the eventful and historic career of Madhusudan Das. His long cherished dream of making Orissa speaking area as a province of its own become a probable reality. The Statutory Commission (The Simon Commission) had arrived India in the year 1928 to make wide spreading changes in the political set up of India. Madhusudan deputed an Oriya delegation headed by Braja Sundar Das to represent the case of Orissa, before the Simon Commission at Patna, The Oriya team reached Patna in due time and welcomed the Simon Commission at the Railway station at Patna in the early morning of 12.12.1928 and submitted the memorandum on 14.12.1928 at the Patna Secretariat. After submission of the necessary recommendation by Atlee Committee in the year, 1930, the chances of the formation of the Orissa province became brighter, Madhusudan deputed the Maharaja of Paralakhemundi to attend 1st Round Table Conference at London. He submitted the memorandum on 16.1.1931, on the basis of which O'donell committee was constituted for the demarcation of the boundary of the proposed Orissa province. The O'donell committee reached Cuttack in the month of December 1931. Madhusudan welcomed the team of the committee at Madhusmriti by arranging a gala garden party accompanied by the grand show of fire works. The formation of the province of Orissa was declared on 24th December 1932, the concluding day of Third Round Table Conference. Along with this declaration an administrative committee was set up in the year 1933 taking Madhusudan Das as a leading member to lay down the frame work for the creation of the province of Orissa. Madhusudan inspite of his failing health conditions actively participated in the deliberations by taking lively interest and on the concluding day of the functioning of the Committee, Madhusudan

offered a party at Madhusmriti to celebrate the momentous occasion.

His lifelong endeavour associated with impassioned sustaining effort of unremitting zeal had led to the creation of the State of Orissa which became a reality. After the final proclamation relating to the creation of the province of Orissa with well demarcated boundary lines in the year 1933, Madhusudan passed away on 4th February, 1934 having his life's most cherished dream fulfilled.

Without any responsibility of raising the family of his own, his entire life was placed at the altar of the motherland as a prayerful offering. The last words which rang out from his lips with a voice dynamic and compelling were exuding a message of his total and integral dedication for the cause of the motherland. The words were,

'Here was an Oriya who never feared power and who was never lured out of his right path. Independently he only sought the help of the God.'

On his sad demise the tributes paid by Mr. E.S. Hornale, the Commissioner of Orissa Division faithfully reflected the sublime purpose for which Madhusudan had dedicated his life. The words were: He ever obeyed the command 'fight the good fight, with all the might' the fight against the power of evil against injustice, humiliation and inhumanity. Manfully he led the way towards the promised land of self-Governing Orissa and it was not given to him to enter it, at the end he stood, like dying Moses on the highest peak of Pisgah, in full view of it below him in the certain assurance that it should be the heritage of the people and so could cry".

"O Grave, where is thy sting?  
O Death, where is thy victory?  
He is not dead : He layeth down,  
His sword and cross to take his crown".

"Let us not forget that we owe him more than honour to his memory. He strove not for his own honour, but for the honour of his Nation, so to dedicate ourselves to the future of that Nation".

The new state of Orissa came into existence on 1st April 1936, as a living memorial to Madhusudan for his lifelong endeavour and dedicated service. Orissa found its rightful place in the Indian dominion.

Oh ! he is really the maker of Orissa and one of the founding fathers of Indian Nationalism. Yes ! here stands the effulgent spirit of Orissa in its entirety, glowing radiantly.

#### **A Short history of Sailabala Women's College**

The premier Women's institution of the State, the Sailabala Women's College had a humble beginning. It started in the year 1869, as a tutorial teaching class in the house of a Bengali gentleman at Balu Bazar, Cuttack. Later on it acquired the status of a lower primary school with two pundits as the teaching staff. The school was named as the Ravenshaw Hindu Girls' School and received a monthly grant of Rs.15/- from the government. By the year 1875, it was converted into an upper primary school and later on it was upgraded to the rank of Vernacular school with middle school standard. By the year 1900, the standard of the school deteriorated with very few students in the upper classes and no student passed the vernacular standard continuously for three years. The Deputy Inspector of the School reduced the rank of the school to U.P standard, with all the prospects of the school for further improvement remaining completely sealed.

In the year 1906 Reba Ray the niece of Madhusudan Rao, the Deputy Inspector of School started a high school for the girls and received a sizeable grant from the Government. But in the year 1907, it was learnt that most of

the inmates of the school were recruited from Brahma families of Calcutta and some students were the daughters of the recently posted Bengale Officials. The medium of teaching was Bengali. There were practically no Oriya student in the school. With the opening this high school for girls all grants sanctioned in favour of existing Ravenshaw girl's school were stopped. These facts were brought to the notice of Madhusudan Das by Gopal Chandra Praharaj, the famous lexicographer and the assistant secretary to the Ravenshaw girl's school. Madhusudan Das immediately converted the Ravenshaw U.P Girls' School into high school in the year 1908, by opening all the classes to make it a full fledged high school. Sailabala Das the adopted daughter of Madhusudan Das was appointed as the Principal and the Secretary of the school. Madhusudan Das met the entire expenditure for running the high school from his own generous contributions. He purchased horse driven carriages for bringing the girl students, even from the remote corners of the town. By personal contacts the strength of the high school exceeded three hundred in number. In the year 1910 Narmada Kar the daughter of Biswanath Kar and Chandramukhi Sarangi the daughter of Gangadhar Sarangi passed matriculation from the high school. The famous lady doctor and writer Kuntala Kumari Sabat passed from this high school. In the year 1913, the management of this high school was transferred to the government. By repeated persuasion of Madhusudan Das this high school was converted into a Women's College in the year 1915 with the starting of first arts classes. Later on it became a degree college and was known as Sailabala Women's College. In the year 1952, the college was shifted to the campus of Madhusmriti by a gift deed executed by Sailabala Das in favour of Orissa government on 2.2.1952.

After the formation of the state of Orissa in year 1936 various Chief Ministers tried to procure Madhusmriti as a memorial but in queer circumstances Madhusmriti came under the possession of the State Government by a gift deed executed by Sailabala Das on 2.2 1952. As per the conditions of the gift deed Madhusmriti is to be primarily preserved as a memorial to the sublime memory of Madhusudan Das and Madhusudan Museum would function in this building permanently with the displaying of all its exhibits. These treasured possessions should not be shifted to any other place. Sailabala Women's College functioning in a part of this building may be shifted to another place if spacious accommodation was available elsewhere. Some of the salient conditions of the gift deed are given below.

1. For effectuating to preserve the sacred memory of Madhusudan Das, the donor (Sailabala Das) transferred the property to the donee (State Government), this property being known as Madhusmriti (condition No 1 Page 2).
2. The donee (State Government) shall locate Madhusudan Museum in this building and the scheduled articles specified in the deed shall be exhibited and preserved forever in the rooms of the building (condition No.2 Page 3).
3. A short history of Madhusmriti would be engraved in a marble plaque which would be fixed in the building (condition no.4 Page.4).
4. A life size marble statue of Madhusudan Das shall be placed in the garden and in the front gates of the building marble slabs bearing the name of Madhusmriti and MADHU BARRISTER in Oriya shall be fixed (condition No.6 & 7 Page.4).
5. Sailabala Women's College, Cuttack, would function in the said premises of Madhusmriti until such time the Government may transfer the

same to a more spacious premises if they find it more convenient (condition No.2 page.2)

From these it is evident that Madhusmriti is to solely function as a memorial to Madhusudan Das.

After this year Madhusudan Museum and the Sailabala College functioned at Madhusmriti and the statue of Madhusudan Das was unveiled in the said premises on 13.2.1953 by Pandit Jawaharlal Nehru, the then Prime Minister of India.

On this occasion, while paying glorious tributes to Madhusudan Das, Pandit Jawaharlal Nehru said "Madhusudan Das was a great leader of not only Orissa but whole of India as a great Indian leader, he did many pioneering works for the uplift of Indian social and economic conditions. I have been hearing his name for the last fifty years.

He was a great friend of my father and I have seen him from a distance. Whenever the affairs of Orissa came up for discussion and consideration, the name of Madhusudan Das also arises there with all sublime qualities he stands for" (13.02.1953).

Pandit Nehru also visited Madhusmriti in the year 1959, while attending the silver jubilee celebration of PEN conference at Bhubaneswar. At this time also Pandit Nehru paid glowing tributes to Madhusudan Das.

Madhusmriti still stands today as a silent witness to many eventful historic incidents, that had turned the destiny of the State as well as the country. It is really worth preserving.

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*Khirachora Gopinath, Baleswar*

## Chait Yatra

*Dr. Chitrasen Pasayat*

Bargaon is a village under Bargaon Panchayat Samiti of Sundargarh district in Orissa. It is a tribal dominated Block, where more than 75 per cent people belong to different tribal communities. But Bargaon village itself is not a tribal dominated village. This village has got a special place in the cultural map of Sundargarh district because it celebrates Chait Yatra in the Hindu month of Chaitra (March-April).

The main attraction of Chait Yatra is performance of Ram-Lila during this period. It starts on birthday of Lord Ramachandra i.e. Rama-Navami Tithi. It means, it begins on Chaitra Sukla Navami Tithi i.e. ninth day of bright fortnight in the Hindu month of Chaitra and ends on Purnima i.e. full-moon day of Chaitra. Thus, it continues for seven days. Popularity of Ram-Leela in a tribal dominated area during Chait Yatra reveals influence of Hindu culture and tradition. The organizers should be thanked for their commendable job of promoting this tradition.

Chait Yatra is not performed purely for public entertainment. One finds a myth-ritual performance relationship in this form of folk Yatra. This gives us an idea that, folk worship and cult of Rama are associated with ritualistic theatre form. Its basic function is religious and the event is normally festival and fair organized by the village community to propitiate Lord Rama, Lord Laxmana and Goddess Sita. Thus, we may say that traditional performing art in Bargaon is woven in the lives of rural population of Bargaon. Their subject matter is normally from the Indian

mythology like the Ramayana. The incidents narrated or sung are from the lives of Rama, Laxmana, Sita, Hanumana and such other deities. Though, this is not a historical or social theme, it affects the social life very much.

It is difficult to ascertain when exactly this tradition has started in Bargaon. However, people of this area think that it began some three to four hundred years back. Time is all-powerful and invincible. Nothing escapes from its command and control. It lifts up anything to the peak of glory and grandeur. Also, it throws away anything into the dark of oblivion again. One and all are a mere puppet in the hands of time. Chait Yatra is also not above this universal truth.

Today, Chait Yatra of Bargaon has become a unique folk drama form with harmonious blend of folk and classical elements. In course of time, the lyrical grace has embraced this dance form. Many unknown poets have composed songs in different period of time. Consequently, the entire composition has taken the shape of a Giti-Natya i.e. lyrical dance drama. In other words, the entire Ram-Lila is enacted in lyrical form. Time has, however, thrown these lyricists into the dark of oblivion. This is in fact the characteristic of a folk and tribal tradition where poet, writer and lyricist do not get personal recognition.

During Chait Yatra, there is a group of singers who recite and narrate these compositions. The main singer is a Brahmin by caste who observes certain rituals during Chait Yatra. Similarly, the character of Ramachandra is carried

out by one Brahmin. He also observes certain rituals during the period of his performance. Female characters are executed by male members. This is also the nature of a folk tradition in West Orissa, where male members perform the roles of females. It has gained wider recognition as a folk drama and become one of the important regional folk traditions in West Orissa. Apparently, Chait Yatra is organized with the coming together of professionals with its mission of liberating the human spirit for a better tomorrow.

The popularity of Chait Yatra has grown over the years. One finds tremendous enthusiasm in Bargaon during this period. The fame of Chait Yatra attracts people from nearby villages and towns as well. Amazing eagerness and passion are noticed amongst the people residing in the villages within ten to twelve kilometers radius of Bargaon to witness this enchanting folk drama form.

This folk tradition has helped in preserving and disseminating our ancient Pauranic Hindu tradition and heritage among the tribal people in this area. Downward devolution of cultural elements of Ramayana Tradition (Great Tradition) and subsequent integration with the local tradition (Little Tradition) has taken place in Bargaon Chait Yatra. Constant interaction between the tribal and non-tribal people has occurred at the grass root level. In other words, Ramayana has been localized at Bargaon.

Chait Yatra begins at night and continues till the sun rise. Everybody enjoys the Yatra whole night. Frequently, people start approaching the village Bargaon from evening. One finds several males, females and children from neighbouring villages walking down on the serpentine roads leading towards Bargaon. Eagerness to reach the spot of Yatra is clearly noticeable on their faces. Excitement is more visible on the faces of children and young unmarried ladies. Besides Chait Yatra, it is the hat which attracts them more.

Chait Jatra of Bargaon bubbles with commercial activities. Various skills are used by the organizers to raise income. Village lands are auctioned to vendors who in turn do their business throughout the Jatra period. Under the veil of Chait Jatra, some people are found running tea stall, pan shop and the hotel business encroaching upon village and government lands. The typical rural hat or bazaar comes up on this occasion adds to the colour and glamour of Chait Yatra in Bargaon.

The cheap Sari, Dhuti, Lungi and Gamuchha, different colours and designs of Chudi (bangles), Sindur (vermilion), various kinds of inexpensive ornaments made up of brass, aluminium etc, low-priced child garments, plastic chappal and shoes, low-cost household utensils and such other items generally required in day to day life of the common people in the villages add to the colour and glamour of this rural hat. Piquantly, the biggest gainer of this Jatra so far has been this class of petty traders and businessmen. Several ancillary business also take profit on the occasion of this Jatra, like Pheriwala who sale ribbon, thread and the like, not to mention the Gudia i.e. singda, pakodi, bara, piaji, gulgula and bundi makers, publicity and make up materials manufacturers.

This is an occasion when young girls meet young boys. They select one another leading to marriage. This is an event when the villagers of Bargaon receive guests and relatives gladly. Wounded relationships are repaired and social ties are renewed. Old friends and relatives meet one another after a long time. Thus, this serves a social platform for unity. Though the origin of this lyrical folk drama is yet to be discovered, one point is clear that Ramayana cult has tremendous influence on this dance drama.

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## The Monsoon Via China Sea

*B.P. Das*

Water the prime natural resource is essential for human beings and is life of all living beings. After scorching heat of the sun specially in dry period, the need of water is utmost. The surface water dries up, the sub soil water goes down beyond pumping level during summer months, causes water scarcity. The news in esteemed dailies publish about the nonavailability of water in different zones/localities as it is a matter of concern. Further, the photograph of long queue near a water source cover the pages indicating the lowering of the water table in those localities. Due to climatological change the natural hazards do occur namely ; drought, flood, cyclone, heat wave, sun stroke, rain, earth quake and Tsunami etc. used to be good seasonal news of the period. The nature exhibits its fury in the form of disasters categorised as "Natural Calamity". Unwantedly, it has to be endured, because we have no power or means to combat or prevent except, giving periodical information of the movement of cyclone, hurricans, low pressures etc, in the formative stage only.

The man being an integral part of ecosystem is concerned about the multiple devastating disasters that affect to loss of life and property, all these devastations that affect to loss of life and property. All these devastating disasters that affect to loss of life and property. All these devasters are

due to change in atmospheric condition influenced by climatological or geological factors, Sun's heat creates unrest causing all the natural hazards like; rain, storm, whirlwind, dust storm, tornado etc. besides inducing rain, flood etc, need to accept as part of life.

The basic elements required for sustenance of life need protection to combat the hazards. The water, air, heat are the benevolent gift of nature beneficiary elements also have devastating properties too. The calamities caused due to ecologic change and loss of biodiversity erodes the environment. India with about 10,000 Kms. coast line once claded with several species of dense mangrove forests in the shore, followed by species of littoral forest in the hinder land covers high tide zone, prevents the warth of sea and protects the land mass, are no more there, resulting unrest. Hence, the sea water, waves, high and nibb tides inundates not only the shore but also inland being dragged by wind with velocity of the wind which is not deflected away for loss of shore vegetation. In fact, the tidal swamps are found along the coastal belt of the Bay of Bengal in the estuaries of the rivers - the Mohanadi, Bramhani, Devi, Jambu and Budhabalang etc. The mangrove forests of Orissa though second position next to Sundarban in India is more rich with genetic species. Years back, the whole of

the sea coast in Orissa was covered with mangrove vegetation. But, to-day it has shrunk only to Bhitarkanika area. Therefore, immediate protection and conservation of the Bhitarkanika mangrove swamp ecosystem is needed.

The climate of Orissa is influenced by several factors like sea Bay of Bengal, direction of wind, the Eastern Ghats and the geological situation. The monsoonic rain-fall is essentially required for agriculture due to insufficient irrigation facility in the state of Orissa. Though the drought and flood situations give rise to crop loss and affect the economy of the people, some times, El Nino and La Nino situation in the Eastern Pacific Ocean has been related to either drought or flood situation in India.

The rain water falling on the ground, a portion goes as run off for want of ground vegetative cover and some percolate, precipitate down below charges the ground water reserve, aquifers, after the ground and sub-soil water stratas are saturated. The heated air from the land and water bodies carried water vapour high in the sky get condensed and falls to the ground as rain is pure water. The stock of water in reserves cater to the need of dry and non rainy days as many are perennial sources is sweet water which is available only 0.029 % of the total stock of water available in different forms. The availability of water on the earth is governed by a phenomenon known as "water cycle" will go always unintermittently till the sun shines in the sky.

The remnant left over patches of mangrove forest still exist in the sea coast depict the profile design of the nature for protection of the basic elements of the ecosystem for all time to come. The heart breaking devastations caused due to earth quake at Bhuj of Gujrat, Luthur in Utaranchal, in border of Jammu and Kashmir,

Tsunami in the east coast of India in Tamilnadu and super cyclone in Orissa, the velocity of which the rader could not gauge, the roaring sea with high tidal bores more than 15 Meters high during 1999, flooded land with sea water over 20 Kms. In fact, the magnitude of damage of property, humanlife and cattle were unconceivable, those are still fresh in the minds of the people of Orissa and global help relief reached the spot, with adoption of villages affected. However, the cyclone originates from the low pressure area of the Pacific Ocean, traveling in West-Northerly direction, reaches the south China Sea. In the process it moves and gains intense velocity and becomes active, takes the form of a cyclone by the time it entered the Bay of Bengal .

After Tsunami and storm, the India born - Canadian settled, expert in T-sunami, visited India in September 2005 at the invitation of the Governments of Maharastra, Gujrat, Tamilnadu, Pandechery to suggest the measures for combating the after effects of Tsunami and to mitigate the miseries affected. He suggested to raise mangrove plantations along the coast, those proved effective in the Andaman and Nicobar Islands during Tsunami. Further he said India is prone to Tsunami. So it is high time for restoration of the depleted shore ecology.

Effort is on to reclad the shore biodiversity by planting salinity resistant indigenous of mangrove in the shore to protect the land mass from the ravage of disastrous natural calamities, faced every now and then. The panic stricken coastal inhabitants have realised protective aspect of shore vegetation; so are interested in raising mangrove species in nurseries to plant up their own lands and in fallow lands available around their habitation, to safeguard their lives and livelihood. Though late, people are now conscious and eager to protect remnant mangrove patches

near the river mouths. Having the hill ranges in the West, the land of Orissa is sloped to the East. The water is drained to Bay of Bengal being stagnated, stranded and obstructed intermittently at several places due to artificial formations like.-

- 1). East Coast Railway Line stretching from Howrah to Madras like wise
- 2) is the N.H. No. 6,
- 3) Express Highway No. 2,
- 4). Canal and high flood river embankments.

These causes problem for easy drainage of rain water to the sea. Hence, cause water logging, leaching out of salts affecting the fertility of the valuable alluvial lands less productive. This is one of the major factors eroding the socio economic condition and their livelihood as well.

The proposal mooted for construction of high embankment along side the sea coast of Orissa shall add further to the problem. Such proposition appears detrimental to the shore ecology, landing the coastal inhabitants in helpless and helpless condition. The super cyclone in 1999 with more than 15 meters high tidal bores, with the velocity of the wind the water rushed about 22 kms. inland. This being the factual position, the need to consider "how high the coastal earthen embankment would be ?" The probable adverse factors likely to occur, need through examination by experts including oceanologist Eco-friendly system adopted to combat and prevent damages appears possible by close multi row planting from sea shore to high

tide level with mangrove and hinder land with littoral forest species according to their heights to provide projectile shaped canopy to deflect sea wind to inland. The coastal ecosystem has been subjected to various biotic influences, starting from removal of stems to clear felling for habitation and hamlets, since ex-zamidari estate period. Further, the Bangladeshi intruders added more to the problem by raising paddy crop in vacant lands. These Bangladeshi intruders managed to enjoy the benefit from both administrative and political patronage to get the encroached land recorded in their names and became bonafied voters, now it is headache to Govt.. Besides these, the shrimp culture and industry, though environmentally not accepted and discarded by many countries of the world, have flourished well in the coastal zone as it has become a quick dollar earning business.

The depletion of the estuarine coastal biodiversity being alarming, was discussed in the State Assembly. The type of barrier to be created all along the coast is under consideration of the Government. For execution of the project, earthen high embankment or greenporus barrier need " political will and administrative zeal " for quick solution of the problem in the best interest of the people of the Orissa State.

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## Workplace Woes

*Ms. Subhashree Panda*

As more and more women are going out to work, they face an increasing risk of being subjected to some sort of sexual harassment. Sexual harassment at the workplace is not a new thing. Sixty percent of working women have faced sexual harassment at some point of time in their working lives. There are hundreds of women who suffer in silence, quit their jobs or get transfers. For years, sexual harassment was considered as an inescapable part of a working women's life. Now awareness is slowly rising that no woman should meekly accept sexual harassment as part of her lot. According to the protection of Human Rights Act, 1993 "human rights" means the rights relating to life, liberty, equality and dignity of the individual guaranteed by the constitution or embodied in the International covenants and enforceable by Courts in India. It is necessary and expedient for employers in work places as well as other responsible persons or institutions to observe certain guidelines to ensure the prevention of sexual harassment of women as to live with dignity is a human right guaranteed by our Constitution.

### What is sexual harassment ?

According to the Supreme Court definition, sexual harassment is any unwelcome sexually determined behaviour, such as:

- ✦ Physical contact
- ✦ A demand or request for sexual favours

- ✦ Sexually coloured remarks
- ✦ Showing pornography
- ✦ Any other physical, verbal or non-verbal conduct of a sexual nature.

### Sexual harassment takes place if a person:

- ★ subjects another person to an unwelcome act of physical intimacy, like grabbing, brushing, touching, pinching etc.
- ★ makes an unwelcome demand or request (whether directly or by implication) for sexual favours from another person, and further makes it a condition for employment/ payment of wages/increment/promotion etc.
- ★ makes an unwelcome remark with sexual connotations, like sexually explicit compliments/cracking loud jokes with sexual connotations /making sexist remarks etc.
- ★ shows a person any sexually explicit visual material, in the form of pictures/cartoons / pin-ups/calendars/screen savers on computers/ any offensive written materials/ pornographic e-mails etc.
- ★ engages in any other unwelcome conduct of a sexual nature, which could be verbal, or even non verbal, like staring to make the other person uncomfortable, making offensive gestures, kissing sounds, etc.

It is sexual harassment if a supervisor requests sexual favours from a junior in return for promotion or other benefits or threatens to sack for non-cooperation. It is also sexual harassment for a boss to make intrusive inquiries into the private lives of employees, or persistently ask them out. It is a sexual harassment for a group of workers to joke and snigger amongst themselves about sexual conduct in an attempt to humiliate or embarrass another person.

### **Types of sexual harassment**

Sexual harassment at workplace is generally classified into two distinct types:

#### **1. Quid Pro Quo:**

"Quid pro quo" means seeking sexual favour or advances in exchange for work benefits and it occurs when consent to sexually explicit behaviour or speech is made a condition for employment or refusal to comply with a 'request' is met with retaliatory action such as dismissal, demotion, difficult work conditions.

#### **2. Hostile working environment:**

"Hostile working environment" is more pervasive form of sexual harassment involving work conditions or behaviour that make the work environment "hostile" for the woman to be in certain sexist remarks, display of pornography or sexist/obscene graffiti, physical contact/brushing against female employees are some examples of hostile work environment, which are not made conditions for employment.

#### **What is the workplace ?**

The workplace is any area where the employee is required to represent, carry out, perform or implement any duties, obligations or services required. By this token, a home would be a workplace for a domestic maid. For a person engaged in a field job, the area that she covers in the course of her work represents her workplace.

### **Some of the well-known Cases**

Sexual harassment at the workplace, as an issue, captured the collective consciousness of working women, following the Shehnaz Mudhatkal case. This gutsy woman worked as a hostess for Saudi Arabian airlines. Her services with Saudi Arabian airlines were terminated because she refused to surrender to the sexual demands made by her superior. But Shehnaz would not give in. Filing suit, she fought for 11 years. In 1997, she was awarded full wages and continuity of services with effect from 1985. Sadly, the airlines appealed to Bombay High court, which granted a stay.

However, this is not the only case of its kind. In 1994, Doordarshan (Hyderabad) producer Sailaja Suman took director P L Chawla to court on charges of defamation, criminal intimidation and trying to outrage her modesty. She filed two separate cases in the Metropolitan Magistrate's court. Unfortunately, Suman was transferred to Lucknow. In another case, Nutan Sharma, a stenographer in the Union Ministry of Railways, was transferred, following her complaint that R P Sharma, Secretary to the Chief Operating Manager, molested her.

Alisha Chinai's suit against music composer Anu Mallik, demanding Rs. 26,60,000 as damages for sexual harassment, met with a similar fate. Mallik filed a Rs. 2 crore defamation suit. But the most well known instance of a sexually harassed woman taking the help of the law to teach the harasser a lesson is that of Rupan Deol Bajaj. Bajaj was slapped on the bottom by the then DGP of Punjab, K P. S. Gill. Accusing him of indecent behaviour, Bajaj fought an 8 year legal battle. The hardwork paid off. Gill was convicted and sentenced to three months of RI.

#### **Laws Under which a case can be filed**

Section 209, IPC deals with obscene acts and songs and lays down:

**Whoever to the annoyance of others:**

- a) does any obscene act in any public place or
- b) sings, recites or utters any obscene song, ballad or words in or near any public place, shall be punished with imprisonment of either description for a term, which may extend to 3 months or with fine or both (cognizable, bailable and triable offense)

Section 354, IPC deals with assault or criminal force to a woman with the intent to outrage her modesty and lays down that :

whoever assaults or uses criminal force to any woman, intending to outrage or knowing it to be likely that he will thereby outrage her modesty, shall be punished with imprisonment of either description for a term which may extend to two years, or with fine or both

Section 509-, IPC deals with word, gesture or act intended to insult modesty of a woman and lays down that:

whoever intending to insult the modesty of any woman utters any word, makes any sound or gesture, or exhibits any object intending that such word or sound shall be heard, or that such gesture or object shall be seen by such woman, or intrudes upon the privacy of such woman, shall be punished with simple imprisonment for a term which may extend to one year, or with fine, or both. (cognizable and bailable offense).

- Civil suit can be filed for damages under tort laws. That is, the basis for filing the case would be mental anguish, physical harassment, loss of income and employment caused by the sexual harassment.

- Under the Indecent Representation of Women (Prohibition) Act (1987) if an individual harasses another with books, photographs, paintings, films, pamphlets, packages, etc. containing a indecent representation of women;" they are liable for a minimum sentence of 2 years.

Further section 7 (offenses by companies) holds companies where there has been " indecent representation of women" (such as the display of pornography) on the premises guilty of offenses under this act, with a minimum sentence of 2 years.

**What are the guidelines that govern sexual harassment at the workplace?**

Sexual harassment results in the violation of the fundamental right to "gender equality" and "the right to life and liberty" besides the right under article 15 of the Constitution (which deals with the prohibition of discrimination on grounds of religion, race, cast, creed, or sex). Keeping these rights in mind, the Supreme Court has passed guidelines that have the force of law. The guidelines have been broadly classified under preventive measures and coping measures. As part of preventive steps the guidelines include:

- ★ Express prohibition of sexual harassment as defined above at the workplace should be notified, published and circulated in appropriate ways.
- ★ The rules / regulations of government and public sector bodies relating to conduct and discipline should include rules / regulations prohibiting sexual harassment and provide for appropriate penalties in such rules against offender.
- ★ As regards private employers steps should be taken to include aforesaid prohibitions in the standing order under the Industrial Employment (Standing Orders) Act 1946.
- ★ Appropriate work conditions should be provided in respect of work, leisure, health, and hygiene to further ensure that there is no hostile environment towards women at the workplace.

The guidelines as a part of the coping measures include:

- ★ Appropriate disciplinary action should be initiated against the guilty in accordance with the service rules.

★ The complaint mechanism should ensure time bound treatment of complaints and should be adequate to provide where necessary a complaint committee, a special counselor or other support service, including the maintenance of confidentiality.

★ The complaint committee should be headed by a woman and not less than half of its members should be women. Further to prevent the possibility of any undue pressure or influence from senior levels, such committee should involve a third party, either NGO's or other body who is familiar with the issue of sexual harassment.

★ Employees should be allowed to raise issues of sexual harassment at worker's meeting and in other appropriate forums and it should be affirmatively discussed in employer- employee meetings.

★ Where sexual harassment occurs as a result of an act or omission by any third party or an outsider, the employer will take all steps necessary and reasonable to assist the affected person in terms of support and preventive action.

#### **What is the employer's responsibility?**

The employer is responsible for creating appropriate working conditions for health, work, leisure, and hygiene. When the victim complains to the employer, the onus is on the employer to make appropriate investigations. If the employer does not pay heed to the complaint, he can be held responsible. The Supreme Court's guidelines are binding on central and state governments and the private and public sector. If the employer does not comply, he has to face a writ petition for contempt of court.

#### **What can women do?**

★ As women, we can make it easier for ourselves.

★ We must shed our mentality of tolerance. We have to stop telling ourselves that this kind of behavior on the part of men is inevitable and unavoidable

★ Express strong resistance the first time it occurs. If you allow the action to take place without expressing your strongest disapproval, the offender will assume that he has your consent.

★ Do not encourage males to behave unbecomingly with you or try to attract their undue attention. At all times, maintain your own self-respect.

★ In case someone behaves with you in a manner that makes you feel uncomfortable, protest loudly and at once. Let others know that such conduct has been meted out to you.

★ Keep safe distance from offending party.

As more and more women join the workforce, the law must ensure that women are able to enjoy the rights promised to them by the Constitution. We must ensure that they are treated with dignity and assured of gender equality and that they are not discriminated against on account of their sex. The issue of sexual harassment needs understanding, assessment, sensitivity and commitment from all quarters but mostly from the senior managerial authority as their commitment and action can achieve the aim of prevention and effective resolution of sexual harassment at workplace and a gender friendly, discrimination free workplace.

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## Hanuman Temple at Jagati

*Ramesh Meher*

The Hanuman Temple of Jagati is an important Hanuman shrine of Orissa. This temple is located at Jagati village, in Laxmi Prasad Gramapanchayat area of Boudh district, whose earlier name was Yayatinagara the capital of the Somavamsi period. It is close to the right bank of the Mahanadi, situated at the distance of about 13 kms from Boudh towards Sonapur. It can be reached by the state highway through a road of about three kms. The temple is situated in the eastern side of the Twin temple of Gandharadi at the distance of about one km. It is a small temple, which dedicated to the Lord Hanuman. Hanuman, the presiding deity of the temple is regarded as the protector of that area. From the architectural point of view, the temple of Hanuman is not important as it is built in the middle of the 20th Century A.D. But the temple contains a sculpture datable to later medieval period. The temple faces to the south direction. A modest attempt has been made in this article to highlight the detailed art and architecture of the temple of Hanuman at Jagati.

### **Legend of the temple**

On the basis of the tradition, local people say that one day a fisherman collected the fish by his net in the pond. He found a stone looking like a monkey in his net. At first, he threw this stone in the pond. Again and again these processes continue. At last he threw this stone in the pond

and had gone to his house. When the fisherman slept on his bed in that night, he saw in a dream that he has thrown the Lord Hanuman into the water of pond. In the next day he had gone to collect the fish from that pond again that stone was attached in his net. Then the fisherman rescued the stone-image from that pond and began to worship. At first this stone image was very small. According to local legend after few months this image began to increase day by day. At last a time came when this figure of image was increased to about six feet in height. The priest (the fisherman) prayed to the lord Hanuman and said, if you would increase like this day by day, how I can worship you. From that day, this image did not increase. After that, the fisherman approached to the local people of that area and decided to build a temple for public worship.

### **Art and Architecture of the Temple**

The temple of Hanuman consists of four structures such as Vimana, Jagamohana, Natamandapa and Bhogamandapa. All these structures of this temple are built in the burn bricks and stones. The Vimana and Jagamohana of the temple were probably constructed at first. But the other two structures were built in the later period.



### Vimana

The Vimana of the temple is a Rekha deula and its height is about 25 feet from the surface of the temple complex. The base of the Vimana is rectangular. It is erected in the platform of one foot high. All the component parts of the bada are mostly undecorated. Dapicha lion are fixed on the top of the kanika pagas of gandi. Garuda figure are inserted in the four cardinal directions of the beki rahas. They are acting as the supporting element of the amalaka sila of the mastaka.

The mastaka of the Vimana consists of beki, amalaka sila, khapuri, kalasa, ayudha(chakra) and dhwaja.

A huge Hanuman image is enshrined in the santum as the presiding deity of the temple. The image is carved in the standing posture on a single piece of stone. He holds Gandhamardan Parvat (a huge rock) in right hand and katuri or short dagger in left hand. He wears a garland of jewels (vajrantimala) in his body. The presiding deity is decorated with ornaments of heavy kundalas for neck. The pendant fitted to the necklace is said to contain figure of Rama and Sita. The image is made of sand stone and its height is about six feet and three feet width. The sanctum has one doorway towards the Jagamohana.

### Jagamohana

The Jagamohana or Mukhasala of the temple is a flat roofed structure and its height is about 10 feet from the surface of the temple complex. The base of the Jagamohana is rectangular and it measures about 12 feet in length and 10 feet width. The structure of the Jagamohana is also erected on the platform of one foot high. All the components of bada are completely plain.

### Natamandapa and Bhogamandapa

Both the Natamandapa and Bhogamandapa are constructed in the modern

period. These two are built in single structure. The height of these two structures is about nine feet. The bada of the both natamandapa and bhogamandapa are combiningly built in single wall. The entire bada portion of these two structures are devoid of decorative ornamentation. The bada of the both structures are surmounted by modern flat roof. Above these structures, two mastakas are found, one is for natamandapa and other is for bhogamandapa. The mastaka of this structure consists of beki, amalaka sila, khapuri, kalasa, ayudha and dhvaja.

### Date of the temple

There is no authentic historical evidence with regard to the approximate date of the Hanuman temple. On the basis of the architectural features, the construction period of the Hanuman temple can be tentatively assigned to the 19th century A.D. But the sculpture of Hanuman is datable to the later medieval period.

It is known from the above discussion that the architectural features of the temple are not so important like other notable temples of Orissa. But the temple is considered by devotees as one of the important Hanumana shrines of Baudh district. People of the neighbouring villages worship this deity in large number. Festivals like Makara Sankranti, Pana Sankranti, Dashera, Kumar Purnima, Rama Navami, Dola, and Gahma Purnima are regularly observed in this temple with great pomp and enthusiasm.

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## Reiki : A Noble Approach to Alternative Medicine

*Dr. Parikshita Bindhani*

Innovative technologies emerging in this century promise to elevate all aspects of human life, ranging from Health care to Communication and Recreation. However, with all the developments, we have also to face the depressing by-products of the technological advancements and the lifestyles that the New Millennium demands. For these, the twentieth century is described the age of anxiety, stress and strain. The disease-scenario has undergone a sea change in the last few decades. Population explosion, rapid growth of industrialization, urbanization, environmental pollution, nuclear explosion, destruction of forest, green house effect, depletion of earth's ozone layer, and similar factors pose serious threat to our healthy life and peaceful mind. The syndrome is increasingly affect normal mental condition, with aggravating intra-personal feelings as well as inter-personal well-beings with raised level of anger, hatred, enmity, irritability, fear, grief, etc. These again are enhanced in situations, like mad competition for material gain, high ambition, frustration, lack of love in family-life, etc. In order to adjust with all these problems, we often promote use of Allopathic drugs, but it leads to misuse or over use, drug addiction with more and more aggravating the situation. It intensifies psychosomatic disorders, like migraine, asthma, peptic ulcer, allergy, hypertension, anorexia, menstrual problem, etc. These are however,

successfully treated by Alternative Medicines, for example : Reiki and Homeopathy.

Alternative medicine is also called Complementary Medicine, not in the sense that it is alternative to, but is complementary to orthodox medicine. It has been defined so in the sense that it uses "Every available approach to healing that does not fall within the realm of conventional medicine." That is to say, while conventional medicine follows the usual method of treating the patient. Alternative medicine is often categorized together with complementary medicine covering such practices, which do not follow the mentioned usual medical methods. There are more than one hundred systems of Alternative Medicine, some of which are still in vogue all over the world. Some of them include, Reiki, Ayurveda, Acupuncture, Naturopathy, Yoga, Acupressure, Homeopathy, Magneto-therapy, Electro-Homeopathy, Bio-chemic, etc.

Reiki is a form of spiritual practice, used as an alternative therapy proposed for the treatment of the physical, emotional and mental diseases. Dr. Mikao Usui developed 'Reiki in early 20th century in Japan. One of Dr. Usui's closest collaborators, Dr. Chijiro Hayashi, took his place becoming the second Reiki Grand Master in the tradition. His successor Haway Takata became the third Reiki Grand Master. At present, Reiki is applied by various organizations and it is very popular in all over the world.

The word "Reiki" means 'Universal Life Energy'. The syllable 'Rei' describes the universal boundless aspect of this energy and the syllable "Ki" describes the vital life-force-energy, which flows through all living beings. Reiki is also identified as cosmic life force, universal life-force-energy, bio-plasmic energy etc. The process the Reiki healing involves is to attract the universal-life-force in the healer's palm and to pass it onto the patient. This is called "Transfer of Life-Force Energy". It is a healing touch to initiate fresh flow of life energy to the total personality to cure diseases of all kinds, beginning from simple disease like cough and cold to complicated and so called incurable disease, like, cancer and mental or psychological disorder without application of any other medicine.

Since Reiki stands for flow of cosmic energy or vital power, decrease or lack of the flow of the power in the person appears in the form of disease. Hence, the transference of Reiki by the Reiki healer to the patient fulfills and corrects the required level of flow of cosmic energy in the patient, and as a result, the disease, whatever it may be, disappears automatically. This clarifies that Reiki healing is not directed to the disease, but to the patient. It is applied to fulfill the flow of cosmic energy. If the level of this is inappropriate in the patient by transference of Reiki the level becomes fulfilled in required amount and manner, Required amount, because Reiki is supposed to have intelligence that is again for the cosmic energy is not inert or blind, and therefore, how much of the level of flow of energy is required for a particular person is determined by the energy itself. If the flow of the energy is already in the state of required level in any person, then no more or less of this can be effected by the transference of Reiki. Hence, no side effects or harms are found in the Reiki healing. In this process one's energies as well as state of well-being are never depleted.

Reiki is a kind of channelised healing. Experimentation on Reiki has revealed that at the attunement, i.e., at the connection of Universal

Cosmic energy with the patient through the master, it is necessary for the healer transferring Reiki to place his/her hands on the patient with the intention of healing. The Reiki energy flows and heals the patient automatically. Reiki flows within the physical body through pathways called charkas, meridians and nadis. It also flows around us in a field of energy called 'Aura'. The life force is responsive to thoughts and feelings. Since Reiki has its own intelligence and knows exactly where to be transferred and what to do, it is not necessary for Reiki to be directed to the exact place of disease. It (the flow) becomes disrupted when one develops negative thoughts, either consciously or unconsciously. The best results of Reiki are achieved by remaining calm and relaxed and allowing Reiki to work in itself. For, Reiki is ultimately guided by divine consciousness.

Apart from healing the patient, Reiki Healing has additional benefits including refinement of the Reiki energy and channelising increased strength or the energy in the individual and sorting out mental or physical disorder. Reiki healing is also effective for clarity of mind, increased psychic sensitivity and raised level of consciousness.

Any person can practice the Reiki healing along with other practices, like Homeopathy and Ayurveda. It can also go well with psychological and spiritual knowledge, modern scientific exposure, which are accessible to everyone. Homoeopathy Medicine treats patients as psychological and spiritual beings as well as educates them to take care of their own psychological and physical health, which is also complemented by Reiki healing. Looking at this Reiki healing, like Homeopathy, involves in teaching the patient to change life style, habits, nutrition and proper exercise. It not only cures the diseases, but also helps in preventing upcoming diseases with putting a tab on maintaining physical as well as psychological well-being.

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## Cuttack Carrying the Urban Culture of Ganga Orissa

*Dr. Pramod Kumar Mohanty*

Ganga rule spanned nearly for three hundred and fifty years (1112 to 1435 C.E.). It produced fifteen rulers. Among them three: Chodaganga Deva (the founder), Anangabhima Deva-III and Narasimha Deva-I were men of exceptional abilities and outstanding rulers. Under their strong arms the military might of Orissa reached dizzy heights, with its territory extending from the Ganges to the Godavari. They could also mobilise substantial resources through booty from military expeditions and an elaborate taxation consisting of land tax, plough tax, ferry tax, fishing tax, taxes on water reservoirs, hunting tax, taxes on fruits and flowers, taxes on non-agriculturists and several other visible and invisible taxes. It produced an ideal condition for the proliferation of human activities in myriad of fora ranging from military might and politics to trade, commerce, religion, fine art, music, dance, education, literature and architecture. Cuttack, as the *Rajdhani* (capital city) of the mighty Gangas, was the prime and central place of all these activities. It reached pinnacle of its power, name, fame and glory as a cultural centre of medieval standard. The available modes of public sphere such as temple walls, inscriptions, *prasastis* (edicts), literary creations of various hues provide substantial evidences to that effect. Some historians have also been tempted to characterise

the phase as the golden age in the cultural history of Orissa.<sup>1</sup> The article focuses on mapping out critically the evolving cultural forms of Cuttack city during the rule of Ganga dynasty.

Cuttack boasted of a strong military presence consisting of two mighty forts, that in turn constituted the inner ring of a chain of five defensive forts such as Jajpur Kataka (Kataka meant fort here), Chhatia Kataka and Chowdwar Kataka in the north, and Sarangagarh Kataka in the south-- built by Chodaganga Deva.<sup>2</sup> Successive rulers strengthened the defence of Varanasi Kataka and the other Katakas as lines of defence. It became one of the strongest defended forts in eastern India. It came to be dotted with white palaces. For this reason Kataka / Cuttack looked like a heaven / paradise due to its scenic and pleasant look throughout the year.<sup>3</sup> Apart from being a strong military centre, as capital of a mighty empire Cuttack came to acquire an aura of its own as centre of organized polity and bureaucracy, centre of opulence, rich mart of trade and commerce, and as the centre of culture in the fields of art, literature, religion etc. In spite of their engagement in wars and conquests, that was inevitable in an age of feudal warfare; the Ganga rulers devoted time for devising an elaborate administrative system, which produced an ideal condition for the cultural flourish.

Given the nature of urban existence of the period, the residence in township / nagara was restricted to rich, powerful and 'cultured' ones. The poor or the subaltern classes generally lived in villages. In spite of that the Ganga Cuttack was characterised by a layered and pyramidal culture. At the apex was the royal culture headed by King. The royal culture was, however, tempered by the high morals of the kings, the rules of dharmasastras and the wise counsels of their officials. The next rung was constituted by the culture of nobility consisting of the royal relatives, ministers, and the other high civil and military officials. The ministers were cultured ones being well versed in politics, capable of destroying enemies by feats of strategy, of virtuous character and of unfailing resolution. The illustrious and fortunate king used to govern the country with their advice and the rules of *rajyadharma* as prescribed in the *sastras*.<sup>4</sup> Most of them were permanently stationed at capital and constituted the most privileged section of its society. Some of these officials served the territorial assignments and posted in different parts of the empire in tune with the feudal nature of the state. Besides these officials, there were autonomous and semi-autonomous chiefs, zamindars and the other local potentates. All these elements constituted the elite culture and were the most privileged section of the contemporary society. But they constituted the parasitic and pompous elements, as they lived on the revenue extracted from the masses, and lived on latter's toil. In a feudal state, the city manifested all the elements of a feudal culture. The society was divided into traditional four *varnas* and numerous castes and subcastes, with each having a calling and a culture congruent to it. Brahmins enjoyed the highest position and privilege both in the royal court and outside it. They constituted an important pillar of Ganga statecraft as its preacher among

the people and indoctrinated them to its ideology. They held high positions in bureaucracy such as *rajapurohita*, *senapati*, *champati* etc.<sup>5</sup> They also excelled in learning as many great writers and record keepers came from the ranks of the Brahmans of *pratiloma* gotra. Their ritualistic supremacy made them play a key role in both the process of state formation and the urbanisation of the period. The Ganga rulers cleverly cultivated the priestly class, who not only manned the administration and military but also provided them ritualistic and ideological services by linking them to mythical kshatriya lineages, by foisting divinity on them and by making them god-kings. Thus, in order to counterbalance the more volatile feudal elements and hegemonise the subject classes, they adopted a systematic policy of settling the Brahmans in large settlements, called *sasanas*, near political centres. The Brahmans of lower ranks belonged to the categories of *puja* pandas / temple priests, water carriers, fly-whisk bearers and others connected with ritual duties. As recorded in the Srikakulam epigraph of the Gangas, a class of Brahmans specialised in trading.<sup>6</sup> Some brahmins were also practicing agricultural operations and doing carpentry jobs.<sup>7</sup> Next in hierarchy were the kshatriyas, although claiming decency from either Lunar or Solar race, were of heterogeneous origin. With kshatrisation continuing to gain momentum, they continued to held high posts in administration and military.<sup>8</sup> The period also saw the formation of a military / peasant militia sub-caste among them, called popularly as *khandayats* (one who holds the sword) and *paikas* (peasant militias), from a heterogeneous source, including the tribal roots. Over the years they became feudal lords and started assuming high sounding titles and became a caste in themselves, as Ganga rule was particularly characterised by the establishment of *khandayat* settlements around temples and forts /

cities.<sup>9</sup> Another dominant caste specialising in writer's or record keeping jobs came to be known in Orissa as *karanas*. Some of them were descendants of kayasthas coming from Bengal or other regions. As per the Ganga records, some among them rose to nayakship / high feudatory status and also held different posts like prime minister, revenue minister, general, *sistu* / personal secretary, accountant, *majhi* / village headman etc., often enjoying land grants.<sup>10</sup> They came to occupy a dominant caste status in the society. As far as the lower rungs of society was concerned, there was decline in the status of vaisyas, who, owing to decline of overseas trade, were taking up the occupation of cultivation and the military jobs. Sudras, however, continued their mobility upwards by claiming equality of status with vaisyas. Many among them assumed the position of nayakship and claimed kshatriya status. Some amongst them also took to intellectual leadership protesting against the brahmical dominance in sastric and cultural fields.<sup>11</sup> Although there were no queen rulers like the preceding Baumakara period, the Ganga temple sculpture depict women as warriors, and co-participants with their male counterparts in public rituals. Elite women enjoyed high status as evident in position occupied by sanis / devadasis, which during this period connoted celebrity women accomplished in music and dance.

Since the towns are an expression of socio-cultural relationship of the region and bear the stamp of their time; Ganga Cuttack did express the ingenuity of its rulers, the taste, preference and the vanity of its elite, the expertise of Oriya craftsmen that propped the crafts industry, the mettle of the Oriya soldiers and the business entrepreneurship of its traders. All contributed their mite to its opulence, craft flourish, trade and commercial boom, as manifested in the urban growth and then growth of urbanism observed

during the period. As the capital of mighty Ganga rulers, Cuttack enjoyed the enormity of resources, which flew in the form of revenues of various types and the tributes of various kings. Gangas devised an elaborate taxation structure, i.e., land tax, custom duties, excise duties, duties on mineral and forest products, tolls on ferries, court fees and fines etc. To these must be added the income that flew in from trade and commerce, as Cuttack become the chief entrepot of Kalinga's trade and commerce: internal and external; land and water. Evidences: inscriptional, literary, archaeological, artistic, legendary and numismatic etc., throw light on the flourishing craft culture in Orissa.<sup>12</sup> Delicately woven silk saris and other handloom varieties, stone idols, stone and bell-metal utensils, various precious stones, diamond, musk, spices etc. constituted the main items of export.<sup>13</sup> All these point to the rich craft culture in the city and its hinterland, from where the products used to be brought to it for sale and for exchange. The industrial culture of the city was based on the cottage industry that hinged on manual labour, individual skill and on the simple instruments with a small capital. In addition, the royalty and many of the affluent denizens of the city had their *karkhanas* (workshops) that employed a number of craftsmen on wage labour. The industrial culture of the city must have received a shoot in its arms, as it received patronage from the royalty, nobility and the affluent citizens of Cuttack, who were connoisseurs of arts and crafts.

The above discussion on the political and industrial culture of the city provides a broad lead to draw significant inferences on the occupational culture in the contemporary Cuttack.<sup>14</sup> Among the elites were included the royalty, nobility and the personnel (high) in the government, the rich merchants, traders and the bankers who controlled the trade, both internal and the external.

They were popularly called the *mahajan-sahukars*. In the plebian category were the craftsmen engaged in the state owned or nobility owned *karkhanas*, the independent homesteaders and other craftsmen who were organized along the line of family labour with a few among them employing some of their brethren. In fact, one of the key elements of Ganga state policy was to set up caste based occupational groups in different parts of the empire, more particularly in the *nagars/katakas*.<sup>15</sup> Industrial and occupational culture of the period replicated the family culture. Thus, for example, the famed silver filigree works at Cuttack was confined to a few families. Among the other major cottage industries of the period were weaving (cotton or silk), carpentry, boat building, blacksmithing, mat weaving, pottery, goldsmithry, toy making, cane works, stone-cutting etc.<sup>16</sup> Probably, they were organized into something like a guild to protect and promote their interests.<sup>17</sup> Their chiefs had an important say in the administration of the town and the royalty treated them with importance and respect. Besides the craftsmen, the subaltern elements in the city included the servants of royal household and those of the elites, the manual wage labourers, the common militia, cultivators, and the landless labourers, (as Cuttack by then standard must have a substantial agricultural population). Since the social stratification, as obtained in the contemporary Cuttack was more complex compared to those in the countryside; the culture of former took a multiple layered form than latter.

Advantages that accrued to Ganga Cuttack as being the centre of administration and commerce enabled it to become a famous cultural centre of learning, art, architecture and religion. Cuttack became the epicentre of cultural efflorescence in its myriad forms in Orissa. All these got manifested in the form of literary

works of the poets and writers of Ganga court, the magnificent temple building and town building activities of Ganga rulers, the munificence of its wealthy inhabitants and their religious preferences etc. The cultural and the material elements combined to give birth to the regional tradition of Orissa, with Cuttack as its focal point. Gangas were patron of art, literature, architecture and culture. They maintained a dignified court at Cuttack, to which flocked the talents in all fields and from different parts. They were catholic in religious matters. They lavishly donated and recognized the brahmins, religious teachers, men of letters etc. across the religions. The dwellers of Cuttack including the ministers, nobles, merchants, wealthy women et. al., as well did not lag behind in their artistic and literary taste, munificence, and in their religious devotion. In spite of their restricted access to education, the women, especially those belonging to elite category, also excelled in sastric learning.<sup>18</sup> They had the material opulence to entertain such expensive propositions and pursuits. Thus, as many as twenty Telugu inscriptions at the Simachalam temple in Andhra Pradesh refer to the residents of Varanasi Kataka, to their philanthropic activities and their religious donations to Lord Narasimha, the presiding deity of the temple.<sup>19</sup> The period witnessed greatest advancement in the temple architecture by introducing such features as *saptaratha* plan, *natamandapa* and *bhogamandapa* as adjunctive structures, addition of miniature shrines and the construction of basement plinth. Chodaganga himself started the construction of the present Jagannath temple at Puri, thereby recognised the Jagannath Cult as national religion of Orissa and contributed his efforts towards its popularity. Thus, in the process, he became one of the builders of the Oriya nation. Apart from being learned, he was proficient in fine art and in

the art of war.<sup>20</sup> Some of his queens are also credited with undertaking the public works like Kauslya had a large pond, called Kauslyaganga, dug near Bhubaneswar. His another queen, Laxmi, set up a Brahman sasana (settlement) along with the Laxminarayan temple near and dug the famous Laxmisagar pond at Bhubaneswar. Anangabhima-II built the temple of Patalesvara. He heightened the compound walls of the fort Barabati, and built roads, bridges and tanks, and made all round improvements of the town. Anangabhima-III was a great builder of his time and built temples, roads, tanks, houses etc.<sup>21</sup> As already noted, he built a new capital called Abhinava Varanasi Kataka along with the fort of Barabati. Besides, he was a great devotee of Jagannath and completed the temple of Jagannath at Puri. He added Natamandapa and Bhogamandapa to Lingaraj temple at Bhubaneswar. He is also credited with building a Jagannath temple inside Barabati fort<sup>22</sup> and installed Lord Purusottam there.<sup>23</sup> He was munificent towards Brahmans and designated himself as rauta / deputy of Lord Jagannath. The Cult of Jagannath, commingling all the religious traditions of India, reached a great popularity during his reign. Narasimha-I; the hero of many stories, legends, ballads and dramas, and the most distinguished of the Ganga monarchs; was the most prolific builder and excelled in learning. His greatest creation was the Sun Temple, called Black Pagoda, at Konark-- a symbol of victory, worship and love. It was a poetry in stone and marks the apogee of Ganga temple art--an act of exquisite workmanship. John Marshall, a great art critic, called it an unparalleled monument in Hindustan. Narasimha-I's building activities were mostly outside his capital, probably because he did not want to overcrowd it. Similarly, King Bhanudeva-I (1264-1278 C.E.) and his courtiers were bounteous in their gifts to Brahmans, men of letters,

religious institutions; as evident from inscriptions of the temples of Amareswar, Anantavasudeva and Simachalam etc.<sup>24</sup> Extensive patronising activities of the rulers and the ruling classes suggest their participation in all important ritualistic structure, which provided strategic space for gaining legitimacy in the eyes of people and gaining their unquestioned subordination. In tune with the contemporary standard of the statecraft, the Ganga rulers and the ruling class made political use of the culture by highlighting the places of religious importance through patronisation and the erection of religious edifices, elaboration of ritual services in main religious centres and by posting groups of religious preceptors at these temple and monasteries at different parts of their empire to act guides of the people and indoctrinate them to Ganga state ideology<sup>25</sup> -- a signing example of culture-power relations. The resources of an extensive empire and the rich booty from the military expeditions were deployed by them to build stupendous monuments in stone, which represented the haughtiness, sovereignty and the supremacy of Ganga rulers vis-a-vis feudal lords and common subjects. They also bear eloquent testimony to the artistic excellence of contemporary craftsmen and the a phase of resurgent Hinduism of Vaisnavite variety.

As can be gleaned from the records: epigraphic, temple and literature; the religious world of contemporary Orissa brimmed with activity and marked by new developments. Although direct evidences are lacking, yet Cuttack as the capital city would have been a centre stage to the developments in religious sphere. The religious scene was a complex one with the existence of multiplicity of sects of Hinduism. Vaisnavism, Saivism, and Saktism were its major sects. Its minor sects being *natha panthis* believing in *pinda-brahmanda-tatva, nirguna*



*brahma upasakas* believing in the principle of *Sunyavada* / *voidity* etc. Although on a regressive path, there also existed the followers of *Sahajayana* / *Sahajadharm* / *Vajrayana* sect of Buddhism believing in the principle of *bodha chitta* / deep concentration. *Vaisnavas* were more solidly organised through their *mahajana sabhas*, *Vaisnava* trusts and *Srivaisnava* organisations. Besides, Vaisnavism also received fillip owing to the visits of their teachers like Ramanuja, Madhavacharya, Ananda Tirtha and Nimbarka to Orissa during the period. Although they were more inclined towards Vaisnavism, the Ganga rulers were eclectic towards other sects in tune with the *Hindu-Sanatana* tradition. Their numerous inscriptions attest such fact. Chodagangadeva was a Saivite in his early life. Several temples of other sects like Saivism and Saktism were either established or received grants from the Ganga rulers.<sup>26</sup> Saivism and *Siva-Parvati tatva* / principle in its popular form spread in Orissa. This was evident in a number of texts written on it during the period such as *Rudra Sudhanidhi* by Narayan Nanda Abadhuta Swami, *Kalasa Chautisa* (the first essay in Oriya) by Vatsa Dasa, *Somanatha Brata Katha* / *Upasana*, *Nagal Chausithi Brata Katha* etc.<sup>27</sup> Vaisnavism was in ascendancy under the patronage of Ganga rulers. Chodagangadeva became a Vaisnavite under the influence of Ramanuja, who visited Orissa during his reign to preach his *visistadvaitavada*,<sup>28</sup> and started the construction of Jagannath temple at Puri. By considering Jagannath as the *Paramavishnu*, he made Him the state deity and *Jagannath dharm* / cult as the state religion of Orissa. For centuries the popular trend was in the direction of Vaisnavism. One of the biggest push to its popularity in Orissa in the form *Radhakrushna Prema* / love was given by Jayadeva through his *Gita Gobinda* in the 12th

century. As a result, the Cult of Gopinath / Krishna was gaining ascendancy in Orissa. This was evident in the construction of several Gopinath temples and the discovery of several Gopinath images from different parts of Orissa, and the depiction of the miracles on deeds of Krishna in sculptural panels, literature, music, dance and the folk plays of the period.<sup>29</sup> In the 13th century the disciples of Madhavacharya like Narasimhamuni, whose disciple was Narahari Tirtha (who flourished as a poet, an administrator and a sage in the court of Bhanudeva-I), preached the Vaisnavism of *dvaita-advaitabada* (dualistic non-dualism) variety.<sup>30</sup> During Ganga period the Krushna-Vasudeva worship gradually evolved into Gopalkrushna puja / worship. Reign of Narasimha-II, however, saw resurgence in Brahmanism; as evident from the books like *Shraddhapaddhati*, *Vivahapaddhati* (of Sambhukara), *Karma Dipika*, *Nityacharapaddhati* etc., which were written during the period. In 14th century Vaisnavism got a boost owing to the visit of Nimbarka, a disciple of Ramananda, to Orissa. He preached the *daita-daitabada* believing in *atma* (soul) and *paramatma* (god) duality. Gradually a synthesis was evolved between the Vaisnavism and Saivism during the period in the form of Hari-Hara cult.<sup>31</sup> Sacrifices of the animals were being performed. The images of female goddesses like Laxmi, Durga, Sita and Ganga were worshipped in temples. Goddess Laxmi became particularly popular in every homes with the rising popularity of Vaisnavism and come to be worshipped in the forms of Laxmi-Narayan, Laxmi-Narasimha and Laxmi-Varaha. Discussion on *puranas*, *vyakarana* and *kavya* were the popular features. Gold coin was in circulation. It shows that the people (the elites at least) were happy and prosperous. Religion was held in high esteem by the king and the people alike. Further, both

the people and the kings were not dogmatic in their religious views, as Vaisnavism, Saivism and Brahmanism sects of Hinduism were being pursued with harmony and without rancour. The Ganga kings, although had a cherished deity in Jagannath, did respect alternative views in conscience in true *Hindu Sanatana Dharma* tradition. The trend towards syncretism was palpably clear. By appropriating all other varieties, Jagannath Cult came to represent a universalistic religion, reflecting thereby, the adoptive instinct of the age that accommodated the consciences of all the people inhabiting then Orissa. Such universalistic form of Jagannath Cult became the most popular form of religion within Orissa (the cult spread to other parts of India as well)<sup>32</sup> and held together the loosely structured empire of the Gangas for 300 years. By raising Jagannath to the level of universal deity and characterising their empire as *Purusottama samrajya*, they created a sense of belongingness among the people of Orissa (that can be compared with term *communitas* in community and nationality studies), thereby facilitated the evolution of regional tradition of Orissa around it with all its catholic principles. Ganga rulers and the people of Cuttack were the key actors in the process.

Religion and architecture apart, Ganga rulers maintained a luxurious court that kept prominent space for the literary pursuits and taste. This was reflected in their patronage of scholars, men of letters, and poets etc. Both the rulers and the ruling class patronised the learning by way of land and village grants to teachers, pundits and institutions like temples, which then constituted the centres of learning imparting lessons on Sanskritic lore, music, dance, art and architecture etc.<sup>33</sup> Ganga inscriptions are replete with references to grants of *agrahara* (tax free) or the grantees being depicted as academy of learning and abode of learned scholars attracting

students from different places. Both Anangabhimha-II and III are depicted as vedic and sastric scholars. Poet Shri Jayadeva, the author of *Gita Govinda* (a lyrical ballad), flourished in the reign of Raja Raja-II.<sup>34</sup> Vidyadhara; the author of *Ekavali*, an excellent literary work; was the court poet of Narasimha-I. Of course, it was an eulogy depicting his patron, the monarch, as a great builder, patron of religion and as a benevolent ruler. Apart from Vidyadhara, Narasimha's court was adored by many men of outstanding literary and artistic talents. In fact, the vast resources of his empire, apart from the normal outlets, got a creative outlet in art, architecture and the literature. Cuttack became an enviable place of that creative culture as the capital city. Narahari Tirtha wrote *Sukrabhasya* and *Naraharitirthiya* (commentary on Upanishads). Art and literature also flourished in the reign of Narasimha-II. He himself was a great scholar of *vedas* and *sastras*. Sambhukara, Vidyadhara and Sankhadhara were the great pundits in his court. Several important literary works were produced during the period concerning the religious practices, which reflected the contemporary social conditions as well. The tradition of court culture, being enriched by the talents from several fields, was cherished by the successive Ganga rulers and was buttressed by the vast resources of their empire. Thus, Narasimha-III (1328-1352 C.E.) maintained a luxurious court at Cuttack with ministers, poets and other luminaries. The famed Smriti writer Vidyakara Bajapeyi, as referred to in the inscriptions, flourished during his reign. Similarly, the court of Narasimhadeva-IV (1378-1414 C.E.) was also adorned by writers of great repute like Viswanath Kaviraja, the author of *Narasimha Vijaya* and *Sahityadarpana*; Pandit Chandrasekhar, the author of *Puspananda* and *Basudeva*. Even

some ministers of the Ganga rulers were great scholars in *vedas* and *sastras*, i.e., the war minister of Anangabhim-III. In tune with the tradition, Sanskrit was the language of literary expression. The themes focussed on the elements of great tradition, i.e., gods and goddesses, philosophical speculations, religious rituals, court matters, statecraft and social customs.

Another cultural dimension of Ganga Cuttack was the significant growth noticed in dance and music under the patronage of the Ganga rulers. This was evident in the institutionalisation of *devadasi* system and the elaboration of temple rituals during the period, which led to addition of the structures like *bhogamandapa* and *natamandapa* to temple architecture in order to accommodate the inflated rituals. Ganga charters mention numerous instances of such ritualistic services. In the temples the provisions were made for dancers, singers and instrumentalists.<sup>35</sup> Temple became the veritable theatre of dance, music and tradition (apart from being a learning and social centre) in contemporary Orissa. Ganga temples like Sun, Jagannath etc., are replete with such dancing and musical panels depicting dancers in different pose, singers carrying different musical instruments etc. All these attest the vibrant musical and dramatic tradition of the period.

Coming to study of the domain of popular culture, particularly of the marginalised sections like untouchables, women and other plebian categories; not much can be told of, owing to absence of direct evidences, as the poor and underprivileged lived mostly in villages. They had marginalised presence in the contemporary township. Only a small portion of them doing service to the royalty and nobility, and patronised by them as household servants, artisans and craftsmen lived in town / nagar. The contemporary cities in general and Cuttack in particular were

mainly the domains, where the brahminical culture ruled the roost relegating others to peripheral status. General inferences, however, can be drawn on their conditions of existence in a feudal context. The domain of public sphere and public culture hardly gave space for these sections, given the medieval context of patriarchal society. Eventhough Oriya was then the language at the popular level, Sanskrit remained the form of literary expression. Literature remained largely divorced from the people and remained focused on Sanskritic, religious, royal and elitist matters. It operated within idiom set by the cannons of contemporary literary creation. But the broad current was in favour of Oriya language, which was gaining momentum as evident in the literary creations of the period that were incorporating large elements of Oriya vocabulary, i.e., the *Gitagovinda* of Jayadeva. Education remained the monopoly of elites, i.e., the Brahmins and Kshatriyas. Others like *vaisyas* and *sudras* (who were mostly tenants cultivating the lands of non-agriculturists) leaned on their caste and family vocations and were largely debarred from formal education and the power structure of the society. Contents of education smacked of elitist bias focusing on *sastric* and literary leaning having little information on vocational and professional aspects, and had little to relate on the life of the subalterns.<sup>36</sup> Women irrespective of the class and caste were subordinated to males. The women of elites like royalty and nobility had to contend with additional difficulty of polygamous husbands.<sup>37</sup> Concubinage became fashionable and a status symbol among the elites. *Smritis* even prescribed more than one wives and concubines, who were referred to as *bhogapatris* in the records of the period.<sup>38</sup> Monogamy, however, remained practice among the common people. Prostitution, child marriage and collection of bride price by the greedy parents were the other practices that

afflicted women.<sup>39</sup> Even though they were adored in literature of the period, excepting a few amongst the elites, a vast majority of them remained illiterate. Patriarchal culture prescribed the ideal traits and roles for them as devotion to god and husband, remain charitable in character, of pure and just conduct, compassionate towards indigent, well disposed towards guests etc. The commonly used idioms for housewives were *susila* (of good character), *samastadharmaparipalini* (one who performs all dharmas), *kulambonidhi chandrarekha* (a crescent moon to the ocean of family) etc.<sup>40</sup> With the institutionalisation of *devadasi* system, women came to be symbolised as sex objects and got depicted in the literature and temple sculpture as dancers, musicians, *nayikas* (play characters) and as amorous couples.<sup>41</sup> Social preference of the period was loaded in favour of males and birth of a girl child was considered as ominous.<sup>42</sup> The impact of cultural flourish hardly touched the worlds of drudgery and subsistence of the marginalised sections. Life for them was stereotype except for some occasions as the celebrations of mass / personal festivals like Jayanti, Savitri, Holi, Ganesh Chaturdashi, Durga Puja, Rathayatra, Diwali etc. Jayanti and Savitri were the royal festivals and were observed with uninhibited generosity. There were special purpose ceremonies like *sasthi puja* on the sixth day of a new born child and *upanayana* on the occasion of initiation to learning etc. Games of various types like *chausara* / dice, *jhimiti*, wrestling, hunting etc., added further flavour to their life, especially for the upper sections. Games like *dudu*, *nata khela* etc were mean for the common masses. Besides there were akharas, opera houses, musical gatherings etc, with which they made their life interesting. Elements of the folk literature like festive songs, children songs, ritual / festivity songs, game songs, religious songs, stories etc., enabled them to bear

with the toils of mundane life and make it enjoyable in a feudal setting.

There were, however, the cases of the 'transgression of boundaries' / 'the circulation of objects' between the elite and popular cultural elements, as in medieval Orissa the process of state building had important consequences for both elite and popular culture. The urban culture of the period as a social category was the ultimate outcome of the strategies of rulers, preferences of ruling elite, nature of political economy, demographic and urban expansion; and the belief systems, values, symbolic practices and the everyday practice of the common masses. Rise of new social groups, decline in status of brahmins, continuing march of kshatriyaisation, decline in status of vaisyas and upward mobility of sudras, and consequential rise of new social groups, as noted earlier, led to significant changes in social stratification and social tension. All these made the real socio-cultural field much more fluid than evident in the brahminical literature and created spaces for alternative intellectual and spiritual movements. The period saw the emergence or continued growth of old and new religious and popular protest movements such as Sahajayana sect of Mahayana-Vajrayana Buddhism, Sakta-tantric cults, Natha cult, Vaisnavism etc., against the hierarchical and rigid brahminical cultural order. These heretical and new religious sects assimilated vaisyas, and later sudras and tribals to their fold. In fact, many of the tantric teachers and siddhacharyas of the period were sudras and tribals such as fishermen, leather workers, hunters etc.<sup>43</sup> They were accepted by the lower castes as their moral preachers. Their literary creations such as *Charya Giti* of Sahajayana, *Natha Sahitya* of Nathapanthis etc., by reflecting alternatives world views tried to transgress the cannons of brahminical order. *Charya Gitis* / the *dohas* of Sahajayana, for

example, visioned a casteless egalitarian society, in which a chandala (an untouchable caste) could marry a brahman, there was no caste exploitation and there was unity of all. It also rebelled against the brahmanical literary cannons by depicting scenes of mundane life like duties of *grihasta* / household, role of women in society, cooking and drinking of wine, cultivation and dress of tribals in forest, hunting scenes, trade by *sundi* (a trading caste), weaving cotton and various articles by lower castes, song and dance, music and musical instruments, tantric practices in the place of celestial beings and their frolics.<sup>44</sup> Likewise, *nathasahitya* of the Natha cult expressed belief only in one god and in one principle that of the *pinda-brahmanda-tatva*. Through the enchanting lyric of its devotional songs (particularly the lyric of the song of the sanayas of Gobindachandra), it has enriched the culture of Orissa, including its urban culture.<sup>45</sup> There is need for further deeper studies of the elements of popular culture such as practice of common religious practice, carnivals, witchcraft, forms of religious protest and everyday protest, tradition and folklore / folksongs, lullabies, artifacts, popular paintings, feasting, dancing, singing, acting, marriage and family life, values, violent protests, symbols and the 'social life of things' by means of bricolage / 'cobbling together' of elements from diverse sources to understand their mentalities, the logic of their different appropriations and adaptations of diverse objects, and to find a coherent and articulate philosophy / "the first principles."

As evident from the critical study of their records, the Ganga rulers were cultured ones and enlivened the culture of their times. The cultural route adopted by them not only enabled them to claim and ultimately achieve the imperial status but also led to proliferation of activities in diverse spheres. Cuttack, as the *Rajadhani* of Ganga

empire, was not merely a centre of polity, economy and society but also of the creative culture that moulded the taste of the time and the times subsequent. In this context, Cuttack in association with Puri, the place of Jagannath, was the axis around which resolved and evolved the regional culture of Orissa. True to the civilizational role of the cities, Cuttack became the crucible of new ideas and knowledge.

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2. Panigrahi, K.C.; History of Orissa, Cuttack, 1986, p. 96.
3. Das, Chittaranjan; Odisha & Odiya, Eastern Media, Bhubaneswar, 1988, p. 121.
4. See: Journal of Asiatic Society of Bengal (1896) Vol. LXV, p. 271. Also See: Das, H.C.; Military History of Kalinga, Calcutta, 1986, p. 203-4.
5. Several inscriptions attest this. See Epigrapha Indica (EI, henceforth) Vol. IV, pp. 314-18.
6. See Das, H. C., N. 1, Ibid., p. 15.
7. South Indian Inscriptions, Vol. III, pt. No. 280, p. 347. Also see Panda, Shisir Kumar; "Changes in the Pattern of Social Stratification in Medieval Orissa, Cir. C.E. 1100-1600," in H. S. Pattanaik & A. N. Parida (eds.) Aspects of Socio-cultural life in Early and Medieval Orissa, Dept. of history, Utkal University, Bhubaneswar, 1996, p. 29.
8. See Kulke, H.; "Kshatriyazation & Social Change, A Study in Orissan Settings," in S. Devidas Pillai (ed.) Aspects of Changing India. Studies in Honour of Prof. G. S. Ghurye, Bombay, 1976, pp. 398-399. Quoted by Panda, , Ibid., p. 30.
9. Ibid., p. 17. He quotes the authority of K. N. Mohapatra. Also see by the same author: Resources and Responses in Two Orissan Villages, Calcutta, 1979, p. 45. Also see, Panda, N. 7, Ibid., p. 31.
10. See Panda, Ibid., p. 32.

11. Epigraphic records attest these developments. See South Indian Inscription, Vol. VII, No. 335. See Panda, S. K.; "Nayaka System in Medieval Orissa," in K.K. Dasgupta et. al (eds.) Sradhanjali Studies in Ancient Indian History, Delhi, 1988, pp. 92-107. Also see, Panda, N. 7, Ibid., p. 31.
12. Various types of coins used during Ganga rule have been discovered. As referred to in the inscriptions on them, two types called Gajapati Pagoda and Ganga Fanams are generally assigned to Ganga Period.
13. Kanungo, Harihar; "Katakara Naubanjya" (Oriya) in B. Mohanty and S.C. Mohanty (eds.) Nagar Kataka, Orissa Book Store, Cuttack, Vol. I, 1990, p. 205.
14. Although direct evidences are lacking, an idea on the city's occupational culture can be inferred from the Nagari Copper Plate Grants of Anangabhima-III that records the land grants in Purnagram and Jayanagar villages in Saila Visaya, near Cuttack, to different occupational groups such as: gandhika (perfumer), sankhia (dealer in counc shells), pata-kara (wood-cutter / carpenter), suvarnakara (goldsmith), kansyaka (brazier), gudika (dealer in sugar), gopal (milkman), tantubaya (weaver), tailaka (oilman), kumbhakara (potter), kaivarta (fisherman), napita (barber), silpi (craftsman) and rajaka (washerman). The social stratification and craft culture of contemporary rural Orissa can be stretched to Cuttack city, as it was by contemporary standard an "urban" settlement.
15. See Dash, R.N.; "Vaisnava Preceptors during Later Eastern Ganga Rule in Orissa, 1076-1435, C.E." in Pattanaik & Parida (eds.) Aspects of Socio-cultural life..." opp. cit., p. 55.
16. Ibid.
17. In Orissa, there is no evidence as yet that shows the existence of guilds like other places in India.
18. There were ladies well versed in Vedas, Puranas and Sastras. Thus, Sivarani, a lady of Ganga lineage, was described as Kaliyuga Sarasvati. Chandrika Devi, the daughter of Angangabhima, was learned and skillful in art of music and dance. Thus, apart from eduction, the royal ladies also excelled in music, dance, and the devotion to gods and gurus. See EI, Vol. XXIII, p. 150.
19. Das, H.C. "Cuttack Under Dynastic Rule" in Behera, K.S., Pattnaik, J. and Das, H. (eds.) Cuttack One Thousand Years, (COTY, henceforth). The Universe, Cuttack, Vol. I, 1990, p. 397, Also Ref. Rao, N.M. (ed.) Simhachalam Temple Inscriptions, A.P. Archaeology and Museums, Hyderabad, No. 5, 1987, pp. 8-9.
20. See Mahatab. H. K.; History of Orissa, Vil. I, 1959, Cuttack, p. 202.
21. See Das, H. C, N. 1, Ibid., p.18.
22. See Panigrahi, K.C.; Itihasa 'O' Kimbadanti, (Oriya), MBD, Bhubaneswar, 1962, p. 36. Also see Dash, Kailash, Ch. (1990) "A Study on the Formative Phase of Abhinava Varanasi Kataka" in COTY, Vol. I, p. 19. And See Tripathi, K.B.; "Sanskrit and Oriya Inscriptions Relating to Cuttack" in COTY, Vol. II, Section-IV, 1990, p. 2.
23. Acharya, Paramananda; "Cuttack and Its Monuments" in Orissa Review Special, Cuttack Municipality, Cuttack, 1977, p. 1, Also see Sinha, B.K.; "Excavations at Barabati Fort: Cuttack 1989-91," in COTY, Vol. I. Section-I, 1990, p. 64.
24. South Indian Inscriptions, Vol. IV, No. 1084.
25. The religious preceptors were acting as superintending sadhus to inculcate the moral and social obligations, and duties of officers and people alike as per the sastras / dharmasastras - remind us of the dhammahamamatras of Asokan times. Though there existed different groups of such preachers like Vaisnabas, Saivas, Saktas, Bauddhas and Jaina; yet the Vaisnavas and Saivas were better organised. See Dash, R.N, N. 15, Ibid., pp. 55-56.
26. Important Saivaite and Sakta temples built during the period, under the active patronage of Ganga rulers or the ruling class, were Bhaskareswara, Meghesvara, Chitrakarini, Sari Deul, Parvati, Yamesvar, Varuneswara and Mitresvara at Bhubaneswar; Chandaneswara at Tangi; Gadagadeswara, Bankeswara etc. at Balasore; and several others at Chitrotpola and Prachi river valleys. In addition several Ganga rulers and elites donated / made several provisions for different services in different temples. See Das, H. C, N. 1, Ibid., p. 22.
27. Mishra, Gadadhar; Odiya Sahityara Samajika and Sanskrutika Itihasa (Oriya), Takshyasila, Cuttack, 1997, p. 80.

28. It is said that Ramanuja started panchavrata paddhati at Jagannath temple. His visit was followed by the visit of his disciple Madhavacharya, who accepted Jagannath as Adivaisnava and preached visistadaitabada through yogachaya paddhati. Followers of Ramanuja were called Srivaisnavas.
29. See for example the Gopal temple at Remuna, Gopinath temple at Kakudia in Daya valley, images from Dharmasala, Gopinath sculptures at Rathijema and Dandamukundapur in Jajpur, Sakshigopal image in Puri district etc. The cult of Ananta-Vasudeva also got highlighted after their enshrinement at Bhubaneswar under the Ganga initiatives.
30. Das, N. 19, p. 389. Also see Mishra, N. 27, Ibid., p. 183.
31. Thus, Lord Lingaraja at Bhubaneswar came to be worshipped as Hari-Hara. See Odisara Sanskritika Itihasa, Orissa Cultural Forum, Grantha Mandir, 1978, p. 79.
32. Jagannath temples were constructed in several parts of Orissa such as at Kantilo, Kendrapara, Patnagarh, Agarapara etc. A series of Jagannath temples also cropped up in central India (MP), south India (AP), eastern India (Bengal, Bihar, Assam and Manipur) and North India. See Mohapatra, K. N.; "Rastradeveta Sri Jagannath," Orissa Historical Research Journal, Spl. Vol., p.3.
33. Raja Raja's brother-in-law, Svapneswara, had set up study centres on Vedas. Narasimhadeva-II donated hundred sasanas to brahmins for promotion of learning. His governor, Narayan, made provisions in temples for imparting instructions in Vedas, Puranas, Kavya, Vyakarana etc. See Das, H. C, N. 1, Ibid., p.18.
34. Minhaj-is-Shiraj, Tabaquat-i-Nasiri, English Translation by Major Raverty, Vol-III, p.113.
35. Chodagangadeva made such provisions in the Madhukeswara temple. Narasimha Bharati and Narasimha-III made such provisions for Simhachalam temple. Natamandapas were added to the temples of Lingaraj at Bhubaneswar, Jagannath at Puri and Sun at Konark etc. See Das, H. C, N. 1, Ibid., p. 20. Although we have no direct evidences for such provisions for the temples existing at Cuttack, yet these provisions must have been extended to them in keeping with the trend of the period.
36. Syllabi of the period included veda, upanishad, purana, philosophy, smriti, nataka / drama, jyotisa, ganita (mathematics), yoga, kavya, mahakavya, chautisa, chitravidya / fine art, silpasastra / science of architecture etc. In addition, the princes learnt wrestling and fighting etc. Ascetics / saints learnt special courses like tantra vidya, kundalini yoga, hatha yoga, betala sddhana and darsanas / philosophies.
37. King Chodagangadeva had 18 wives. See Das, H. C, N. 1, Ibid., p.18.
38. See Ramachandra Rao, C.V.; Administration and Society in Medieval Andhra C.E. (1038-1538) Under Later Eastern Gangas and Suryavamsi Gajapatis, 1976, pp. 318-19.
39. Allusion to bride price is found in Kalasa Chautisa of Vatsa Dasa. See Mishra, N. 27, Ibid., p. 84.
40. See Tripathi, Sasmita, "Women in Early & Medieval Orissa," in Pattanaik & Parida (eds.) Aspects of Socio-cultural life...", opp. cit. pp. 37-38.
41. See sculptural panels in the temple of Brahmeswar at Bhubaneswar and in the temple of Sobheneswara at Niali. See Das H. C, N. 1, Ibid.
42. See Sahoo, K.C.; Literature and Social Life in Medieval Orissa, Ranchi, 1971, p. 62.
43. Protest literature and philosophy of the period attest these trends. See Charya Gitika (Oriya) (ed.) Mohapatra, Khageswar, Cuttack, 1976, p. 8.
44. See Mishra, N. 27, Ibid., pp. 62-71.
45. Both Charya Giti and Natha Sahitya belong to 11- 13 century C.E. Ibid., p. 72.

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## The Evolution of Oriya Alphabet

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The present State Orissa lies along the east coast in north latitude  $17^{\circ} 49'$  and  $22^{\circ} 34'$  and east longitude  $81^{\circ} 23'$  and  $87^{\circ} 29'$ . It is comparatively rich in epigraphic materials for the study of the evolution of Oriya alphabet. The Oriya script, is traceable to the earliest decipherable alphabet of India, called Brahmi<sup>1</sup> of 3rd century B.C. found at Dhauli<sup>2</sup> on the southern bank of the river Daya near Bhubaneswar and the other at Jaugada<sup>3</sup> on the bank of the river Rishikulya in Ganjam district. The Asokan Brahmi found in these two places present a general similarity all over India. Each letter is distinctly formed and no cursive writing in the way of continuously drawn outline is noticeable. The free movement of hand resulting the round forms and the letters are not having any serif on the top. The Asokan Brahmi alphabet is the mother of modern Oriya alphabet like the other regional alphabets of present India. On the basis of technical achievement and introduction of new writing tool, the archaic form optionally met with in the Hathigumpha inscription of Kharavela of 1st century B.C. Due to the use of a broad or edged pen, the letters used in the minor rock inscriptions of 1st century B.C. at Udayagiri hill became more angularised. The introduction of 'tha' became almost same as used in the present time,

which has no link with any other period in the process of development of other letters. The great changes came due to the introduction of new writing tool of broad and edged pen which begin with a thick top and gradually thin downward stroke. The vertical by their tapering thickness received a new shape which looks like the addition of a thick triangular head mark on the top. Such influence is marked in the Bhadrak stone inscription of about the 3rd - 4th centuries A.D. The growing influence of the stylus in south India in the 5th - 6th centuries A.D. resulted the letters to become more rounded and have waves in their forms. The archaic and box - headed forms though developed in the southern and western Orissan inscriptions from 5th to 7th century A.D. but they have less importance to show the evolution of Oriya letters. However the letters in the Sirpur stone inscription of the time of Balarjuna of the 7th century A.D. present north Orissan letters and have some link for the growth of Oriya alphabet. The palaeography of the inscriptions of the Dattas, Vighrahas, Sambhuyasas and Naga families of north and central parts of Orissa from 5 to 7th centuries A.D. are greatly marked for the development of Oriya letters. In the Sumandala copper plate grant of Prithvi



vigraha Bhattaraka of 5th - 6th century AD., the letters like ga, ta, tha, ya, la and ha became more developed and the letters like ga, tha, and sa clearly suggest the origin of Oriya letters in the 5th-6th centuries A.D. From the last quarter of the 6th century A.D., another tendency is marked in the Sailodbhava records of northern Orissa of about the 7th Century A.D. The letters are sloped from the right to the left and show acute angle at the lower ends. From the first half of the 8th century A.D. to the middle of the 11th century A.D., the Bhaumakaras followed the characters of the Sailodbhava formulas but the scripts are generally taken to be of the eastern variety of the north Indian alphabet. Their letters became helpful for the development of Proto -Nagari and Nagari characters used by the Somavamsis of north and central parts of Orissa of 11th - 12th centuries A.D. The scripts of the Somavamsis bear a close resemblance to their modern Nagari counterparts. The earliest extant records of the family such as the Vakratentali plates of Mahabhavagupta I Janmejaya shows fully developed beautifully drawn top line covering the entire upper portion of the letters. The changes of the top horizontal line to triangular headmark is found carried to its logical conclusion of the records of Mahasivagupta-I. The usual feature of the triangular head mark played a crucial role for the development of a number of Oriya letters. In the Bhubaneswar inscription of Chodagangadeva of the 12th century A.D, the right part of the top triangle became open as seen in the letters of ka, cha, ja, ta, da, dha, na, ta, da, dha, na, bha, ma, ya, la, va, and ha. This feature is also seen in the Puri inscription of Anangabhima III of 13th century AD. The opening triangular head mark became

roundish both on the top and at the bottom in the later records of Orissan inscriptions and then took the Proto-Oriya and Oriya forms in the Gajapati records of the 15th - 16th centuries A.D. Though the Nagari alphabet predominated in the records of the Imperial Gangas but in some instances the Proto-Oriya forms are developed. The early Oriya characters are best represented in the Siddheswar temple inscription of Ganga king Narasimha IV. The vertical line became longer and shoots up as parallel to the top part of the letter as seen in the Bhubaneswar bilingual stone inscription which shows the Proto-Oriya form as under developed out from that variety. This has been represented in the letters such as ga, gha, na, pa, pha, ma, ya, sa and sha. The Proto-Oriya and Oriya characters were also in the process of assuming their present form in the Bhanja records of the 12th - 13th centuries AD. This is evidenced from the forms ta, tha, pa, pha, sha, and distinctly look like the modern Oriya characters as particularly seen in the Adipur copper plate grant of Durjayabhanjadeva. In the Antirigam plates of Yasabhanjadeva the letters are more modern than the other and more prominently of the Oriya style of writing. The later development is marked in the records of the Suryavamsi Gajapatis of the 15th - 16th centuries AD. Then the Oriya letters influenced both by the Nagari and southern characters as well as Proto-Bengali letters. As the palm leaf were the only writing materials in ancient Orissa as in the other parts of the sea - coast provinces of southern India, an iron stylus was employed for scratching the letters and this gave rise to the rounded shape of the Oriya characters.

**References :**

1. The earliest Indian script running from the left to the right is known as Brahmi script.
2. CII.Vol.I, pp. 84 - 97 ff and plates.
3. Ibid., Vol. I, pp, 101- 115 ff and plates.
4. The Mauryan Brahmi has been found in the Asokan rock and pillar edicts. The script used in the Asokan inscriptions is called Asokan Brahmi alphabet.
5. EI, Vol. XX, pp. 77 - 97 ff and plates.
6. EI, Vol. XXIX, p.169 f and plate.
7. It is called box headed because the top of the letter give the appearance of small square boxes which are formed by linking of four strokes in the form of a square.
8. EI, Vol.XXXI, pp. 197-98 f f. and plates.
9. EI,Vol. XXVIII. pp. 79 - 85 ff. and plates.
10. It is used in the 10th and 11th centuries A.D. Orissan inscriptions. It is clearly marked by the covering of a horizontal bar on the top of the letters.
11. EI., Vol.XI, pp. 93 - 95 ff and plates.
12. EI, Vol. XXX, pp. 31 -32 ff and plates.
13. Ibid. pp. 197 203 ff and plates.
14. In Orissa the Proto - Oriya is represented by the charters of the later kings of the Somavamsis, Bhanjas and imperial Gangas. It has gradually transformed into modern Oriya alphabet.
15. EI., Vol. XXIX, pp. 105-08 ff and plates.
16. EI., Vol.XXXII, part -V. pp . 229-38 ff and plates.
17. EI,Vol XXV, pp 172-73 f and plates.
18. EI., Vol.XVIII, pp. 298 --99 ff and plates.

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## Bharat Leela or Subhadra Parinaya : A Cultural Extravaganza of Southern Coastal Orissa

*Dr. Pratap Kumar Dash*

Like Pala, Daskathia, Sankirtan, Chadeya Suanga, Dhuduki and Ghoda Nacha, there is a very famous rural folk poetic dance drama called Bharat Leela or Subhadra Parinaya present in Orissa. It is highly popular among the rural people of Orissa, because it has all the ingredient of entertainment for them. It is highly dramatic, musical, mythological and literary. People say that this kind of dance-drama is initiated simultaneously in the districts of Ganjam and Nayagarh propagating Oriya tradition and culture. This Subhadra Parinaya or Bharat Leela or Duari Nata is of great demand than Suanga or Sangeeta or Rasa. The three characters Arjuna, Subhadra and Duari or Dwara Rakshaka (gatekeeper) are taken from the Mahabharat. They make poetic references of the writings of Upendra Bhanja, Gangadhar Meher, Bhakta Charana, Kabisurya Baladev Rath, Abhiram Paramahansa and Charan Das etc.

The actors go on singing the songs of the play themselves and very often are supported by the group of background singers called as Palia. Actually the story of Bharat Leela is taken from the incident of the Krishna Leela. The mythological story says that Lord Krishna and Balaram arranged a yagnya. But while doing this sacred work, they became the victim of a very powerful and dreadful demon king named Gosingha Daitya,

who very often wanted to keep the world under his control and to prove himself supreme. Also he wanted to kill Krishna and Balaram so as to invade their country and to win the wife (or so to say Patarani of Krishna, Satyabhama) of Srikrishna. The performance of yagnya was the right time for him to attack both of them. Then Krishna and Balaram had nothing to do but to escape from his attack. So when they took shelter or hide themselves in the *yagnya kunda*, Gosingha was able to take Satyabhama forcibly and made an attempt to go away. But just at that time of going away with Satyabhama an obstruction came on his way. At night, when he was going in his chariot, Satyabhama used to cry helplessly, which was heard by the great warrior Arjuna, who was then spending his cursed exile in the forest. In addition Arjuna was there because he had promised the sun god to help him come round from a very serious disease called "Ludubudu". There was only one remedy for this disease that he had to burn the "Khandaba Bana" of Indra, the king of the gods. But Indra was unwilling to allow the sun god to burn that precious forest since it was full of very useful plants and trees. But Arjuna owing to his commitment to the Sun, helped him set fire in the Khandaba forest. So that was the time when he heard the cry of Satyabhama. Since it was dark night, he did not

like to go to the place where Gosingha was going with Satyabhama. So he sent a "Manabhedhi" arrow (the arrow that can control one's mind) at that direction which could stop the chariot of Gosingha from moving ahead. They were caught in the magical net formed by that arrow. Next morning, Arjuna went to that place, killed Gosingha and rescued Satyabhama. He took her back to the abode of Krishna. At that time he spent some days there as the guest of Krishna.

In the mean time, Subhadra the most beautiful and lovely sister of Krishna had a deep inner desire to marry Arjuna due to his bravery and handsomeness, When she could learn that Arjuna was very much present in their place, it was a golden chance for her to win his heart. Satyabhama had also a clear cut idea about the weakness of Subhadra towards Arjuna. So she also wanted to make her dream come true by uniting both Subhadra and Arjuna. So she left Subhadra free to win the heart of Arjuna. Finally the *dwara rakshaka* or *duari* worked as the go between. He is also called Betrahasta. Since he hold a guarding stick in his hand. His role is important since he made the marriage between Arjuna and Subhadra possible after a prolonged series of combat of wittious literary arguments were over. Thus let us focus on the technical progression of the poetic drama.

The play actually starts with an invocation to goddess Bhavani by the chorus singers. Then the story proper starts. The time of the story is midnight when Arjuna has gone to bed. He gets up all of a sudden to hear knocking and shout of a woman at the door of his residence. Then he orders his gatekeeper to inquire and inform him about all that matter. Then the turn of the gatekeeper comes. He starts his action on the stage by praying his master or Guru; then he prays Lord Jagannath, Lord Shiva and goddess

Saraswati to provide him due knowledge in due time. Then he takes the lead role as the thread bearer between Arjuna and Satyabhama and finally Satyabhama gets access to reveal her purpose of arrival at the door of Arjuna. In the meantime the gatekeeper straight jumps into the ocean of knowledge vested in references of the Mahabharat, the Ramayana, other Puranas, legendary and mythological stories. He designs the story of union of Arjuna and Subhadra, the sister or Lord Krishna in a purely scholastic and aesthetic way. In the different contexts of the proceeding of the play, he discusses about the six natures present in man; also he discusses the relevance of ten names of Arjuna; he refers to Shankaracharya's Mohamudgara, the different sayings of Sanskrit and Oriya scholars too. His main aim is to evolve the aesthetics of the Mahabharat that provide different ideal instances for common man to live a farsighted, reasonable, intellectual, artistic and spiritual life. Arjun in the meantime does not easily accept the deep love of Subhadra for him. So he becomes very callous to believe and accept her. Then this gatekeeper takes the vital role of convincing him to accept Subhadra. Cordially, while trying to convince Arjuna, he resorts to different mythological instances like how and why the world was created, where lies the essence of faith and love, what are the ingredients of love of man and woman. He gives reference to the mythological king Dakshya Prajapati and the origin of different life styles in the earth. He refers to logical and ethical topics related to virtue and sin; refers to the stories associated with the eight royal queens of Lord Krishna; focuses on the follies and foibles of the characters of Arjuna and other characters of the Mahabharat. He specially refers to the theoretical and artistic analysis of the love of Radha Krishna too.

Finally, he discloses the truth to the audience that is the farsighted plan and illusion created by lord Krishna. He discloses the truth that this drama of union of Arjuna and Subhadra takes place because from them Abhimanyu is to be born; he is to be killed mercilessly and unlawfully by the Kauravs in the battle of Mahabharat. As a result that painful event instigates Arjuna to join the battle of the Mahabharat and fight for the cause of establishing the law of nature in the earth.

While expressing these subject matters, he sings songs beautifully changing the rhythms and tunes. He sings following the Binakar, Haliageeta, Dhuduki, Pala, Sankirtan, Chadeya Suange styles and the singing style of the Odia Ramayana. At times these traditional style of songs are added with the songs of Odissi, Champu and Chhanda etc. They have composed songs themselves in Chaudakshyari (14 letter lines) in couplets and quatraits. They also sing them in the style of Pallavi, Chokhi and popular tunings of present time. The songs are full of humour, logic and wittious references of mythological stories.

The history of this Bharat Leela or Subhadra Parinaya dates back to sixty years or so. Some rural art and culture loving people

developed such a poetic drama in the districts of undivided Ganjam and Puri, but credit goes to some specific persons like Kirtan Gaud of Ganjam and Nabakishore Samanta. Their disciples have spread the poetic drama through the districts. The Bharat Leela groups of Digapahandi of Ganjam and Patharkata of Nayagarh perform this on different occasions of fairs and festivals like Kumar Punima and Dola. The lead role of gatekeeper is very attractively performed by Nabakrishore Samanta (Nabina) and Nabaghana Parida (of Digapahandi). Nabakishore Samanta and Dutikeswar Dalabehera (of Muthagadia, Nayagarh) have given this story of Mahabharat a beautiful poetic Drama form. This poetic drama is enacted continuously at least for two days covering the festival nights. Sometimes a competition is organized between two famous dals and the audience enjoy the aesthetic of the art. Prize is given to the attractive performers.

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Udayagiri Ranigumpha

## The Holy Land of Hindus - Orissa

*Pramoda Chandra Pattanayak*

Since the period of remote past the state of Orissa, alias Utkal, alias Kalinga alias Odisha has been holy place for Hindus. The life is said to be incomplete for Hindus without touching the dust of this holy land according to Hindu Philosophy. The nomenclature of the state as 'Utkal' was derived probably from Sanskrit word 'Utkarsha' meaning the best. But Dr. Mayadhar Mansingh opined differently which may also be correct. According to Dr. Mansingh the name Utkal was derived from the tribe of the same name, then inhabited in the State. Dr. Mansingh based his opinion referring to "Raghu Vansa" of the poet Kalidas wherein the great poet described that the Utkalas guided the Army of Raghu after the victory of Bengal across the river Kapisa, now in the district of Midnapore of West Bengal and led the army to the land of Kalingas in the southern part. Then the army took shelter in the cool forest of Mahendra, now within the territory of the state of Orissa. But this tribe of Utkal lost their political identity, the reason of which are obscure and history appears to be silent on this score. Of course it is logical to consider that this tribe has been overpowered by the Kalingas in course of time. The Kalingas were well known in and outside the country not only for their bravery but also for their daredevil spirits and overseas trades etc. Further, for the information of readers, in the epic battle

of Mahabharat the king of Kalingas with his great numbers of war-elephants supported Duryodhan his son-in-Law. This caused a lot of worries in the camps of his opponent. Though prehistoric, it is an authentic document in support of bravery of the Kalingas and prosperous period of the state. But the darkest period for the state began on the enforcement of the Treaty of Allahabad in 1757 by which Lord Clive obtained the Dewanship of Bengal, Bihar, and Orissa from the then weak Moghul Emperor reducing the territory of the state. By the time the state was occupied by Marathas till 1803 before it was taken over by the British Administration. Marathas got only of Cuttack (not entire state) from the Nawab of Bengal, Ali Verdi Khan in 1751 in condition that they should not cause any trouble in the borders of Bengal. It seems the people in the southern borders of Bengal were harassed by the frequent attacks by Marathas. In addition to the province of Cuttack Marathas were getting an amount of twelve lakh rupees annually as a pocket money in lieu of stopping their menacing activities and collection of revenue from Orissa. This pocket money was also continued by Lord Clive as Dewan of the three States. But the historians differ on the above account. While some historians support the above account others differ. They say that by paying this handsome amount Aliverdi

Khan was able to knock out the area north of river Suvernakha upto the river Ganga and annexed it to Bengal leaving Marathas only area south of Suvernakha as province of Cuttack. The state lost this area to this day. But the fact is that the area of the state was from the river Ganga in the north to the Godavari in the south when occupied by Afgans and later by Moghuls.

At some point of period in the past Kalingas were wiped out by a barbaric tribe, the Odras, probably drawn from the western side who gradually dominated in the area and contributed to the identity for the state so far as the language, life pattern, profession and cultural aspects are concerned. The descendants of Odras lived upto the present era in the name of Odas, with their age old agricultural practices, the Odas formed the backbone of the state. They used to produce the primary need of the life, the food grains. This peasantry class with their habit of hard labours used to produce grains more than their requirements. Thus being a surplus state was generous to supply to other neighbouring states at the time of their scarcity. The lives and activities of this peasantry class have been vividly described by the master craftsman of the language of the yester years, Fakir Mohan Senapati in many of his writings of which "Chhaman Athaguntha" is a classic of all time. Of course before Fakir Mohan, Sarala Das had done a good accounts of the peasantry class of the state in his epical volumes of Mohabharat.

This is how the name of the state at different periods has been changed from Utkal to Kalinga and Kalinga to Odra (Udradesa) and finally from Odra to Odisha. Odisha became Orissa probably during colonial period. Despite the present name of the state, the people, specially the high profile group, have an inclination towards the old names. That is why the first University of the state was

named as Utkal University. The name of the state finds its place in our National anthem as Utkal. The Stadium of Bhubaneswar is named as Kalinga Stadium so on and so forth. There is also a move to change the name of the state from Orissa to Utkal by some group of people which of course did not get momentum in want of wide support. Now some people like to write Odisha instead of Orissa in the manner of Mumbai to Bombay, Bangaluru to Bangalore, Kolkata to Calcutta etc. But officially the name of the state continues to be Orissa till to day.

The state was called differently at different periods in the past but the boundary used to be from Ganga to Godavari. There is no dispute over this point. It seems the king of Orissa, Mukunda Harichandan (1559-1568) had undertaken a massive project of excavating a canal from the river Ganga at Triveni, presently in the district of Midnapore of West Bengal which was then within the territory of this state. A good account of this is found in history that the king Harichandan himself was supervising the project at Triveni away from Cuttack, his royal Headquarter. Taking full advantage of his absence in the headquarter, the Afgan Muslim ruler of Bengal could successfully organize a coup to occupy the state. Thus the state faced a disastrous fate for its people who resisted all the previous coups of Muslims during preceding three centuries from south and north as well. This was the first time the state came under a Muslim ruler after the death of vanquished king Harichandan. In spite of the victory of the Afgans in the battle field, the ruler could not subdue the Oriyas who continued the guerilla fighting showing the extreme patriotism for their Motherland. This led to anarchism for a period of over twenty years causing lot of sufferings for themselves. During this period the mighty Army of emperor Akbar under General Jai Singh came to Orissa and drove away the Afgans from this

land. But Jai Singh was so, overwhelmed with the bravery of the Oriyas and their cultural activities that he did not want to rule the state and simply imposed a token amount in recognition of his victory. At the end of the period of anarchism the state was gradually overcoming the depression when people assembled and elected a person named Ramei Routra, son of Daneye Bidyadhar as their chief. Rame Routra was then elevated to the rank of Maharaja of Orissa (AD.1580) and renamed as Ramachandra Rao and this also got the approval of General Jai Singh. Incidentally emperor Akbar had his tour to this state in search of royal interest. But like General Jai Singh he was too much impressed to find this holy land, especially, Bhubaneswar with its numerous temples and their architecture, knowledgeable Brahmin Pandits and their sacred activities and characters etc. He finally decided not to interfere in their affairs and left the region to the native princes. Midnapore was made northern boundary of Orissa and Orissa was made a Seharate Suah under Moghul Empire with five divisions such as (i) Jaleswar having Midnapore, Baukura and a part of Balasore. (ii) Bhadrak - with lower Bhadrak and northern part of Cuttack. (iii) Cuttack with rest part of Cuttack and entire Puri district. (iv) Kalinga covering Ganjam and Srikakulam districts. (v) Rajmahendri covering up area between Godavari and Krishna. As such the state's territory extended from the Ganga in the North to the Godavari in the South is not an imagination of somebody but a history.

As the rivers Ganga and Godavari even the river Baitarani are considered holy by Hindus (even by a lot of non Hindus), the land locked in

between the rivers washed by the holy water of the above rivers is considered as holy. Further Puri is washed by the waves of blue water of Bay of Bengal the Mahodadhi. It is believed in Hindu philosophy that people become free of their sins either of commission or omission, on touching the dust of this holy land.

This holy land has, therefore, attracted many great men and philosophers since prehistoric period to this time. It seems Pandavas accompanied with their common wife, Draupadi visited this land. Out of many dignitaries and Mahatmas (great souls) who visited this holy land Chaitanya, Shankar, Ramanuja, Madhav, Ballav, Nanak, to name the few. During movement of independence of India, Mahatma Gandhi decided to start his Dandi Jatra in Orissa from the holy city of Jagannath and moved in the rural Orissa upto the borders in the North. The last but not the least, Ashok the Great came to rule this land but the magic of the holy land converted him from Chandasoka to Dharmasoka by the bravery and patriotism of the people of Orissa.

On the above account, this holy land has attracted the pilgrims from far and near and Srikhetra (Puri) is the hub throughout the year. But the Car festival is the special attraction which draws people of the country and abroad irrespective of caste, creed and colour.

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## Crafts and Industries in Paralakhemundi Zamindari, Some Reflections

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Crafts and industries were a main feature of the economic life of the people of Paralakhemundi Zamindari since very early times. Although agriculture formed the main feature of the economic life of the people, yet there existed several crafts and industries in Paralakhemundi and its surrounding areas during the rule of Sri Krushna Chandra Gajapati, the king of Paralakhemundi. A considerable portion of population of this region earned their livelihood working as manufacturers of various agricultural and non-agricultural products.

The old-time crafts and industries of this area included stone dressing and stone masonry, making of sculptures and relief and in round, wood carving, paintings, preparing textile goods, horn works, bamboo works, ivory works, jewellery etc.<sup>1</sup>

The chief cottage industries of Paralakhemundi zamindari were handloom weaving of both cotton and silk, hand-spinning, dying, metal works like brass pot making, furniture making, carpentry, smithy, coir industry, doll making, manufacture of combs and boxes, caskets and other fancy articles out of horn and baskets, brief bags, fans, etc. out of both bamboo and reeds. Bee-keeping, oil processing, leather fibre, and processing of cereals and pulses were other important cottage industries of this region.

The artisan - based industries of this district were divided into the village and cottage industries, and handicrafts including modern crafts. Some of the village and cottage industries were black smithy, carpentry, pottery, leather tanning and production of leather goods, cane and bamboo products, bidi making, preparation of gur and making fibre ropes of all kinds. The handicrafts included grass and fibre products, palm-leaf, terracotta, filigree and jewellery works appliqué works etc.<sup>2</sup>

### **Textile Industry**

Among the cottage industries, weaving occupied a prominent place. It was an age-old cottage industry of the Paralakhemundi zamindari. Weaving was practiced at all levels in the society. It flourished even in the tribal tracts of this area. However, they chiefly catered to the needs of the tribal population of the adjoining areas. The rural artisans of Ramgiri area, Tanti Kuli and some of the castes belonging to Telugu community namely, Selia, Patsalia and Debangulu were engaged in this industry.<sup>3</sup> All of them were accustomed to plain weaving inherited from their forefathers. They were weaving in throw shuttle looms with a meager production capacity of 2 to 3 yards of cloth per day. Hand-spinning was carried on in Boirani, Chatrapur, Sompeta, Ampolu, Singupuram, Kistnayyapeta, Narasannapeta etc. The class of people engaged in the industry being

Charks, Velamas, Pattusalais, Kodvras, Rongims and Darais. It is believed that Parala Maharaj brought some of these workers to here and engaged them in this work.<sup>4</sup> Handloom weaving was chiefly carried not only at Paralakhemundi, but also at Chicacole, Ichapuram, Chatrapur and Berhampur.<sup>5</sup> In Paralakhemundi, a Patnaik family was weaving Chapus, Shirting Cloths, Coating Cloths, towels, mufflers, bed sheets, turban cloths newars, etc.<sup>6</sup>, on two looms, on a fly shuttle pit loom and the other a frame loom. Yarn of counts ranging from 6s to 40s was generally used; 6s yarn was mostly used for newar and peon's bedges winding was done here on tin bobbins, while warping was done on the peg board. Wheat paste was used for sizing. Weaving was not the sole occupation of this family. They also followed other crafts such as book binding, rolling, numbering, painting monograms, etc. They purchased yarn, turned out cloths of various patterns and sold it in retail to students, local people etc. Often Rs.50 worth of cloth was taken to Berhampur and sold there. On an average, they turned out about Rs.200 of cloth in a month. One coarse cloth 18 cubits by 36 inches (made into three cloths) was made on one warp 18 cubits long.

	Rs.	A.	P.
Cost of Yarn	1	12	0
Winding	0	2	0
Warping	0	2	0
Sizing	0	8	0

The cloth was sold for Rs.3-8-0. The gain was therefore Re.1 and the daily earning of a weaver was 8 annas. The cloths were sold in weekly markets.<sup>7</sup>

The manufacture of muslin with variegated silk borders took place in the Paralakhemundi zamindari which had a great demand amongst the Hindus. Many of them were, very handsomely,

finished with gold thread. The common Paralakhemundi muslin was very popular in the country as far south as Masulipatam.<sup>8</sup>

### Stone Work

From the exquisite memorials still remaining, such as the temples and the stone images, sculptures found in Paralakhemundi zamindari, it can be said without doubt that stone work must have been continued even during the rule of Parala Maharaja. The art of making statues and other items made of stone dressing and stone masonry making of sculptures and carving of decorative figures were the old industries of this region. Granite rocks were available in plenty in this region. These rocks were used for the manufacture of various articles like Ghuruma, Rubuna, Sila, Pathurithalia, etc. Rocks were also used for the manufacture of culinary vessels, idols and the sculptured slabs which decorated the temple and finer edifices.<sup>9</sup>

### Pottery

Pottery manufacture was one of the most important industries of this zamindari. The Potters of different types and varieties such as cooking pots, water vessels, cups, bowls, saucers, toys, vases, lamps of various designs and sizes were commonly used here. Professional class called Kumbharas manufactured the earthen things and earned their means of sustenance.

### Iron Work

Iron industry was one of the well developed industries of this zamindari and its surrounding areas. Many people earned their livelihood working in the smelting of iron and reparation of different iron tools for various purposes such as spade, axe, crowbar, hinges bolts, spades, plough-shares.<sup>10</sup> These iron tools were manufactured at various Kamarsala of this zamindari by Komaras and Lohars.

### Brass Work

Brass and bell metal based industries flourished in the Paralakhemundi zamindari. In 1920s it was noticed that five families of Viswabrahmanas of Udayapuram consisting of ten people and few families of Bellaguntha of Ganjam were brought here and engaged them in the manufacture of brass, bronze wares. The utensils like small water jars, pitchers, chembus and tappelas were manufactured. These workers were also preparing the vessels for the sowcars of Patrapuram, Surangi, Tekkali and Palasa.<sup>11</sup>

### Ivory Work

The manufacture of ivory articles was another important cottage industry of Paralakhemundi zamindari. Luxury articles seemed to be manufactured from ivory or *hastidanta* for the wealthier people. Ivory was sawn up into very thin plates which were carefully seasoned and pressed that they might not curve, and were finally polished. The painting when finished was protected by a very thick but clear glass, smoothed off at the edges like a pebble. The artisans of Paralakhemundi zamindari were famous for ivory work. They used to make beautiful Jewellery and ornamental works out of the bone and teeth of the elephants found in plenty in the jungles of the zamindari.<sup>12</sup>

### Horn Work

Horn work was originally well known among the tribals of Paralakhemundi zamindari. In Paralakhemundi fifteen families of Maharanas consisting of about twenty women prepared different varieties of horn combs, horn fancy articles, such as models of birds, animals, caskets, boxes, snuff boxes, tea trays, walking sticks, etc. Ornamental effect was given on combs with a mixture of quick silver and tin. The horn work of Paralakhemundi were one of the important

products of cottage industry. In the early part of 20th century Mr. K. Apparao Chetti of 'Home Stores' Paralakhemundi, was the only Sowcar who financed this industry.<sup>13</sup> All fancy horn articles were made to his order. He had financed the workers to the extent of about Rs.1,500. Buffalo horns require for preparing these articles were purchased by these workers at Rs.4 to Rs.8 a mound from local Muhammadans who dealt in skins and horns. The average annual out turn in the early part of 20th century was about Rs.3,000 worth of articles if the demand was good and the supply of raw material was uniform and sufficient. But in 1930, about Rs.1,500 worth of horn products were exported from Paralakhemundi to Tanjore, Coimbatore, Trichinopoly, Madura and Madras by Mr. K. Apparao Chetti.<sup>14</sup> Solid models were generally purchased by Europeans and wealthy Indians. The horn articles prepared by these workmen were undoubtedly artistic and exquisite workmanship.

The horn works of Paralakhemundi got a special place amongst the works of Calcutta, Punjab, Kakinada and Trivendrum. In the later part of the 19th century, this horn industry was given a big boost when the ruler of Paralakhemundi engaged some skilled craftsmen of Badhri caste from a village known as Pitala near Asika.<sup>15</sup> During the second world war, horn ware of Paralakhemundi was exported to the United States of America and European Countries.<sup>16</sup> The finest horn products were being exported to the places like Vizzanagaram, Kakinada and Rajahmundry.<sup>17</sup>

### Doll Making and Painting

In the beginning of 20th century there were in Paralakhemundi 16 families of Oriyas called 'Chitrakaras', who manufactured dolls with lighter varieties of wood, pith, stone and earth and also did painting work. They were also skilled in casting

idols with brass, bell metal and copper. Stone and metal vigrahms for temples were only prepared to order and such orders were, however, very rare. Ordinarily 'Ganjupa' sets (Dasavataram Playing Cards) and a kind of painted circular playing cards used in these parts by Oriyas were prepared for the market.

Dolls (chuman, animal, bird etc) of earth, cowdung and pith were made for sale in fairs and festivals.<sup>18</sup> The woods used for preparing dolls were Gunnadi, Baditha and Burja which were locally available. Pith was brought by Bakities from whom it was purchased by the Chitrakaras at Re.1. a Kavadi or two head loads. Large number of Ganjupa sets were sent to Godavari and Krishna districts and much were sold away in the Ganjam District.<sup>19</sup>

### **Basket Making**

In Paralakhemundi zamindari during the early period of 20th century there were about 25 families of Mediris consisting of about 50 workers who prepared about 30 kinds of articles including fancy baskets, brief bags, fans, caps, flower vases, trays, ornamental mats of various colours from a kind of reed which grew in swamps and hill tracts in the Paralakhemundi zamindari.<sup>20</sup> Mr. K. Apparao Chetti of the "Home Stores" Paralakhemundi took brief bags and coloured baskets worth about Rs.600 to Rs.700 and exported them to Rajahmundry, Kakinada, Bezwada and Vizagapatnam.<sup>21</sup> Bamboo works and mat making were also important crafts of Paralakhemundi. A very excellent rush and grass mats suitable for floors were made here which were much more effective than bamboo.<sup>22</sup>

Thus, while summarizing the above discussion, it can be said that the crafts, industries formed one of the important aspects of the economic activities of the people of Paralakhemundi zamindari.

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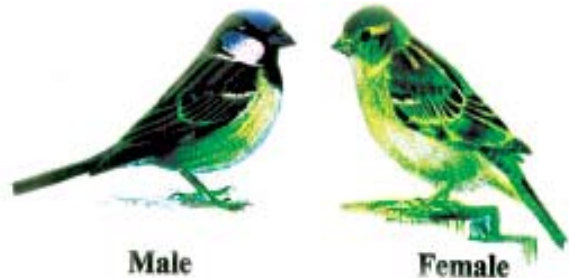
## House Sparrow (*Passer Domesticus*) : The Endangered Bird

*Dina Krishna Joshi*

The House Sparrow is native to all the Indian States. A non-migratory species, House Sparrows are closely tied to human activity. This sparrow is usually absent from extensive woodlands and forests and from grasslands and deserts. In the far northern parts of its range and in arid regions. House Sparrows are typically present only in the vicinity of human habitation. In agricultural areas, an average of 60 percent of its food comes from livestock feed, 36 percent from weed seeds, and 4 percent from insects. In urban areas, bird feeders provide more food for House Sparrows.

The number of House Sparrows according to Bird Survey data indicates that the population is declining. Changes in agricultural practices, in particular the shift to monoculture crop planting have been suggested as the cause.

The song of the House Sparrow consists of cheep or chirrup notes repeated over and over. The birds sing year-round, although less frequently in August and on cold and rainy days. Both sexes cheep, the females most frequently when they are without a mate. Most vocalizations are associated with the nest site. Although House Sparrows are quite gregarious and nest in looseknit colonies, they defend a small territory immediately surrounding the nest. Males defend these territories from other males, and females from



Male

Female

other females. Holes are preferred as nest sites, but nooks and crannies in outbuildings and open sites in trees and shrubbery are also used. The young form flocks soon after fledging, and most disperse from the natal colony. Large post breeding flocks roost in trees or brush near grain fields in agricultural areas or in cities, from which they fly to feeding areas. After arriving at the congregation site, the birds often engage in communal singing for up to an hour.

### Nomenclature & Taxonomy

*Passer domesticus* commonly known as House Sparrow is a common bird. *Passer domesticus* belongs to -

Phylum	-	Chordata
Sub-phylum	-	Vertebrata
Class	-	Aves
Order	-	Passeriformes
Genus	-	Passer
Species	-	Domesticus
Common name	-	House Sparrow

### Description

House Sparrow is a small song bird, males and females can be differentiated distinctly; the male have black throat white cheeks and black Bib while the female have brown colour with eyestripe. The average size is 14-16 cms. and weight is nearly 26-32 grams. It is a small bird and beak is thick. Legs short. Chest unstreaked. Dust-bathing in new seedbeds has been a common characteristic of this bird. House sparrows have always prefer to stay near human populations. They prefer to make nests in small holes in buildings, thatched roofs and even street lamps. The combined chirping of the occupants is very familiar. Another house sparrow feature is departure to the cornfields during August.

### Status

The House sparrow has undergone a drastic decline in the last 25 years. It is included in the red list that means high conservation concern. The present decline in house sparrow numbers appears to be widespread all over the world. Many reasons have been suggested including the widespread use of garden pesticides resulting in an absence of insects needed by newborn sparrows.

### Geographic Range

The House Sparrow is distributed worldwide (excluding the Poles). It is native to Eurasia and North Africa. It was introduced into S. Africa, South America, Australia, Newzealand, and America. Its introduction into North America occurred in 1851, when a group of 100 birds from England was released in Brooklyn, New York.

### Habitat

House Sparrows like areas that have been modified by humans, including farms, residential and urban areas. They are absent from

uninhabited woodlands, deserts, forests, and grasslands.

### Reproduction

House Sparrows form monogamous pairs for each breeding season. Nests are built between February and May. Nests are built from dried vegetation, feathers, strings and paper. Eggs are layed at any time in the nesting period. One to eight eggs can be present in a clutch, with the possibility of four clutches per nesting season. Incubation begins after all the eggs have been layed. Both males and females incubate the eggs for short periods of a few minutes each. Incubation lasts for 10 to 14 days. After the eggs are hatched, both males and females feed the young.

### Lifespan - 13 years

### Behaviour

House Sparrows tend to forage for food on the ground, using a hopping movement when not in flight. Their flight is direct, with continued flapping and no periods of gliding. House Sparrows aggressively protect a small territory just around their nesting site. This is believed to be strictly a protection of the nest site, and not of any feeding areas. Sparrows have been observed to threaten, and if necessary, attack 70 species of birds that have come into their nesting territory. These attacks seem to be intrasexual, males attack males and females attack only females. House Sparrows occur in and around human habitation, as well as cultivated areas and some wooded country. They usually stay in the same region all year round, but may be partially migratory in some areas.

### Communication and Perception

House Sparrows use a set of postures and behaviours to communicate with others of their species. House Sparrows also have a set of

vocalizations that are used to attract mates, deter intruders and warn others.

### Food Habits

House Sparrows eat various kinds of seed supplemented by some insects. Rural birds tend to eat more waste seed from animal dung and seed from fields, while urban birds tend to eat more commercial birdseed and weed seed. It is seen that house sparrow eat 60% livestock feed (corn, wheat, oats, etc.), 18% cereals (grains from storage or from fields), 17 % weed seed, and 4% insects.

### Animal Foods :

Insects, terrestrial non-insect arthropods.

### Plant Foods :

Seeds, grains and nuts; fruit.

### Enemy :

Hawks, owls, domestic cats, domestic dogs and black rat snakes.

### Ecosystem Roles

House Sparrows are abundant near human habitations. In these areas they serve as an important prey base for birds of prey and they may have an impact on plant communities because they consume large quantities of seeds.

### Economic Importance for Humans: Negative

Due to its preference for human-modified habitats, the House Sparrow is considered a nuisance species, a competitor of native birds, and an agricultural pest. Large aggregations around buildings produce annoying noise and large quantities of feces.

### Economic Importance for Humans: Positive

The House Sparrow has proven well-suited for studies of general biological problems, such as evolutionary mechanisms, temperature metabolism and pest control. In the chick stage

house sparrows eat insects from our kitchen garden and by this our garden become free from harmful insects. There is no need of using pesticides and insecticides. On the other hand while making nests they use our garbage such as features, strings, papers, cotton pieces, etc. In this way *Passer domesticus* is a friend to human beings.

### Conservation Status

It is included in the IUCN red list. During last 25 years its population has remarkably decreased. I am an innocent Bird, save me...

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## Balunkesvara Temple at Barala

*Dr. Ratnakar Mohapatra*

The temple of Balunkesvara is situated at the village of Barala in the Satyabadi Block of Puri district. The temple stands on the right side of a small road, which runs from Suando to the Puri-Bhubaneswar National Highway. The site of the temple is situated at about three km distance from the National Highway on the way towards Suando. The temple is exactly located at the centre of the village and dedicated to Lord Balunkesvara Siva. It is completely a renovated temple. This temple consists of three structures such as Vimana, Jagamohana and Natamandapa. The temple is built in sandstones, which is locally called Kundapatharas and Baulamala patharas. White wash has been applied to the Vimana, while the yellow wash is applied on the Jagamohana and Natamandapa respectively. All the structures of the temple are covered with lime plaster. The temple faces to east. A modest attempt has been made in this article to highlight the detailed art and architecture of the temple of Balunkesvara.

### **Vimana :**

The Vimana of the temple is a Pancharatha Rekha Deula and its height is about 35 feet from the surface of the temple complex.<sup>1</sup> The structure of the Vimana stands on a low pistha of 1½ feet high. The Pistha is devoid of decorative ornamentation. The base of the Bada is of square



size and it measures 15 feet on each side. The Bada is Panchanga type i.e. having five fold divisions such as *pabhaga*, *tala jangha*, *bandhana*, *upara jangha* and *baranda*. The pabhaga of the bada is completely plain. The intervening recesses of both the janghas are filled with erotic scenes and amorous couples. The baranda of the bada is devoid of decorative ornamentation.

The central niches of the three sides of the bada are housed with Parsvadevata images of Ganesha, Kartikeya and Parvati. The image of Ganesha is the parsvadevata of the southern side. The deity has been installed on the double petalled lotus pedestal with usual attributes in his hands. Mouse, the conventional mount of Ganesha is carved on the pedestal of the deity. The image of Kartikeya is the parsvadevata of the western side. It has been installed on the double-petalled lotus pedestal. Peacock, the conventional mount of



Kartikeya is found depicted on the right side of the deity. The image Kartikeya has four hands. The deity possesses usual attributes in his hands. Devi Parvati is the parsvadevata of the northern side. Lion, the mount of Devi Parvati is installed on the separate pedestal, which is noticed in front of the nisha garbhaka or shrine. All the images of Parsvadevatas are depicted with the usual attributes in their respective hands. These side deities are housed in the nisha shrines of pidha order structures.

The gandi of the vimana is a curvilinear superstructure and it displays five pagas. All the pagas are completely plain except gaja-kranta motif (lion on elephant), which has been projected on the middle portion of the central raha paga on each side. Deula Charini figures are finely inserted in the four cardinal directions of the beki above rahas. Dopichha lions have also been projected on the top of the kanika pagas of the gandi. The entire gandi is completely covered with lime plaster.

The mastaka of the vimana consists of usual elements of the rekha deula such as beki amalakasila, khapuri, kalasa, ayudha (trident) and dhvaja.

The sanctum preserves the Sivalinga within Saktipitha as the presiding deity of the temple. The floor of the sanctum is about 10 feet below the surface of the temple complex. The masonry steps of descending order are provided for approach towards the sanctum. The inner walls

of the sanctum are devoid of decorative ornamentation.

The sanctum has one doorway towards the jagamohana. The doorjambs of the sanctum are completely undecorated. The bottom parts of the doorjambs contain figures of Nandi and Bhrunji who are acting as the door keepers of the temple.

### Jagamohana:

The jagamohana of the temple is a pancharatha pidha deula and its height is about 28 feet from



the surface of the temple complex. The structure of the jagamohana has been unstructed on the low pistha of 1½ feet high. The bada of the jagamohana is panchanga type i.e. having fivefold divisions namely pabhaga, tala jangha, bandhana, upara jangha and baranda. The pabhaga of the bada is completely plain. The tala jangha portion is decorated with the khakhara mundis. The bandhana of the bada consists of three horizontal mouldings, which are joined by a vertical band at the centre of each paga. The upara jangha portion of the bada is decorated with pidha mundis. The baranda

of the bada is plain except an amorous couple depicted at the southern side.

The bada of the jagamohana is surmounted by the pyramidal superstructure. The gandi or sikhara consists of two potalas; the lower and upper, which contain four and three pidhas respectively. The different types of tankus are decorated in all sides of the pidhas. At the centre

of upper pidha of the each potala is decorated with the pidha mastaka design. The recess or kanthi portion between the two potalas is filled with the figures of different deities of both the Saivite and Vaishnavite faiths. The female figures holding tridents in their hands are inserted in the four cardinal directions of the beki above rahas. The dopichha lions are projected on the top of the kanika pagas of the gandi.

The mastaka of the jagamohana consists of beki, ghanta (bell shaped member) above which there is another beki, amalakasila, khapuri, kalasa, ayudha (trident) and dhvaja.

The jagamohana has two doorways one on the south towards the outer side and another towards the natamandapa. The bottom portions of the doorframes of the southern doorway contain two pidha mundis; one on each side. The figure of standing Ganesha is housed in the pidha mundi niche. The bottom portion of the doorframe is carved with five decorative mouldings such as khura, kumbha, patta, kani and basanta. All these mouldings have multi-facets, which appear circular in shape. The Gaja-Lakshmi image is carved on the centre of the door lintel. The Navagrahas are also carved on the architrave above the door lintel. The designs of all the nine planets are not clearly visible because thick yellow wash has been applied on it. The eastern side door towards the natamandapa is plain. The inner walls of the jagamohana are also devoid of decorative ornamentation.

Two recumbent bulls have been installed on their respective pedestals of 2 feet high. They are noticed from the western side inner floor of the jagamohana.

#### **Natamandapa :**

The natamandapa of the temple is a pidha deula and its height is about 20 feet from the

surface of the temple complex. It is erected on the pistha of 2 feet high. The bada of the natamandapa is panchanga type i.e. having fivefold divisions viz; pabhaga, talajangha, bandhana, upara jangha and baranda. The pabhaga of the bada is completely plain. The talajangha niches are decorated with khakhara mundis and the intervening recesses of the talajangha are relieved with amorous couples, alaskanyas, erotic scenes, etc. The bandhana of the bada consists of three horizontal mouldings, which is joined by a vertical band at the centre of each paga. The upara jangha is decorated with pidha mundis. Some decorative figures are finely projected on the lotus shaped pedestal inserted in the baranda portion of the bada. They are dancing female figures; female figures holding musical instruments like Veena, female figure beating Mrudanga, amorous couples, nude male figures etc. The heads of these figures are touching the eave of the lower pidha of the gandi and their legs are firmly installed on the lotus shaped pedestals, which are finely inserted in the baranda. All these figures are depicted in bending (dancing) posture in all sides and they are facing towards the frontal side.

The bada of the natamandapa is surmounted by the pyramidal superstructure. The gandi has not full fledged elements of Orissan pidha deula. It consists of four flat shaped pidhas. Each pidha of the gandi is decorated with the tankus in all sides. The upper pidha of the gandi is decorated with serrated battlements. There is no element of mastaka found from the top of the upara pidha of the gandi.

The inner walls of the natamandapa are decorated with some figures of deities. The western inner wall of the natamandapa contains figure of a Risi and Siva-Sankara. The figure Siva-Sankara who is holding trident in right hand and the left hand lies on the battle-axe. The northern inner wall is depicted with the scene of Jalandhara

Badha by Siva. In another side of the northern wall contains figure of Parvati who is holding Ganesha on one of her laps and here Devi is in seated posture. Bull, the conventional mount of Siva has been installed on the top of the pillar, which is noticed at the centre of the natamandapa. This pillar is circular in section and its height is about 4 feet from the floor of the natamandapa.

The natamandapa has one doorway towards the eastern side. The doorframes of the eastern doorway are completely undecorated. The bottom part of the doorjamb is decorated with an elongated khakhara mundi on each side. The river goddesses Ganga and Yamuna with their respective mounts are housed in the khakhara mundi and flanked on either side of the doorway of the natamandapa. There is no Gaja-Lakshmi image found on the door lintel. The Navagraha figures are also absent on the architrave above the door lintel.

#### **Minor Shrines in the Temple Complex:**

Besides these three structures, there are other small shrines also erected within the temple complex of Balunkesvara. Some minor shrines are found on the western side; enshrining Durga, Mahavira (Hanumana), Savitri- Satyabana (Sapta Matrikas are also worshipped there), images of Chandra- Sekhara and Gauri Devi etc. Some deities are also worshipped in the northern side of the temple complex. They are Siva in tandava nritya pose, Radha-Krishna image, Devi Annapurna, Hara-Chandi, Ardhanarisvara, Varahi, Jaina-Tirthankara (Rishabhanatha) and Nagamata. The eastern side of the temple complex is also occupied by some deities. They are Maa Sitala Devi with Sasti Devi and Vidhata Purusa, Bedha-Kartikesvara, Rama-Kapilesvara, Dakshinakali, Lokanatha, etc. The foot print of Rama Chandra is being worshipped in front of the main deula. Other deities are also worshipped in separate small shrines in the southern side of

the temple complex. They are Somanatha-Mahadeva, Jaina Tirthankara (Rishavanatha), Surya Devata, Badrinatha, Varaha , Lakshmi, Sarasvati, Varaha, Trivikrama, Narasimha and Parsurama. Out of these, some deities are being worshipped in the small shrines and rests are being worshipped in open air.

Most of the minor shrines of the temple complex are built in a later period and some are also constructed in the contemporary to the main deula of the temple.

#### **Boundary Wall :**

There is a boundary wall encircling the whole temple complex. This wall is built in burnt bricks and its height is about eight feet from the surface of the road. The temple complex has two entrance porches; one on the southern side and another on the east.

#### **Entrance Porches:**

The entrance porch of the southern side is a pidha structure and its height is about 25 feet from the surface of the temple complex. The bada of the porch (hall) is plain. The gandi of the porch is a pyramidal superstructure. It consists of two potalas; the lower and upper, which contain four and three pidhas respectively. Deula Charini figures are inserted in the four cardinal directions of the beki above rahas. Dopichha lions have been projected on the top of the kanika pagas of the gandi. The mastaka of the southern side entrance porch consists of usual elements of the Orissan pidha deula. The doorjambs of the southern side gate are completely plain.

The main entrance porch of the eastern side is also a pidha structure and its height is about 35 feet from the surface of the road. The bada of the entrance porch is panchanga type i.e. having fivefold divisions viz; pabhaga, talajangha, bandhana, upara jangha and baranda. All the component parts of the bada are devoid of

decorative ornamentations. The bada of the entrance hall is surmounted by the pyramidal superstructure. It consists of two potalas; the lower and upper, which contain four and three pidhas respectively. The intervening recess or kanthi of the two potalas is filled with many crude sculptures of different deities. The central portion of the upper pidha of each potala is projected with the Udyatasimha in all sides. Dopicha lions have been projected on the top of the kanika pagas of the gandi.

The mastaka of the entrance porch consists of beki, ghanta (bell - shaped member), above which there is another beki, amalakasila, khapuri, kalasa and ayudha (chakra).

The doorjambs of the eastern side entrance porch are undecorated. Two watchmen are depicted on the upper part of the doorjamb wall. The doorway lintel is completely plain. The figures of Krishna with Asta-gopis are finely depicted on the architrave above the door lintel. Four Gopi figures are flanked on either side of Krishna who is depicted at the centre of the architrave

The inner wall of the main entrance porch contains a huge figure of Mahavira (Hanumana) who is standing on the side of Makaradhvaja figure. Two small pidha shrines are built in both sides of the entrance porch. Two huge lion figures are projected in seated posture with three legs on the pedestal and one front leg is raised towards the visitors. They are acting as the gatekeepers of the eastern side entrance porch.

There is a bull pillar in front of the eastern side gateway (porch) and its height is about 20 feet from the surface of the road. The base of the pillar is encircled with a circular plinth of 2 feet high. There is a small recumbent bull installed on the top of the pillar.

### **Date of the Temple:**

There is no authentic evidence regarding the exact date of construction of the temple and

who built it. This temple is not very old like Puri Jagannatha temple. According to public opinion the present temple is not older than 4 hundred years. Dr. B.K.Ratha thinks that the temple belongs to the 17th century A.D.<sup>2</sup> On the basis of the architectural pattern, the construction period of the Balunkesvara temple can be tentatively assigned to the 2nd half of the 17th century A.D. It was possibly built by the king of Puri.

Now the temple of Barala-Balunkesvara is being managed by a Trust Board under the Endowment Commissioner of the Government of Orissa.

Thus, it is known from the above discussion that the temple of Balunkesvara is not so important like other notable temples of Orissa on stylistic ground. Although the architectural features of the temple have no significance but the temple complex has preserved a good number of ancient images as a treasure house of antiquities. Most of the images found in the temple complex were possibly made before the construction of the main deula. The present temple is built in the later medieval period but the available images inside the temple complex indicate that it is an old shrine of that area. Images of various deities of the earlier period are found to be worshipped inside the temple complex.

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## Technological Changes in Libraries

*Rabindra Kumar Behuria*

Libraries are in the midst of a period of radical change, precipitated in large part by rapid and penetrating advances in automation. Cline and Sinnott describe the consequences of these technological changes in their book i.e. "The Electronic Library." They state that "libraries are being pummelled by profound and undoubtedly permanent changes. For example, the distinction between public and technical services appears to be eroding; communications within the library and outside organisations are taking a new dimension; and new demands are being placed on professional staff. These shifts and turns, moreover, are not one-time modifications to which libraries subsequently adjust, quickly rebounding to status quo. Rather automation apparently introduces continuous change."

Libraries currently are experiencing technological changes in how services are provided and in what these services are. These changes can be attributed to three major phenomena; the information explosion, escalating library costs, and the "technology revolution". The latter is of particular interest to use here.

The information explosion describes the consequences of an exponential growth in information. One researcher reports that the knowledge base doubled between 1980 and 1988 and within fifteen years will be doubling

every eleven hours. The amount of materials published is now increasing at 2.5 percent each year and libraries are losing ground in the proportion of new information they are able to purchase. Studies indicate that the size of research library collections now tends to double every 16 to 20 years. Libraries are turning to new technologies as a mechanism for responding to these concerns.

A second significant factor effecting libraries is escalating costs. While library collections have expanded, library costs have also risen.

New technological developments have already profoundly effected libraries. Almost every function carried out in a library has been altered to some extent by advances in electronics, computerisation and telecommunications. The manner in which libraries process, store, and retrieve information is changing, as is the information medium itself. The technological revolution in libraries has been called a "quiet revolution". According to Becker, it is quiet because the signs of change are subtle and not always evident; it is a revolution because the new technology will most surely effect all libraries. To-day's libraries are in transition from manual to electronic systems. Databases are replacing card catalogs and printed indexes and abstracts.

Information is being produced and stored in new forms. The merger of computers and printing is leading to a new method of information transfer. Libraries are no longer self-sufficient but are linked through electronic networks of various types. New technologies offer viable alternatives for dealing with the information explosion and escalating costs. In the words of Pat Battin libraries are being "reinvented in the electronic environment."

### **Changing Processes and Services**

Computers were seen as a practical alternative for managing and proliferating library collections and increasing service demands. The paper-based system in use at the time had reached and often exceeded the limits of their effectiveness. The National Library of Medicine, the American Library of Congress, the University of California at San Diego and Southern Illinois University were early leaders in Library Automation. The MARC (Machine Readable Cataloguing) System began in 1965 at the Library of Congress. MARC was developed to define a standard format for machine readable catalog records that could be used interchangeably on different types of computers across the country.

Establishment of nationally shared computerized library networks such as OCLC (Ohio College Library Centre), RLIN (Research Libraries Information Network) WLN (Washington Library Network / Western Library Network) and UTLAS (University of Toronto Library Automation Systems) have permitted libraries to use machine readable cataloguing done by other libraries, as well to submit their own cataloguing to the networks. The development of on-line public access catalogues (OPACs) either as part of an integrated system or as a separate application enables library users to obtain bibliographic information without resorting to time-consuming manual card catalogues. Inter-library

loan has improved through participation in national bibliographic utility networks which enhance fill rate and timeliness.

Many other new technologies are being implemented in libraries. Electronic alarm devices prevent theft. Photocopy machines have changed library user's note taking patterns in less than a generation. The rapid increasing use of micro-computers portends even greater changes for libraries. These machines are now being successfully used for card production, circulation, serials, check-in-acquisitions, local data-bases, expert systems and other library activities. Micro-computers are improving office productivity and the analysis of management statistics. Some libraries have micro-computers and software available to patrons for use in and out of the building.

### **Changing Collections and the Electronic Library :**

A number of writers have used the term "Electronic Library" to describe the changes libraries are experiencing as a result of new technologies. As the volume of information grows and the technical means of transmitting it changes, libraries are expanding their traditional role to survive and even flourish in an electronic age.

Brisco feels that the shift in publishing from print to electronic media is due to (1) rising costs of book and journal manufacturing; (2) need to decrease the time required for publishing; (3) need to control and provide access to ever increasing amounts of data and information; and (4) recognition of some unique and special attributes of electronic media (e.g. interaction between the user and the information system; Boolean search logic, continuous updating and exceptional graphic displays including superimpositions movement, 3-dimensional rotation and variable colours)."

Lancaster foresees a paperless society by the year 2010 and says that whether we like it or not, print on paper will give way to electronics. He regards databases, available only in machine readable form, as electronic reference books.

Several on-line journals are already available in EIES (Electronic Information Exchange System). ADONIS (Artice Delivery Online Information System), a system to deliver full text journal articles on demand, has been developed by several European publishers. Other new technologies already in use include video and optical digit disks, videotext systems and digital telefacsimile equipment. All such innovations permit the user to identify and locate information.

### **Impact of New Technologies on Technical Services :**

The two technological developments which seem to have had the widest impact to date on technical services in libraries are the growth and development of bibliographic utilities and the more recent development of integrated automated local systems. Bibliographic utilities have prospered in large part because of the role they play in cataloguing. Automation, in the form of bibliographic utilities and MARC format, has revolutionised the practice of cataloguing.

Collection Development may be treated as part of technical services. It may be carried out within the acquisition department or in a separate unit. Regardless of the organisational arrangement, librarians who select materials for the collection use a variety of bibliographic tools. Automation has made available many of these tools in machine readable format and offered new ways of monitoring collection development and management activities.

Cooperative collection development and management have become increasingly important in libraries due to tight budgets, rising prices and

the information explosion. Bibliographic utilities facilitate these efforts through shared holding information and automated inter-library loan systems to speed resource sharing.

A number of machine readable bibliographic tools are becoming available to libraries for use in selection of recently published and retrospective titles. This increased use of machine - readable information to select new titles can eliminate much duplication of effort that exists in manual systems.

There is no doubt that the libraries are changing and these changes are escalating. Librarians who recognise the shifting paradigm are in a position to actively reinvent the library and reform the organisation. New strategies must be developed if libraries are to be reformed to meet the challenges facing them during the rest of this century. Many questions remain unanswered. the ARI, study on automation and reorganisation stresses the need for more information with respect to how changes come about, who is involved in decision making, how better use can be made to determine the success of reorganisation. Answering these type of questions will better prepare librarians to creatively and actively participate in shaping the future of libraries. Technological change is inevitable; the future of libraries is open-ended.

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