# Dimensions of Orissa Population Scenario

*Prafulla Kumar Das*

At the 00.00 hours of 1st March 2001, Orissa had a population of 36,706,920 comprising of 18,612,340 males and 18,094,580 females. This 3.57 percent of India's total population of 1,027,015,247 recorded in 2001 census. Orissa continued to maintain the 11th position in the ranking among the States and union territories of India so far as the population size is concerned.

## Growth Rate

The growth rate of population did not display systematic increase. It varied from decade to decade. After independence the growth rate of population during the decade 1941-51 was only 6.38 percent which increased to 19.82 percent during 1951-61 and the rate of growth was the highest during 1961-71 with 25.05 percent against it came down to 20.17 percent during the decade 1971-81 and it further reduced slightly to 20.06 percent during 1981-91. During the last decade 1991-2001 the growth rate has decreased to 15.94 percent as against the all India growth rate of 21.34 percent.

The State of Orissa has four geographical regions - a northern plateau, central river basin, eastern hills and coastal plains. Agriculture provides employment to 64 percent of the people. About 70 percent of the villages are electrified. Here winters are mild, summers hot and the average annual rainfall is 149 c.m.

## Density of Population

In Orissa it was 113 persons (per Sq. km.) in 1961 which increased to 142 during 1971 and further increased to 169 in 1981. According to 1991 census density of population was increased to 236 in 2001 census against the country's density 324 during 2001.

## Sex Complexion

The figures of females per 1000 males in 1921 was 1086 which reduced to 1067 during 1937,1053 during 1941,1022 in 1951 and 1001 in 1961. From 19671 the numbers of males surpassed the females having 9888 per 10000 males. The sex ratio further reduced to 981 during 1981 and 971 during 1991. During the census of 2001 the sex ratio has shown a bit improvement having 972 females per 1000 males which is higher than that of all India sex ratio of 933. In Orissa females are at par with males or more in 7 districts of the State at the 2001 census. In the State Gajapati district continues to present the highest sex ratio among the districts whereas the lowest sex ratio in the district of Khurda.

**Educational Institutions and Literacy**

The State literacy rate during 2001 is 63.09 percent against the All India Literacy percent 65.38. Even the female literacy in the State is less than the all India female literacy percentage. During 1999-2000 the following age groups of the children were enrolled in the school.

were 2351. The Lady Health Visitors / Female Health Assistants during 1999 were 998. But the child leprosy cases were 7,931 numbers detected in 2000-2001 which is 17.54 percent and is less than 0.95% of the country's detection. For the development of children 21,629 Anganwadi centres were working till March 2002. From the Survey it is found that

**Enrollment of school going children during 1999-2000**

| Category | | Male | Female | Total | India |
|---|---|---|---|---|---|
| SC | 6-11 years | 524,000 | 333,000 | 857,000 | 20,435,013 |
| | 11-14 years | 121,000 | 75,000 | 6,3000,709 | 196,000 |
| ST | 6-11 years | 659,000 | 359,000 | 1,018,000 | 10,650,036 |
| | 11-14 years | 119,000 | 80,000 | 199,000 | 2,905,294 |
| Total Children | 6-11 years | 270,5000 | 1910,000 | 4615000 | 113,612,541 |
| | 11-14 years | 873,000 | 556,000 | 1429000 | 42,065,198 |

The ratio of the SC school going children from the age of 6-11 years were 1115.07, from 11-14 years were 55.55 percent. The ST school going children were from the age of 6-11 were 1,018,000 and from 11-14 years children were 199,000 during the year 1989-2000.

the percentage of women aged 20-24 years married before 18 years during (1999) were 37.6% while it was 50 percent in national level.

**Health Scenario**

During the year (1998-99) 1,352 Primary Health Centres were existed and in 1999 the numbers of Doctors in Primary Health centres

The Author is a Research Fellow in the Department of Political Science, Berhampur University, Orissa.

# Orissa's Urban Population : An Overview

*Sidhartha Patnaik*

Orissa is situated in the east coastal region of the country. It constitutes almost 4.74% of India's geographical area and its population is 36.7 million (2001 census), i.e. around 3.57 per cent of India's population. The density of population of the State is 236 persons per sq. km. (2001 census). With only 14.97 per cent (2001) of the population of the State living in urban areas, the ratio of rural-urban population is one of the lowest among the major States of India.

The population growth rate of Orissa during the decade 1991-2001 was only 15.94 per cent as against 21.34 per cent for all India, and recorded the third lowest growth rate of population among the major Indian States, higher than only Kerala (9.42 %) and Tamilnadu (11.94%).

### Table No.1

### Demographic Profile of Orissa and India as per 2001 Census

|  | Orissa | India |
|---|---|---|
| Total Population | 36,706,902 | 1,027,015,247 |
| Decadal Population Growth | +15.94 % | + 21.34 % |
| Population Density (Per sq. Km.) | 236 | 324 |
| Sex Ratio | 972 | 933 |
| Literacy | 63.61% | 65.38 % |
| Percentage of Urban to Total Population | 14.97 | 27.7 |

(Source: Census of India)

The growth rate of population during last three decades in Orissa shows an unsystematic variation. It varied from decade to decade. After independence the growth rate of population during the decade 1941-51 was only 6.38 per cent, which increased to 19.82 percent during 1951-61. Again it came down to 20.17 per cent during the decade 1971-81 and it has further reduced slightly to 20.06 per cent during1981-91. During the present decade 1991-2001 the growth rate has decreased to 15.94 per cent as against the all India growth rate of 21.34 percent.

According to 2001 census, Ganjam district has the maximum population. It is observed that the decadal growth rate of all districts except Gajapati district during the current decade 1991-2001 is lower than that of 1981-91. The highest decadal growth rate of 24.97% is recorded in the Khurda district while the lowest rate of growth of 8.52% is recorded in Bolangir district.

Till 1991 census, there were only 13 districts in Orissa. During the 1991-2001 decade, the number of district increased to 30

with only 3 districts, namely Sundergarh, Keonjhar and Mayurbhanj continued to be as they were while the remaining 10 districts were divided into 27 districts.

In terms of urbanisation, Orissa is one of the least urbanised States in the country. It is evident from table no.1 that the proportion of total urban population to the total population of Orissa is about 14.97 percent, which is very low as compared to other States of the country.

A comparative study among the districts of Orissa reveals Khurda to be the most urbanised district in the State. This is due to the fact that Bhubaneswar town is said to be an administrative centre with people mostly engaged in non-agricultural activities. The Bhubaneswar (M. Corp) itself has 100 per cent urban population (648,032), which is quite high as compared to the proportion of the total population of the district.

Past records also reflect that Bhubaneswar town has got a very high growth rate of population since 1971-81(107.80%) and 1981-91(87.74%). This is obvious due to the migration from all parts of the State to the capital in search of jobs and better education.

The districts of Nayagarh (4.3%) and Jajpur(4.5%) have the least percentage of urbanisation as per 2001 census records. Jajpur has so less urban population as the district has a large number of suburban settlements like Sukinda, Korai, Mangalpur, Binjharpur, Balichandrapur, Badachanna and Dharmasala. The maximum urban population in the whole of Jajpur district is in Jajpur Road, i.e. 40,741.

Along the coastal belt, only Ganjam and Puri districts have more than 10% urban population, though Ganjam district has the highest population in the whole of Orissa. The major urban centre in the district is Brahmapur(M) which is a Class I town with an urban population of 30,7792. Puri district, which is famous as a place of pilgrimage, contributes an urban population of only 13.6 % in 2001 as compared to 19.76 % till 1991 .The reason for such a decadal fall of urban population in Puri district can be related to the reshuffling of towns in the district directory and addition of new districts. Earlier Bhubaneswar town, which is one of the major urban centres in the map of Orissa, was a part of Puri district.

The number of towns in Orissa has grown by almost one and a half times since 1971. lt is interesting to note that more than 50% of the towns in Orissa have a population of below 20,000. One of the major reasons for such a low urban population distribution is because of the fact that Orissa has an agrarian base and even today more than 70% of the population is dependent on agriculture for their livelihood. The decadal growth of urban population from 1981-1991 has been good due to the stabilized political scenario and emergence of some new corporate sectors in the major cities and towns of Orissa. The distribution of the urbanised population in terms of the various classes of towns in Orissa is as follows :

### Class I Towns (100,000 & above)

Among Class I towns, Bhubaneswar (M.Corp.) and Cuttack have the maximum population. In case of Rourkela, which stands third in the list of Class I towns, has undergone a tremendous decrease in the growth rate from 87.02% in 1971-81 to 23.58% in 1981-91. Such a fall may be because of the sick condition of Rourkela Steel plant (RSP). RSP, which was at one time, a major employment provider to

lot of people all over the State as well as neighbouring States, is in deteriorating since last 12 years despite little improvements this year.

**Class II Towns (50,000-99,999)**

There has always been a fall in the growth rate in the Class II towns in the State. The major Class II towns are Bhadrak, Bolangir, Baripada, Jeypore, Brajarajnagar, Jharsuguda, Sunabeda, Bargarh, Bhawanipatna and Jatani. It has been observed that there is a continuous migration of population from these Class II towns to Class I towns for jobs and education. Bhubaneswar being the capital, all the institutes and corporate sectors are setting their base over there. So there is a natural tendency of people to migrate from smaller towns to capital.

**Class III Towns (20,000-49,999)**

Majority of Class III towns in Orissa are the result of rural outgrowth. In course of time, some industrial activities have given some boost to the employment and economy generation developing the rural areas into urban centres. The major Class III towns of the State are Rayagada, Paradip, Dhenkanal, Barbil, Keonjhar, Rajgangapur and Parlakhemundi.

**Table No.2**

**State-wise Urban Population Distribution (in millions)**

| State / U. T | Total Population (In millions) | | | Urban Population (In millions) | | |
|---|---|---|---|---|---|---|
| | **1981** | **1991** | **2001** | **1981** | **1991** | **2001** |
| Andhra Pradesh | 53.6 | 66.5 | 75.7 | 12.5 | 17.9 | 20.5 |
| Arunachal Pradesh | 0.6 | 0.9 | 1.1 | 0.04 | 0.1 | 0.2 |
| Assam | 18.0 | 22.4 | 26.6 | 1.8 | 2.5 | 3.4 |
| Bihar | 69.9 | 86.4 | 82.9 | 8.7 | 11.4 | 8.7 |
| Goa | 1.0 | 1.2 | 1.3 | 0.3 | 0.5 | 0.7 |
| Gujrat | 34.1 | 41.3 | 50.6 | 10.6 | 14.3 | 18.9 |
| Haryana | 12.9 | 16.5 | 21.1 | 2.8 | 4.1 | 6.1 |
| Himachal Pradesh | 4.3 | 5.2 | 6.1 | 0.3 | 0.5 | 0.6 |
| Jammu & Kashmir | 6.0 | 7.7 | 10.1 | 1.3 | 1.8 | 2.5 |
| Karnataka | 37.1 | 45.0 | 52.7 | 10.7 | 13.9 | 17.9 |
| Kerala | 25.5 | 29.1 | 31.8 | 4.8 | 7.7 | 8.3 |
| Madhya Pradesh | 52.2 | 66.2 | 60.4 | 10.6 | 15.3 | 16.1 |
| Maharashtra | 62.8 | 78.9 | 96.8 | 22.0 | 30.5 | 41.0 |
| Manipur | 1.4 | 1.9 | 2.4 | 0.4 | 0.5 | 0.6 |
| Meghalaya | 1.3 | 1.8 | 2.3 | 0.2 | 0.3 | 0.5 |
| Mizoram | 0.5 | 0.7 | 0.9 | 0.1 | 0.3 | 0.4 |
| Nagaland | 0.8 | 1.2 | 2.0 | 0.1 | 0.2 | 0.4 |

| | | | | | |
|---|---|---|---|---|---|
| Orissa | 26.4 | 31.7 | 36.7 | 3.1 | 4.2 | 5.5 |
| Punjab | 16.8 | 20.3 | 24.3 | 4.7 | 6.0 | 8.2 |
| Rajasthan | 34.3 | 44.0 | 56.5 | 7.2 | 10.1 | 13.2 |
| Sikkim | 0.3 | 0.4 | 0.5 | 0.1 | 0.0 | 0.1 |
| Tamilnadu | 48.4 | 55.9 | 62.1 | 16.0 | 19.1 | 27.2 |
| Tripura | 2.1 | 2.8 | 3.2 | 0.2 | 0.4 | 0.5 |
| Uttar Pradesh | 110.9 | 139.1 | 166.1 | 19.9 | 27.6 | 34.5 |
| West Bengal | 54.6 | 68.1 | 80.2 | 14.5 | 18.7 | 22.5 |
| Andaman & Nicobar Islands | 0.2 | 0.3 | 0.4 | 0.1 | 0.1 | 0.1 |
| Chandigarh | 0.5 | 0.6 | 0.9 | 0.4 | 0.6 | 0.8 |
| Dadar & Nagr Haveli | 0.1 | 0.1 | 0.2 | 0.0 | 0.0 | 0.1 |
| Daman & Diu | 0.1 | 0.1 | 0.2 | 0.0 | 0.1 | 0.1 |
| Delhi | 6.2 | 9.4 | 13.8 | 5.8 | 8.5 | 12.8 |
| Lakhswadeep | 0.04 | 0.1 | 0.1 | 0.02 | 0.03 | 0.03 |
| Pondicherry | 0.6 | 0.8 | 1.0 | 0.3 | 0.5 | 0.6 |
| Uttaranchal | | | 8.5 | | | 2.2 |
| Jharkhand | | | 26.9 | | | 6.0 |
| Chattisgad | | | 20.8 | | | 4.2 |
| **Total** | **683.3** | **846.3** | **1021.0** | **159.5** | **211.6** | **285.0** |

**Table No.3**
**Growth Rate of Orissa since 1901-2001**

| Year | Population | DECADAL VARIATION | | PROGRESSIVE GROWTH RATE OVER 1901 (%) |
|---|---|---|---|---|
| | | Absolute | Percentage | |
| 1901 | 10,302,917 | +1,075,958 | | |
| 1911 | 11,378,875 | -220,289 | +10.44 | +10.44 |
| 1921 | 11,158,586 | +1,332,470 | -1.94 | 8.31 |
| 1931 | 12,491,056 | +1,276,932 | +11.94 | 21.24 |
| 1941 | 13,767,988 | +877,958 | +10.22 | +33.63 |
| 1951 | 14,645,946 | +2,902,900 | +6.38 | +42.15 |
| 1961 | 17,548,846 | +4,395,769 | +19.82 | +70.33 |
| 1971 | 21,944,615 | +4,425,656 | +25.05 | +112.99 |
| 1981 | 26,370,271 | +5,289,465 | +20.17 | +155.95 |
| 1991 | 31,659,736 | +5,289,465 | +20.06 | +207.29 |
| 2001 | 36,804,660 | +5,047,184 | +15.94 | +256.28 |

(Source: *Census of India*)

## Table No.4
## Distribution of Urban Population in Various Districts of Orissa
### (2001)

| District | Population | Urban | Percentage of Urbanisation |
|---|---|---|---|
| Bargarh | 1,346,336 | 103541 | 7.7 |
| Jharsuguda | 509,716 | 185885 | 36.5 |
| Sambalpur | 935,613 | 253778 | 27.1 |
| Debagarh | 274,108 | 20096 | 7.3 |
| Sundargarh | 1,830,673 | 629194 | 34.4 |
| Keonjhar | 1,561,990 | 213023 | 13.6 |
| Mayurbhanj | 2,223,456 | 155700 | 7.0 |
| Baleshwar | 2,024,508 | 220,368 | 10.9 |
| Bhadrak | 1,333,749 | 141071 | 10.6 |
| Kendrapara | 1,302,005 | 74137 | 5.7 |
| Jagatsinghapur | 1,057,629 | 104449 | 9.9 |
| Cuttack | 2,341,094 | 641130 | 27.4 |
| Jajpur | 1,624,341 | 72980 | 4.5 |
| Dhenkanal | 1,066,878 | 92914 | 8.7 |
| Angul | 1,140,003 | 158416 | 13.9 |
| Nayagarh | 864,516 | 37066 | 4.3 |
| Khurda | 1,877,395 | 805706 | 42.9 |
| Puri | 1,502,682 | 204028 | 13.6 |
| Ganjam | 3,160,635 | 556359 | 17.6 |
| Gajapati | 518,837 | 52888 | 10.2 |
| Kandhamal | 648,201 | 44094 | 6.8 |
| Baudh | 373,372 | 18025 | 4.8 |
| Sonepur | 541,835 | 40068 | 7.4 |
| Balangir | 1,337,194 | 154323 | 11.5 |
| Nuapada | 530,690 | 30038 | 5.7 |
| Kalahandi | 1,335,494 | 100219 | 7.5 |
| Rayagada | 831,109 | 115407 | 13.9 |
| Nabarangapur | 1,025,766 | 59270 | 5.8 |
| Koraput | 1,180,637 | 198449 | 16.8 |
| Malkangiri | 504,198 | 34616 | 6.9 |

(Source: *Census of India*)

**Table No.5**
**Male-Female Population Distribution and Percentage**
**Decadal Growth Rate in Various Districts of Orissa (2001 )**

| District | Population | | | Population Decadal Growth rate | |
|---|---|---|---|---|---|
| | **Persons** | **Male** | **Female** | **1981-1991** | **1991-2001** |
| Bargarh | 1,345,601 | 681,012 | 664,589 | 16.93 | 11.47 |
| Jharsuguda | 509,056 | 261,555 | 247,501 | 21.41 | 15.13 |
| Sambalpur | 928,889 | 471,555 | 457,334 | 18.47 | 14.17 |
| Debagarh | 274,095 | 138,425 | 135,670 | 18.50 | 17.02 |
| Sundargarh | 1,829,412 | 934,902 | 894,510 | 17.62 | 16.26 |
| Mayurbhanj | 2,221,782 | 1,121,982 | 1,099,800 | 19.14 | 17.89 |
| Baleswar | 2,023,056 | 1,037,938 | 985,118 | 24.96 | 19.24 |
| Bhadrak | 1,332,249 | 675,162 | 657,087 | 23.55 | 20.47 |
| Kendrapara | 1,301,856 | 646,356 | 655,500 | 17.15 | 13.25 |
| Jagatsinghpur | 1,056,556 | 538,542 | 518,014 | 17.98 | 13.15 |
| Cuttack | 2,340,686 | 1,207,569 | 1,133,117 | 19.37 | 14.00 |
| Jajpur | 1,622,868 | 822,638 | 800,230 | 22.01 | 17.08 |
| Dhenkanal | 1,065,983 | 543,439 | 522,544 | 18.92 | 12.46 |
| Anugul | 1,139,341 | 586,903 | 552,438 | 22.31 | 18.55 |
| Nayagarh | 863,934 | 445,658 | 418,276 | 14.52 | 10.39 |
| Khurdha | 1,874,405 | 986,003 | 888,402 | 32.67 | 24.79 |
| Puri | 1,498,604 | 761,397 | 737,207 | 18.08 | 14.80 |
| Ganjam | 3,160,635 | 1,568,568 | 1,568,369 | 19.25 | 16.01 |
| Gajapati | 518,448 | 255,288 | 263,160 | 13.04 | 14.02 |
| Kandhamal | 647,912 | 322,674 | 325,238 | 21.59 | 18.60 |
| Baudh | 373,038 | 187,947 | 185,091 | 18.35 | 17.45 |
| Sonepur | 540,659 | 275,045 | 265,614 | 19.99 | 13.39 |
| Balangir | 1,335,760 | 673,727 | 662,033 | 15.94 | 8.52 |
| Nuapada | 530,524 | 264,490 | 266,034 | 19.56 | 13.00 |
| Kalahandi | 1,334,372 | 667,126 | 667,246 | 19.48 | 17.99 |
| Rayagada | 823,019 | 405,631 | 417,388 | 17.29 | 15.27 |
| Nabarangapur | 1,018,171 | 511,004 | 507,167 | 24.22 | 20.26 |
| Koraput | 1,177,954 | 589,438 | 588,516 | 19.93 | 14.41 |
| Malkangiri | 480,232 | 240,540 | 239,692 | 26.00 | 13.71 |

(Source: *Census of 1ndia, 2001*)

Sidhartha Patnaik is presently pursuing studies in the Department of Housing School of Planning and Architecture, 4-Block-B, at Indraprastha Estate, New Delhi.

# Kalinga In South East Asia

*Benudhar Patra*

Overseas trade and maritime activities played a significant role in the spread of the glorious Indian civilization abroad. Indians and more specifically the people of Kalinga went to South East Asia and established colonies there. The colonizing activity of the ancient Indians was distinctive in several respects. The Indians wherever they went, settled down there, absorbed some of the cultural aspects of the natives, and adopted some traits of their civilization. In spite of their superiority they never tried to dominate, rather they allowed the indigenous elements to grow. The ancient Indian colonists had the practical knowledge of adaptability .

After centuries of interaction both the colonists and the natives formed one society, which absorbed the culture and civilization of both the groups. Indian culture firmed an important component of the composite culture of the land. About Indianization, AP. Patnaik says, "The expansion of Indian civilization to the South-East Asia during the early centuries of Christian era is one of the outstanding events in the history of the world. As the product of this Indianization, a series of kingdoms were born that in the beginning were the true Indian states like Cambodia, Champa and the small states of Malaya peninsula; the kingdoms of Sumatra, Java and Bali; and finally the Burmese and Thai kingdoms. Though each of these states develop according to its own genius through a process of interaction with the physical and social environment of the respective area their cultures never lost the family resemblance that they owed to their common origin. This common origin could be India as a whole or a part of it, on the eastern coast, which with its typical Indian culture had predominately influenced the people of South-

East Asian countries at a very early period. The Chinese travellers and historians of the period have spoken of a people in south-East Asia as *Kunlun* (the people of Kalinga) whose civilizing influence might have created this effect."[1] Besides, the Indian immigrants in the Malay Archipelago are still called *Orang Klinig,*[2] which is perhaps derived from the word, Kalinga, the name by which the inhabitants of Orissa were once known.

The people of Kalinga played an important role in colonizing several parts of South-East Asia. For several centuries Kalinga remained in the form of 'Greater Kalinga' acquiring several islands and countries, which lay around the Indian seas under its suzerainty .It is also said that long before the Pallavas of Kanchi, the people of ancient Orissa had laid the foundation of Indian or Indianised states "beyond the moving seas"[3] In this connection many important questions arise which are yet to be answered. Why did the people of Kalinga go to such distant places in the remote past ? What prompted them to undertake this hazardous task? At what point of time did these people take up seafaring and made voyages to distant lands? What exactly was the share of Kalinga in the process of colonization and Indianization of South-East Asia? What was the nature of the migration of the people of Kalinga? Satisfactory answers to these questions is difficult to find. However, an humble attempt in this line has been made below.

Different scholars have advocated different theories on the migration. Kautilya' s *Arthasastra* recommends seizure of the territory of other countries and deporting surplus population of his own, which can be taken to indicate an early wave of Indian

immigration to South-East Asia and other countries[4]. But this interpretation is so imaginative that it looks like a flight of nationalistic fancy rather than sober historical thinking. Some scholars however, seek to particularize a few definite waves of migration from India and assign causes to the same. They say that the Aryan conquest drove the pre-Aryan settlers of India towards the countries beyond the sea in the east and South-east and that the Hindus were forced to migrate there in large numbers by political events in later times. Most of the theories, however, are based on disturbed life in India, which compelled the people to take shelter in distant lands. One theory advocates that the first wave of Hindu migration in the early centuries of the Christian era occured owing to the invasion of India by the foreign hordes such as the Greeks, Sakas and the Kushanas. Basically it is attributed to the pressure of the Kushana invasion of India in the first century A.D[5]. But this assumption seems to be unacceptable. It is to be remembered that the conquests of the foreigners in the early centuries A.D. hardly affected the area beyond the Gangetic plain. Further, there was ample space in India itself for them to take shelter. It is therefore, difficult and not proper to regard the foreign conquest as a sufficient cause, by itself, for a large-scale migration to a distant land beyond the sea.

The migration of the Kalingans in particular is attributed to the conquest of Kalinga by emperor Asoka in the third century BC, which might have provoked an exodus.[6] Could it be that Kalinga people migrated en masse to South-East Asia on the wake of the Kalinga war of Asoka ? There is no historical evidence of such a movement. Archaeological sources are silent regarding this. But it appears indirectly in one of the rock edicts of Asoka

that after Kalinga war, the grief striken emperor has not only spoken of the 'dead and deported' but also of 'the people who were fortunate to have escaped' without mentioning the land to which they escaped. As the small kingdom of Kalinga was surrounded on three sides by the mighty empire of Asoka, thousands of young people from Kalinga, experts in navigation, might have preferred to escape into the distant lands through the sea rather than being deported to Magadha as prisoners.[7] But G. Coedes remarks that there was no mass emigration from India.[8] The exodus was pre-eminently caused by commercial considerations. It is quite remarkable that despite the large-scale influx of Indians including the Kalingans of various economic classes and intellectual levels over a long period, there is no evidence of any local resistance to their arrival. The Indians also did not regard these new lands as outlets for their excessive population or an exclusive market for their growing trade nor did they insist on the superiority of their culture. D.P. Singhal remarks, "Whenever Indians settled they gave what they had and took what they could. Thus was evolved by mutual consent, a new culture whose dominant note was Indian."[9] The regions, especially the islands of South-East Asia, were so much influenced by the Indian culture that many scholars have gone to the extent of declaring them as a part of 'Greater India', 'Indian colonies', 'Extended part of India', 'Further India', etc. According to H.Kulke and D.Rothermund, the Greater Indian theory was a by-product of Indian Freedom Movement. According to them, the Indian historians struggling under the stigma of their own colonial subjection tried to compensate for this by establishing the fact that even India was strong enough to establish colonies in ancient times.[10] In 1926 the 'Grater India Society' was established in Calcutta and R.C.Majumdar published a series of articles on the ancient Indian colonies in the Far East. This Greater India theory has been recently objected to by many scholars from South-East Asia.

The early South-East Asia remained under the influence of Indian culture from the very ancient times. In the words of A Lamb, "By the opening of the Christian era the civilization of India had begun to spread across the Bay of Bengal into both island and mainland South-East Asia; and by the fifth century A.D. Indianized states, that is to say states organized along the traditional lines of Indian political theory and following the Buddhist and Hindu religions, had established themselves in many regions of Burma, Thailand, Indo-China, Malaysia, and Indonesia. Some of these states were in time to grow into great empires dominating the zone between metropolitan India and the Chinese southern border, which has sometimes been described as 'Further India' or 'Greater India'. Once rooted in South-East Asian soil, Indian civilization evolved in part through the action of forces of South-East Asia origin, and in part through the influence of cultural and political changes in the Indian subcontinent."[11] Many scholars have described the eastward spread of Indian civilization in terms of a series of 'waves'. B.K.Majumdar says "From the second to the fifth centuries A.D. the Hindus, belonging particularly to the South, North-East India, showed signs of maritime activities which culminated in the establishment of their political power beyond the seas. The fascinating account ofHindu colonial and cultural expansion beyond India proper, the plantation of Hindu colonies in Sumatra, Java, Malaya Peninsula, Champa and

Kambuja and the establishment of the kingdom of Sri Vijaya (modem Palembang) under the Sailendra kings should ever remain a glorious episode in ancient Indian history."[12]

In this connection several theories like the *Vaishya* theory, the *Kshyatriya* theory and the *Brahmana* theory have been formulated by the scholars. The *Vaishya* theory gives the credit of colonization to the *Vaishyas,* the *Kshyatriya* theory to the *Kshyatriyas* and the *Brahmana* theory to the *Brahmanas.*

The *Vaishyas* or the trading communities of India have been given the credit of colonizing South-East Asia. Trade was the driving force for the early contact. In the opinion of. Romila Thaper, trade led to settlements, which slowly developed into colonies.[13] N. J. Krom says that the Indian penetration into South-East Asia began with traders who settled and married native women, thereby introducing Indian culture.[14] G. Coedes is of the opinion that the spread of Indian culture was as a result of intensification of Indian trade with South-East Asia early in the Christian era.[15] According to R.C. Majumdar, as in all ages and countries, the prospect of acquiring wealth first tempted the Indian traders and merchants to explore uknown territories beyond their own frontiers.[16] The Indian traders, while trading indirectly transmitted their customs, the Indian religious ideas and the technical skill to the populations of the respective places. The inscriptions also show that guilds of Indian merchants had established outposts in many parts of South-East Asia. They provided an important transmission belt for all kinds of cultural influences.

This theory, however, is not free from criticism. If merchants played a major part in the transmission of culture then the centres of Hindu civilization would have developed on the coastal areas, the areas usually frequented by the traders. But in Indonesia these are found in interior areas and mountains and in case of Java, in the almost inaccessible plains of Kedu and Prambanan. Commercial contacts are also inadequate for the transmission of the higher civilization of one people to another.[17] J.F.Cady, who criticizes this assumption remarks, "Some of the strongest centres of Indian influence, such as central Jave, Mon Dvaravati, Cambodian Angkor, and Pagan Burma, were not centres of sea-borne commercial intercourse at all, but rather advanced political entities in their own might."[18] J.C. Van Lear has also strongly rejected this theory.[19] Since the traders belonged to the lower strata of Indian caste system they had least possibility of acting as administrators, advisors, etc.

The *Kshyatriya* hypothesis in connection with the colonization and Indianization of the South-East Asia has been propounded by a host of scholars. This theory ascribes the transmission of Indian culture to the conquest of South-East Asia by the Indian princes and kings who crossed the Bay of Bengal with all their retinue and founded strong 'Indian' or 'Hindu' kingdoms there.[20] C.C. Berg advocates that the Indian culture went to South-East Asia with the activities of Indian warrior immigrants who captured the political power of the region.[21] This theory further propounds that Indian monarchs ousted from their realms sought new lands in Indonesia. They conquered certain areas and introduced Hindu civilization among the native population. So this oldest conjecture was one of colonization by Indian monarchs and might be combined with intermarriage between those Indian princes and daughters of local chiefs. However, so far as

the *Kshyatriya* theory of Indian colonization is concerned there exists very little proof of any direct political influence in South-East Asia. F.D.K. Bosch has criticized this theory : "A conquering prince would have mentioned his success in an inscription, or, if not, one of his descendants would have done so."[22] But this practice is absent in the South-East Asian islands. In the absence of such records the Sanskrit names adopted by the rulers of South-East Asia is taken as the most important evidence in this regard. But the pure Sanskrit form adopted by the South-East Asian rulers shows that they had adopted these names not from the names of the Indian rulers but from Sanskrit language itself. However, the role of the *Kshatriyas* in the process of Indian colonization in South-East Asia cannot be ruled out.

The third theory , the *Brahmana* theory, seems to be the most successful explanation. This theory says that the Indian priests disseminated and upheld Indian culture in places outside India, including Indonesia. The priests included the Brahmins, the Buddhists and the Jain monks. In addition to being religious specialists they were experts in *Dharmasastra* (religious rites), *Arthasastra* (political affairs) and *SiIpasatra* (art and architecture). They must have acted as the development planners and advisors to the rulers of South- East Asia. They gradually improved their own ways of administration and language. Besides, this theory is based on the fact, that Indian influence is mostly evident in the religious outlook on life manifested by holy monuments *(chandis),* and Sanskrit words which enriched the Indonesian vernaculars.[23] J.C.Van Lear has given emphasis upon the role of the Brahman's for the colonization of South-East Asia.[24]

It is said that the transmission occured at the court level and was the work of the *Brahmanas*.[25] The *Brahmana* priests functioned to complete the merger with local cults, to make rulers *avataras* of Hindu Gods, to concoct impressive royal genealogies, and eventually to Hindu literature, legal code, and governmental forms.[26] Van Lear says, "The initiative for the coming of Indian civilization emanated from the Indonesian ruling groups, or was at least an affair of both the Indonesian dynasties and the Indian hierocracy. The course of events amounted essentially to a summoning to Indonesia of Brahmin priests and Indian court artificers... The Indian priesthood was called eastward certainly because of its wide renown- for the magical, sacral legitimation of dynastic interests and the domestication of subjects, and probably for the organisation of the rulers territory into a state (patrimonial).[27] WF Wertheim, a Dutch scholar, corroborates this view : "The so-called 'Hindu colonization process is reduced in the modern conception, to the presence at the Javanese courts of a comparatively small number of very influential Indian Brahmins, lending political support to Javanese rulers by providing them with a kind of investiture and with a genealogic confirmation of membership in a high caste, and acting at the same time as advisers in affairs of Government and things sacral."[28]

R.C Majumdar,  sums up the situation : "The zeal of the *Brahmans* and Buddhists, pressure caused by increasing population and invasion of foreign hords, and the spirit of adventure of the *Kshyatriya* princes and nobles added to the commercial enterprise of the merchants, and caused a steady flow of Indian emigrants to various parts of the Indo-China Peninsula and the east Indies. Many of these emigrants permanently settled in these foreign

lands. They married women of the localities and the influence of their superior culture gradually Hinduised the society .This imperceptible but gradual penetration, often aided by active missionary propaganda, gradually spread Hindu religion, art, literature and social ideas in all directions. Sometimes a military adventurer seized the political power and established a Hindu kingdom. The fusion between the Indian settlers and the Hinduised local people was so complete that it is not always possible to distinguish between the two. The latter assumed Hindu names and adopted Sanskrit or Pali language and Hindu religion, manners and customs, while the Indians imbibed local habits and social usages and merged themselves into the local communities. Thus grew up the Indian colonial kingdoms, which were constantly strengthened by fresh streams of immigration from the motherland."[29] Gradually the new culture spread over the region.

The colonization was never be the work of any single community. People of different castes or groups were involved in the trading activities. Maritime trade was not restricted to the *Vaishyas,* the traditional traders, only. The profitability part of it attracted people from different castes who had the money and the mentality to take up the trip. Hence, as suggested earlier, there grew up a class of people called the *Sadhabas* in Kalinga who carried on this maritime trade. The people of all castes, the *Vaishyas, Kshyatriyas, Brahmanas* and even *Sudras* formed the *Sadhabas.*

Thus, the colonization was a combined effort of people belonging to several castes groups over a long period of time. The trading trips carried with it *Brahmins* who acted as advisers because of their expertise over various branches of knowledge, the *Kshyatriyas* who associated fighting with the trade for their survival and the *Vaishyas* who earned the title of honest businessmen, *Sadhu,* or *Sadhaba.*

Now question arises : What was the role of the people of South-East Asia in the process of colonization? What sort of civilization existed in there before the advent of Indian cultural elements? Were they merely passive recipients or did they actively participate in the process? The propounders of Greater India theory put forward, the passive recipient theory. J.C. Van Lear was the first to project the Indonesian element in the process.[30] He has highlighted the great skill and courage of the Indonesians. Early Indonesian inscriptions show that trade, agriculture and craftsmanship had considerable progress in early Indonesia. If this view is to be accepted then the early Indonesians were a developed lot and if they were developed in a number of fields there was least chance of their welcoming the foreigners. Advocates who hold the opposite view say that the Indonesian people as well as the rulers themselves invited and welcomed the Indians in large numbers. Whatever may be the fact, source materials are very scanty either way. The chauvinistic approach of the modern scholars of the South-East Asia has made them argue in support of their country .But one thing is certain that when the Indians first went there probably there was no resistance from the local people, although whether they welcomed them or not is a difficult story altogether. Initially there was very good relationship between the original settlers and the foreigners, which continued to remain so almost, till the end. This however, does not mean that the local people were

underdeveloped or backward nor does this prove that they were very developed. As stated earlier the claim of Indian scholars on Greater India theory is not free from chauvinistic approach.

That the people of Kalinga played a significant role in the process of colonization of South-East Asia and Ceylon is supported by evidences. It is believed that the first impulse to the colonizing activity and expansion of India had its origin in the daring spirit of Kalinga. The spirit of enterprise and adventure was remarkable among the Oriyas in ancient times, who cherished the ambition of founding colonies in distant lands. Recent researches on the Indian colonization has revealed that Kalinga had lion's share in the over-seas expansion and colonization. The naval power of Kalinga made it possible for her to establish kingdoms in the South-East Asia in the early stages of colonization and finally a great empire during the middle ages.[31] Tradition holds that 20,000 families were sent from Kalinga to Java by the prince of Kalinga; their number multiplied and they prospered. Both R.K. Mookerji and Crawford hold the view that all the Hindu influences in Java was from Kalinga.[32] The fact admits very little doubt that many Kalingan rulers ruled over Ceylon and established dynasties there. Starting from Vijaya upto Nishanka Malla many kings of Ceylon were either from Kalinga or had matrimonial relationship with the ruling families of Kalinga.

There was a Hindu kingdom in central Java, which the Chinese called as *Holing* or Kalinga. The capital of Burma, Prome was named as *Srikshetra* for some time. The Sailendras, the most famous ruling dynasty of Sumatra were not only contemporary of the Sailodbhavas of Kalinga but were supposed to be their offshoots. However, it is difficult to ascertain the exact share of the Kalingan people in Greater India, but it is to be presumed that they had a lion's share in it. On the colonization of South-East Asia, M.N.Das says that the expansion of Kalinga, politically and culturally, into the lands so mentioned, was really a great contribution of that land to the civilization of the East.[33] By spreading Hinduism and Buddhism, Indian literature and art, and still more, infusing the Indian blood into various parts of the Asiatic hemisphere, Kalinga had greatly advanced the movement for Greater India. Even today the Pacific islanders look towards the shores of India in memory of a very remote age when the people from that side went and civilized them. The remains of Hindu and Buddhist architecture in Malaysia still proclaim a cultural conquest of that land by Kalinga. The names like Talaing, Telinga, Kling, Keling and Kalinga are still used by the people of Burma and Malayasia.

References :

1.      A. P. Patnaik, "Kalingan Link with Countries of South-East Asia," *Orissa Review,* vol. XL VIll, No.9, 1992. p. 25.

2.      A. K. Coomarswamy, *Hisory of Indian and Indonesian Art,* New Delhi, 1972, p. 157.

3.      *ibid.*

4.      D. G. E. Hall, *A History of South-East Asia,* New York, 1970, pp. 13- 14.

5, 6.      *ibid,* p. 17.

7.      A. P. Patnaik, "Kalinga Influence and Colonies in South-East Asia." *OR,* vol. XLll, no.9, 1986, p. 19.

8.      G. Coedes, *The Indianized States of South-East Asia,* Honolulu. 1967, p.19.

9.      D. P. Singhal, *India and World Civilization,* vol. ll, Calcutta, 1972, p. 93.

10. H. Kulke and D. Ruthermond, *A History of India,* New Delhi, 1987, p. 150.

11. A. Lamb, "Indian Influence in ancient South-East Asia," in A. L. Basham (ed.), *A Cultural History of India,* Delhi, 1988, p. 443.

12. B. K. Majumdar, *The Military System in Ancient India,* Calcutta, 1960, p.86.

13. R. Thaper, *A History of India* vol. I, London, 1987, p. 164.

14. Quoted by B.K.Singh, 'Nature ofIndianization of early South-East Asia, , *Quarterly Review of Historical Research,* vol. XVll, no.2. p. 106.

15. G. Coedes, *op.cit,* p. 19.

16. R. C. Majumdar, *Hindu Colonies in the Far East,* Calcutta, 1963, p. 8.

17. F. D. K. Bosch, *Selected Studies in Indian Archaeology,* Hague, 1961, p.10.

18. J. F. Cady, *South-East Asia, Its Historical Development,* New York, 1964, p. 24.

19. J.C. Van Lear, *Indonesian Trade and society,* Hague, 1955, p. 99.

20. H. Kulke, *Kings and Cults,* New Delhi, 1993, p. 257.

21. Quoted by D. G. E. Hall, *op.cit,* p. 19.

22. F. D. K. Bosch, *op.cit,* pp.8-10.

23. H. Santiko, 'Technological Transfer in Temple Architecture from India to Java' in *UtkalHistorical Research Journal,* vol-V, 1994, p. 26.

24. J. C. Van Lear, *op.cit,* p. 99.

25. D. G. E. Hall, *opcit,* p. 18.

26. J. C. Van Lear, *opcit,* pp. 96-98.

27. *ibid,* pp. 103-104.

28. W. F. Wertheim, *Indonesian Society in Transition -A Study of Social Change,* New York, 1956, p. 274.

29. R. C. Majumdar, *op.cit,* pp. 8-9.

30. I. C. Van Lear, *op.cit,* p. 92.

31. M. N. Das, *Glimpses ofKalingaHistory,* Calcutta, 1949, p. 120.

32. R. K. Mookerji, *Indian Shipping,* Allahabad, 1962, p.104. I. F. Scheltema, *Monumental Java,* New Delhi, 1985, p. 35.

33. M. N. Das, *opcit,* p. 122.

Benudhar Patra is Lecturer in History, Gopalpur College, Gopalpur-on-Sea, Ganjam, Orissa.

## SIHFW DECLARED AS REGIONAL CENTRE

The State Institute of Health & Family Welfare (SIHFW) has been declared as Regional Centre to impart training on professional development for Senior Medical Officers all over the country.

All over India, 25 institutions participated and 13 have been identified for the purpose in which the SIHFW has secured the first position. This Institution would impart training to the Doctors who are going to be promoted as Sr. Administrative Officers, according to the Director, SIHFW Prof. Bhagabati Charan Das. It may also be noted here that previously the institution has been declared as a centre of Excellence.

# Power Scenario in Orissa - An Overview

*Dr. G.B. Rout*

Orissa has been a pioneer among States in India in embarking on a comprehensive reform of the electricity industry of the State. The aim of the reform is to address the fundamental issues underlying poor performance of the Orissa State Electricity Board and restructure the power sector. The objective to make power supply more efficient, meet the needs of a growing economy and develop an economically viable power industry which will enable Orissa to attract private capital while safeguarding the interests of the consumers.

A new legislation, namely, the Orissa Electricity Reform Act, 1995 (Orissa Act 2 of 1996) was enacted for the purpose of restructuring the electricity industry, for taking measures conducive to rationalization of generation, transmission and supply system, for opening avenues for participation of private sector entrepreneurs and for establishment of a Regulatory Commission independent of the state government and power utilities.

Advance clearance of the legislation by the central government was issued by the Ministry of Home Affairs in early November 1995. The legislation was approved by the State Assembly on November 28, 1995. The President gave his assent in January 1996 and the Act became effective in April 1996. The restructuring of the industry became effective from the same date and the Regulatory Commission became functional on 01.08.1996 after all the three members including the Chairman had taken oath of office.

The reform legislation contains several fundamental building blocks.

*Restructuring* - The former OSEB has been corporatised and is designed to be managed on commercial principles in its new form GRIDCO. While the newly formed GRIDCO has been put in charge of transmission and distribution, the hydro power- generating stations owned by the government has been taken over by the Orissa Hydro Power Corporation (OHPC).

*Unbundling* - The reform structure has incorporated principles of functional unbundling with regard to generation, transmission and distribution to be managed by separate corporations/companies.

*Privatisation* - The OER Act, 1995 aims at fostering private sector participation in generation and gradual privatisation of transmission and distribution.

*Regulatory Commission* - An important component is establishment of the Orissa Electricity Regulatory Commission for

ensuring achievement of objectives given in the Orissa Electricity Reform Act, 1995.

*Licensing* - Government ownership and direct control has given way to a licensing system in respect of transmission and distribution activities.

*Tariff* - Determining tariff which would ensure commercial rate of return for investment in the electricity industry while protecting rights of all categories of consumers with respect to cost, efficiency and quality of service.

The new regulatory supervision is designed to be qualitatively and structurally different from the command and control exercised by the government so far as the electricity industry is concerned. The Commission is designed to be an autonomous authority responsible for regulation of the power sector while policy-making power continues to be retained by the State Government.

The new regulatory regime is designed to insulate the electricity industry from short term political decisions and rigid bureaucratic control. It aims at ensuring that industry operates on commercial lines so that the scarce resources of the state are available for development. It has been the experience that state owned industry is utilised for achieving social and political ends such as creating avenues for employment, and giving subsidy to certain categories of consumers. This becomes detrimental to the industry resulting in non-availability of resources for maintenance and expansion, lack of accountability in performance, poor quality of service, financial sickness of the industry and unwillingness of private sector to invest in any significant manner.

The new regulatory regime, on the pattern prevalent in USA and UK, is designed to create clear and transparent rules and procedures for open hearing by which the Regulatory Commission can monitor and control the essential utility industries while the interests of all those who participate in it and those who are served by it can be balanced and protected.

As an independent Regulatory OERC, issues and enforces licenses, determines tariff and charges, monitors financial viability of operators, sets service standards and monitors compliance, arbitrates in disputes between licensees, arbitrates in disputes between licensees and consumers, provides information and advice to the Government, handles consumer grievances and promotes competition in all sectors of electricity industry.

An independent Regulatory Commission operating in a transparent manner creates comfort and confidence of investors from private sector by allaying the apprehension that political and personal considerations may create an uncertain climate and that the interests of Govt. or selected persons shall not be unduly favoured.

**Functions of the OERC** are :

(i)     to aid and advise, in matters concerning generation, transmission, distribution and supply of electricity in the State;

(ii)    to regulate the working of licensees and to promote their working in an efficient, economical and equitable manner;

(iii)   to issue licenses in accordance with the provisions of the Reform Act and determine the conditions to be included in the licenses;

(iv)    to promote efficiency, economy and safety in the transmission, distribution and use of

electricity in the State including and in particular in regard to quality, continuity and reliability of service so as to enable all reasonable demands for electricity to be met;

(v)   to regulate the purchase, distribution, supply and utilization of electricity, the quality of service, the tariff and charges payable keeping in view both the interest of the consumer as well as the consideration that the supply and distribution cannot be maintained unless the charges for the electricity supplied are reasonably levied and duly collected;

(vi) to promote competitiveness and progressively involve the participation of the private sector, while ensuring a fair deal for the customers;

(vii)  to collect data and forecast on the demand for and use of electricity and to require the licensees to collect such data and make such forecasts;

(viii) to require licensees to formulate perspective plans and schemes in coordination with others for the promotion of generation, transmission, distribution and supply of electricity; and

(ix)   to undertake all incidental or ancilliary things.

The Orissa Electricity Regulatory Commission has taken up its role earnestly in the aforesaid historical and legal perspective. The Commission's task is all the more difficult because there has been no precedent of an independent regulatory Commission in electricity industry in any of the developing countries in Asia. The Commission has formulated its rules, regulation and procedure in a tailor-made manner to suit the economic and industrial development in general, and need of electricity sector in particular, in the state of Orissa while safeguarding the interests of all categories of consumers.

Dr. G.B. Rout lives at 484(P), Nilakantha Nagar, Nayapalli, Bhubaneswar.



*Shri Naveen Patnaik, Hon'ble Chief Minister inaugurating the YES - Orissa Campaign at Bhubaneswar on 29.10.2004.*

# Waterfalls in Orissa

*C.R. Balabantaroy*

**Badaghagra**

The Badaghagra falls (about 60 metres) situated around 10 km from Keonjhar is amongst the most popular picnic sites in the region. One look at the beauty and serenity of the place is enough to understand why visitors make a beeline for it.

**Sanaghagra**

The Sanaghagra falls (about 30 metres) situated around 5 km from Keonjhar. The surrounding here attracts visitors throughout the year.

**Duduma**

Known as Matsya Tirtha, Duduma is famous for its waterfall (157.5 metres), as well as for the Machhakund Hydro-Electric Project.

**Barehipani**

These picturesque falls (Barehipani - 399 metres and Joranda - 150 metres) situated in the core area of Simlipal National Park are perfectly complementary to their surroundings and are beautiful bonus to the visitors of the sanctuary.

**Harishankar**

On the southern slope of the Gandhamardan hills, around 81 km from Balangir, stands Harishankar, a place of pilgrimage, famous for its uncommon scenic charms and the presence of Hari and Shankar, the dual deities of the Vaishnav and Shaivite sects of Hinduism. A perennial stream gushes forth onto its granite bed to form cascades at different stages, the last fall providing a natural water slide to bathers! As a cool resort in the lap of nature, Harishankar is a panacea for the heat in the summer.

## Hatipathar

3 km from Rayagada, the river Nagavali flows through a deep cut valley, forming two lovely waterfalls. An ideal picnic spot known for its scenic beauty, the place gets its name from the huge elephant shaped boulders (in Oriya, Hati means elephant and Pathar means boulder) that litter the landscape.

## Joranda

These picturesque falls (Barehipani - 399 metres and Joranda - 150 metres) situated in the core area of Simlipal National Park are perfectly complementary to their surroundings and are a beautiful bonus to the visitors of the sanctuary.

## Khandadhar

One of the prettiest districts on the tourist circuit is the Sundargarh region. Located amidst its lush forests is Orissa's most famous waterfall, the Khandadhar fall (about 244 metres). The beauty of this place makes it a site not to be missed.

## Khanduala

The jungles of Karlapat Wildlife Sanctuary, situated around 32 km from Bhawanipatna, provide the setting for Orissa's another waterfall called Khanduala, so named because of the shrine of the Goddess Khanduala situated on the top of the hill.

## Miriglotah

A beautiful waterfall and picnic spot situated 111 km from Rourkela is Orissa's lovely offerings to visitors.

## Nrusimhanath

On the northern slopes of the Gandhamardan hills is the temple of Nrusimhanath located 165 km from Sambalpur. A murmuring rivulet engirdles the shrine forming various waterfalls at different stages. Bhimadhar, Gadadhar, Guptadhar, Pitrudhar, Kapiladhar and Chaladhar are picturesque waterfalls at Nrusimhanath.

## Phurli Jharan

A perennial waterfall of about 16 metres high, Phurli Jharan located around 15 km from Bhawanipatna, has a special charm of its own. The multi-coloured rainbows created by the sun-rays falling on the scattered water particles of the fall, creates a thrilling and magical ambience. The evergreen forests around provide ample opportunity for visitors.

## Pradhanpat

The Pradhanpat hill, with its picturesque waterfall, offers a rare scenic beauty. These falls are close to Deogarh, and are around 100 km from Sambalpur.
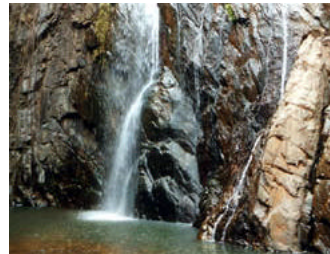
## Putudi

Located 15 km from Phulbani, the natural beauty of the Putudi fall on the river Bada Saluki, with dense forests and hills on either side have entranced visitors over the ages.

---

The Writer lives at Plot No.1188, Nayapalli, Bhubaneswar.

# Chilika

*Sadhana Mishra*

Chilika has a pride of place in Orissa's literature and culture, and has influenced the poets and philosophers. It has great significance for planners, scientists, international organizations like 'The Wetlands International' and 'Asian Wetland Bureau'. Chilika lagoon has been designated as a Ramsar site (Wetland of International importance) from 1st October, l981.

The water spread of the lagoon varies between 1165 Sq.km in monsoon to 906 Sq.km during summer and extends over Puri, Khurda and Ganjam districts. The lagoon itself can be broadly divided in to four natural sectors based on salinity and depth: the southern zone, central zone, northern zone, and the outer channel.

Numerous islands are present in the lagoon, prominent among which are Kalijai, Honeymoon, Barakuda, Breakfast, Birds Island, etc.

One of the submerged (potential) islands covering, an area of 15.53 Sq.km has been notified as Chilika (Nalaban) Wildlife Sanctuary on 17th December l987. The whole area of the Chilika Lake, excluding the area notified as Sanctuary has been declared as a 'Closed Area' for a period of five years with effect from 16th December 2002.

The ecosystem features of Chilika comprising of tidal ingress from the sea, which mixes with the fresh water brought by rivers like Daya, Bhargabi, Luna, and large number of rivulets. Several islands are situated in this lagoon, inhabited by large human population (1.3 lakh approx.) dependent on this wetland for sustenance. A number of villages and towns around the lagoon are closely associated with the wetland, in one way or the other for economic activities. About 70% of this population depends on fishing as the means of livelihood.

The Chilika Lagoon is hot spot of rich Biodiversity. There are 546 species of angiospermic plants belonging to 379 genera and 107 families, above 100 phytoplankton genera, 20 species of weed and 7 pteridophytic

species documented so far in the Lagoon and the islands.

Chilika is very rich in both invertebrate and vertebrate fauna. This Ramsar site is the habitat for the largest congregation of waterfowls in India. Over a million birds congregate in this water body for feeding and roosting. Migration commences in late September and the birds remain up to April, but the peak congregation period is mid-December to middle of January. Birds belonging to over 230 species including 14 birds of prey (32% aquatic, 22% waders, and 46% terrestrial birds) are seen in this lake, of which 95 species are intercontinental and local migrants. Flocks of migratory waterfowl arrive from as far as the Caspian Sea, Lake Baikal, remote parts of Russia, central and south East Asia, Ladakh and the Himalayas for feeding and roosting. 15 species of ducks and two species of geese (Order: Anseriformes), cover over 70% of the migratory birds which visit this lagoon annually. The ducks and geese are followed by coots, rails and cranes (Gruiformes) 15%; waders/shore birds (Charadriformes) 12%; pelicans (Pelecaniformes) 1.5%; grebes (Podicipediformes) 1%; kites, eagles etc. (Falconiformes) and kingfishers (Coraciformes) 0.5%.

Chilika holds the highest concentration of waterfowl. The 2004 survey estimates total of 8, 66,477 birds representing 137 species of which 85 are migrant species. Waterfowl visitation to Chilika in 2004 was 1.9 times the number in comparison to the year 2003. Population status of waterfowl in the entire Chilika lagoon vis-à-vis the population in Nalaban Sanctuary in the different years as follows :

**Number of Birds as per Survey**

|  | 2004 | 2003 | 2002 | 2001 | 2000 | 1999 |
|---|---|---|---|---|---|---|
| Chilika lagoon. | 8.66 | 4.54 | 15.13 | 9.95 | 15.49 | 12.37 |
| Nalaban sanctuary. | 1.81 | 2.03 | 2.33 | 5.56 | 9.75 | 8.45 |
|  | (21%) | (45%) | (15.4%) | (66%) | (63%) | (68.3%) |

In Chilika during the current bird migration season, maximum congregation of waterfowl (migratory and local) was observed in peripheral marshy areas of the Chilika lagoon such as: Kalupada ghatt, Manglajodi, Sorana, etc.

The other vertebrate fauna includes: 321 species of fish and crab (fresh water, estuarine and marine species), 7 species of amphibians, 30 species of reptiles (12 species of lizards and 18 species of snakes) and 18 species of mammals. Two major crabs species (Scylla serreta and Neptunus pelagicus), available in Chilika are of commercial importance.

Most notable and endangered species also included in the Schedule-1 of the Wildlife Protection Act ) available in the lagoon are: Barkudia insularis, a limbless lizard/skink (this skink is named after the "Barukuda" island of the lake); an aquatic mammal i.e., Irrawaddy dolphin, Orcaella brevirostris, Fishing cat (Felis viverrina), White bellied sea eagle (Haliaeetus leucogaster), White spoon bill (Platalea leucorodia), Osprey (Pandion haliaetus), and Spoon billed sandpiper (Eurynorhynchus pygmeus).

The population of Irrawaddy or Snubfin dolphins, Orcaella brevirostris (locally known as "Bhuasuni Magar") is the point of tourist attraction. At present there are about 80-90 Irrawaddy dolphins in the entire lake. A small population of Bottle nosed dolphin, Sousa chinensis also migrate in to the lagoon from the sea.

The mass nesting beach (rookery) along the Chilika coast is at Rushikulya which is located at the southern Orissa coast. It spreads over six km. stretching from the coastline in front of village Purunabandh (one Km north of Rushikulya river mouth) to the beach in front of Kantiagada village of Ganjam District. The nesting beach is much wide, more or less flat with scattered sand dunes of 1 - 2 m high. The average beach width is about 100 m from near the high tide line, though at some places the width of the beach is more than 100 m. About 2,00,000 turtles estimated to have nested in this rookery in the arribada of March, 1994. In subsequent years there was a decline in the number of turtles nesting at this rookery (1994-95: 0.60lakhs; 1995-96: 1.18 lakhs; 1996-97:

0.25 lakhs; 1997-98: 0.085 lakhs). There was no mass nesting in this rookery during 1998-99, 1999-2000 and 2002. However, a total of 1.59 lakh turtles came to the Rushikulya rookery during the first mass nesting period of 2000-01. The first mass nesting at this rookery continued over a 7 days period starting from 26th February to 4th March 2001. The mass nesting figures for the last three years are as follows (2001-02:0.35 lakhs; 2002-03:2.8 lakhs; 2003-04: 2.01 lakhs).

Chilika Lake is threatened by siltation, eutrophication, change in salinity regime, proliferation of freshwater weed, increased aquaculture activities, changes in species composition, depletion of bio- resources, and decrease in fish population etc. People have been using migratory birds arriving in Chilika for wintering as a source of protein supplement for quite some time. With the passage of time, this source of protein supplement has also become a source of livelihood for them. The inaccessibility of certain pockets due to weed infestation has boosted their activity as they find easy escape routes in these areas.

In a major intervention to manipulate the lake hydrology, a new mouth was opened near Ramabhartia in the year 2000 by the Chilika Development Authority (CDA), Bhubaneswar to let fresh ingress of seawater into the lake. The results of this intervention indicate that the salinity levels inside the lagoon have increased to certain extent in comparison to previous years, which apparently has led to decrease in the weed growth area and increase in fish catch. Impact of this manipulation (increased salinity level in the lake) on the ecosystem of the lake as a whole and Nalaban Sanctuary in particular and on the population of migratory birds / waterfowl in the lake needs closer assessment.

In an innovative experiment to wean the poachers away from poaching, a massive awareness programme has been undertaken and

bird protection committees have been formed. These committees assist the Forest Department in their protection efforts during the migratory season. In some areas, like Mangalajodi and Bhusandpur, the response from the villagers has been encouraging. These efforts are supplemented with the establishment of anti-poaching camps at strategic points along the coast line. To encourage eco-tourism, training camps for eco-guides and boat-man associations at Balugaon and Satpada are being organised.

Habitat development inside the sanctuary is being done with funds received from Govt. of India and Chilika Development Authority. These measures include raising up of plantations, digging and renovation of creeks and digging of ponds.

The State Environment Department and the Chilika Development Authority have taken several measures for conservation and management of this unique wetland and its rich biodiversity, with the support of the Ministry of E &F, Govt. of India. These measures include: Protection of migratory waterfowl and other species prone to poaching for meat, Catchments area treatment, Weed control,

Restoration of the feeding and roosting habitat of water fowl, Pollution control Creation of awareness about the values and functions of wetland· Research and development activities, Community participation, Capacity building Building of Data base of the lagoon and Promotion of eco-tourism.  The changing profile of the lake has led to new challenges. The bird congregation, which was largely confined to Nalaban and other four to five areas, has now dispersed to peripheral areas such as Kalupada, Mangalajodi, and Bhusandpur, etc. This has posed a problem of protection of birds due to difficulty in accessibility of the area and constraint of resources. Increase in tourism inside Chilika has given rise to death of Irrawaddy dolphins, which may at a later stage be detrimental to the overall population of these endangered dolphins. This, however, has also offered opportunities to work hand in hand with other stakeholders working in the area for overall conservation of the lagoon.

---

The writer lives at Qrs. No.E-24/3, Unit-9, Bhubaneswar.

---

### CORRIGENDUM

The caption of the top photograph published in the photo page-v of Orissa Review, October, 2004 should be read as "Shri M.M. Rajendran, His Excellency the Governor of Orissa receiving report of the Commission from Shri Trilochan Kanungo, Chairman of the Second State Finance Commission at Raj Bhavan, Bhubaneswar on 29.09.04." We sincerely regret for this inadvertent error.

# Danda Jatra and Danda Nata : A Display of Pain and Pleasure of Oriya Devotees

*Pratap Kumar Dash*

People say that it is the story of Satyayuga. Mura and Daruna were two demons and were very powerful. But in the battle with gods, they were killed miserably. In the meantime the wife of Mura, named Lilabati was pregnant. As she had received unspoken torture before giving birth to the child, she gave its name "Dandadanab". When Dandadanab became young he could know the mystery behind his name. He received education from Sukracharya. Then he started hard meditation memorising Bramha. He got the grace of Bramha that if he could defeat the gods and goddesses and then only he could defeat Lord Vishnu. Dandadanab defeated the gods and imprisoned all of them. After some days he was persuaded by Saraswati to arrange a fire container (Kunda) in which the imprisoned gods could jump into and die. He obeyed her words. He got fire from lord Shiva's third eye and ordered the gods to jump into it. The gods did the same. He laughed so happily to see this that he died too. This laughter was connected to his death as a precondition of Brahma. The fire of Lord Shiva transformed the gods into the heaven and made the soul of Dandadanab free. From that day, people believe that Dandajatra may have been started as a memory of this. These informations are obtained from Bramhabaibarta Puran and Kali Puran.

In the coastal districts of Orissa, we find people observe Danda Yatra. It is virtually characterised by punishment of the body with religiosity. In addition, it has an interesting performance of a poetic drama called Dandanata too. The story of Danda is brought from Shaibakalpa, Linga Puran, Lakshmi Puran and Kalika Puran etc. It is said that Lord Krishna and Vishnu like incarnation have created 'rasa' in different yugas in different ways. But Lord Shiva does not have any such rasa. In the meantime Parvati tried to create a new system. She thought of 13 *rishis* like Kalinjana, Kandu, Bhrugu, Swarachisa, Maricha, Jungu, Lomesha, Goutama, Agnidhwaja, Parasara, Mukandu and Manibhadra etc. She also wished to observe such a jatra in the name of her husband lord Siva and this is chiefly observed to control 'Moha' (greed and illusion) in the body. As a result the *rishis* including Manivadra entered into the water of Manikarnika. Then Mani came out of the water. Seven kumbhas were distributed among the *rishis*. They made a 'Binashram' in which they made a vidin which has fallen in the infinite water. Later in the new creation it was recovered. Then a special kind of cane named 'Gouri Beta' was discovered to make use in bearing the god. A thing named 'Kachhada' is made in order to mix with 'Kalarudramani'.

Bramha, Vishnu and Maheswar, the three distinct universal powers according to the veda represent the three natural elements of water, air and heat. In this regard, Shiva represents Bramha too. The worship of Lord Shiva is varied in Orissa. He happens to be the chief deity in the festival of Danda. He is worshipped in the name of Banambara. The Danda festival is otherwise known as "Jhamu Jatra". Nine days after Mina Sankranti it is observed for 21 or 13 or 9 or 5 or even for three days. This festival comes to a close on the day of Mahavisuba Sankranti. In Orissa devotees observe "Masant Meru" or "Sankranti Meru". At the right time, garlands known as "Agnya Mala" are brought from the established deities of the locality and is put in the Gouri Beta. Then "Danda" is invited at the home of Kumbhara. In the undivided district of Puri, *homa* is made for three nights at the pond of Danda and then fire is set in the fire container. But in the places like Galeri, Kulad, Kutagada and Asikanuagaon of the district of Ganjam, *homa* is made in the Jalaghata at about 10 O'clock in the day. *Jivanyasa* is done at the right time and the Danduas were *Brata* at the Jala ghat. Then they go for Bandapana to the home of Patabhukta. Then they visit different temples and then to the home of different devotees of Danda. They arrange "dhuli danda" at the door of the devotees during the time of strong sun i.e. between 12 noon to 2 p.m. Different gymnastic actions and meditations are shown in that kind of game. The Dhulidanda is managed by Pata Dandua. In the afternoon the *danduas* go for bathing at the Gouri Beta, holding mango leaves in hand. At that time they sing "Golden tooth stick with silver canes *Mukunda Murari was brushing teeth Oh ! Shri Shri Kala Indramani."*

After taking bath, the devotees start offering Bhogas. The Danduas take Prasad. The devotees offer different gifts to the Lord too.

Then both the Danduas as well as the devotees take rest at a lonely place. The Danduas eat "Habishanna" or even "pana" after offering it to the Lord.

At about the 3rd *prahar* of night, the Lord goes to the doorsteps of the devotees and show "Agni Danda". In the nights "Dandanata" is enacted to keep the Danduas awake and to move the Shiva power everywhere. It is believed that the power of Shiva helps establishing peace everywhere. Finally the man named Binakar, who plays on the Bina and worships Lord Siva and other deities declare the end of the daily festival of Danda.

Finally before the day of Pana Sankranti, the Dandayatra comes to a culmination on the day of meru. The day of Meru is known as the day of Jhamuyatra too. It is celebrated in the form of Agni Jhamu, Handola Jhamu, Karta Jhamu or Patukanta Jhamu. On this day the Danduas drown their *bratas* in water. In some places *pana*, the cake of black gram and watermelon etc are offered as *bhoga* where as in some places sacrifice of goat is offered as a ritual. After Sankranti, the Danduas follow the system of 'Manima Suddha'. On this day, they wash their clothes, take a good bath and arrange a feast.

The important place of Danda Jatra include the Danda of Galeri, in the district of Ganjam where 1000 danduas and 300 dancers participate. This system of Danda has been started there right from the time of the kings' rule. The *danda jatra* of Nuagaon of Ganjam is also famous. Here at least 300 danduas and 50 dancers participate in this. In the Danda jatra of Kutaguda of Ganjam almost 1200 *danduas* join. In Odagaon, Khandapara and Ranpur of Nayagarh district danda jatra is celebrated with greater purity. In some of the places "Niangada" (a fire track) is arranged in the morning of Sankranti followed by "Handola"

of previous night. In Handola a bar is set and in the ground heavy fire is burnt. In the meantime the Danduas hang themselves from the wooden bars a reverse manner on the fire aflamed throwing Jhuna in the name of Banambara, Bishnu and Kali. In Niangada, the Danduas walk on a fire bed prepared specially by heating charcoal and winding in a new *kula*. First they sink their feet in a hole of milk, then walk on the firebed of at least 21 hand and one finger wide and one hand deep or 13 hands and one finger deep. They dip their feet in a water containing hole. All these are made to exhibit the purity of these Danduas. First the Patuabhukta walks on the firebed holding the deity followed by Patadandua and others. But strangely they are not burnt at all. The *khanda* or *jhamugada* is dug with the enchanting of *mantras* by bramhin in which 33 crores of Hindu deities are invited. The walk starts as per the auspicious time set as per Panjika. Danduas also roll on the thorn bed prepared specially and termed "kanta mariga". In some places a two bent nails are pierced into the back skin of *patabhukta* bound with ropes before the presence of the deity. In that condition, he moves from village to village.

Danda jatra is very much associated with one of the most popular dance drama of Orissa called "Dandha nacha". It is based on some folktales in which people feel the graceful power of Lord Siva and Parvati. On the other side, people enjoy it too. Dandanacha dramatises the story of a forest bird catcher named Birupakshya who was moving inside the forest. In the meantime storm came suddenly and he met a tiger. Then he climbed up a Bail tree to save him. He spent the entire night. He broke the branches of bail to drop on that tiger to drive him away. Next morning, the tiger went away and the bail branches were fallen in the ground. He got down the tree. But strangely there was a hidden Shiva linga under the bail

tree and that was a day of Shivaratri. As the number of bail leaves had exceeded a lakh, Lord Siva became very very happy and took his incarnation before the man. He suggested the bird catcher to meditate on his name and then vanished. Birupakshya started meditating under the bail tree from that day. Once a king of Kesari dynasty went on a travel into that Ekamrakanan and found the same place under the bail tree. It was neat and clean. Bail leaves as well as meat were also there as offered by that Sabara. They could know the mystery as they waited there secretly and saw the activities of Birupakshya. The king came back to his palace. But at night Lord Siva came himself in the dream of the king. He ordered him to take that *linga* and to establish in a temple for regular worship. At that time Shiva told Birupakshya that he would accompany him as Chadeya during his Danda Jatra. Then Birupakshya was also declared as the Gandharba king of Jambu island and lived there. From then Birupakshya arranged the drum dance of Chadeya every year.

Even more stories are associated with the Danda Nacha. They include the story of a tribal man who received order from Shiva not to kill animals in the forest but to live on farming. The off springs of this tribal man were known as "Naga" and worship *linga* as well as snake. A story of milkman and his wife says that goddess Parvati was impressed to see the milching of cows on the *linga* inside the forest. Then she enjoyed driving cows in the form of a cow-woman. But she was caught sight of Kirti and Vasa, the demon brothers and the son of Drumila. They sought love from her. But getting clue from Shiva, Parvati killed both the demons in the incarnation of Maa Durga.

Pratap Kumar Dash is working in the Department of English, Ranpur College, Ranpur in the district of Nayagarh.

# Role of Dream in Kui-Culture

*Anuja Mohan Pradhan*

The dream is a state of mind while asleep. It is a reflection of one's thought, imagination and intuition. Everybody, even a blind can have dreams. Dreams have influenced the lives of people since the beginning across civilisations in myriad ways.

It is now part of the legend that Queen Mayadevi of King Sudhodan had a dream that an elephant is entering her body. To explain the dream the wise men of the royal court were consulted. The opinion was the queen would beget a son who has qualities of a superman, who can become a "chakravarti" or an ascetic. The Child became the Buddha, the enlightened one. Similarly, the Queen of Julius Caesar had a dram that the statue of Caesar in the market place is bleeding and she apprehended a danger to the life of her husband. It was for the dream; she pleaded Caesar not to go to the party by his friends in which Caesar was ultimately stabbed to death. In both the instances, the dreams were indicative of the coming events.

The process of Nabakalebar of Lord Jagannath, begins with a swapnadesh by Goddess Bimala. The deity indicates the location or the direction of the "Daru" i.e. the Sacred Neem Tree by which the idols will be made. In history of Orissa, King Ramachandra Deva of Khurda, who had embraced Islam to save Orissa was a great devotee of Lord Jagannath. As described in the novel "Neelasaila" of Surendra Mohanty, Badapanda (the chief preist) was instructed in dream to install a smaller statue of Lord Jagannath (Patita Pavan) over temple entrance so that the devotee King (now a patita or fallen) could have a darshan though forbidden to enter the temple.

Dream plays a vital role in designing the 'belief of the people of kui-dina, the Kandhamal district. The people firmly believe that dream is a message for the coming day or near future. It is a system of communication by the Gods. They do not think that dreams are more related to mental state or imagination. The interpretation of dreams is so popular among the people that some of them are used as proverbs. It is said that if some one dreams of eating cakes, it indicates he may be beaten by others. Dream of bathing in muddy or dirty water, the person may face a quarrel with others. On the contrary bathing in clean water indicates a good day or deal. Dream of eatables like honey, cakes, meat is taken as a bad sign, i.e. honey means the person may fall on human faeces, cakes for beating or physical ailments and meat for death of a near or dear. On the contrary, dream of death of a living person is a good omen for the person. Dreaming of small fishes is indicative of a good monetary income and big size fishes are of heavy expenditure. Dream of bringing wood taken for coming of guests to the house. The human excreta dream also has same meaning.

The dreams are in some cases treated as the means of divine communication. If someone regularly dreams of snakes he is advised to have a darshan of Lord Shiva at Dungi or Chakapad temple with a copper or silver nag. The dog in dream is symbols of Tiger as vehicle

of the Gasaapenu, i.e. deity of forest. In case of bad times or sickness, people approach to a godman or woman believed to be a blessed one by Gods. The godman asks to bring few grains (sometimes a handful) of rice from the house of the aggrieved or to bring the rice after touched by the person fallen ill. The godman goes to sleep with the rice under his pillow. The result is very often out on the next day morning witchcraft by some persons. The godman after the diagnosis also prescribes the remedy through some worship consisting of rituals or sacrifice of a cock, goat or pig. He may also give some herbal medicine or advise to visit a religious place like Lord Birupakshya of Chakapad or Goddess Bagdevi of Kulada in Ganjam district or to join the Dandanata for a year or more.

Such dreams of a godman, induced by special reasons are taken as doctor's prescription. In some cases the godman only explains the person's dreams. If a person during sickness has dream of a bald headed and dark coloured person it is apprehended that his doom is approaching. Dream of policemen taking into custody has the same meaning. In such a time, if he visualised any particular individual chasing him it is strongly believed that the chasing person is a vampire or a witch. The people take him as enemy of the society and to confirm the same ask the view of the godman. On his approval to meaning of the dream the wiccaphobia makes people an attacking army. It is seen that the man chasing in dreams is asked to cure the patient or else beaten or even beaten ruthlessly. In case of death of the patient the public frenzy explodes and people even go for the life of the suspected. Such incidents, however are reducing due to people coming more closer to modern medicines than the godman. The beliefs in dreams, in past, was also used as a device to outcast a person or drive him out of the village and to deprive property.

Does a dream have a special reason ? Or it is a mere flash of mind ! As there is no order in having a particular dream, the dream should not be taken for granted. If a person imagines any thing unseen or unknown an imaginary shape is created in his deep memory. He may have a dream of such a thing place or a person he has never seen. A person may have dream of a recent incident that has struck his mind deeply. In a state of illness, if the patient believes that he has been a victim to witchcraft, he may have dream of person, he ever half believed as a sorcerer. People in eastern Orissa believe more in a crow crowing on the roof than dream of bringing wood as an indication for arrival of guests. Those who never thought of bringing wood from forest never had such a dream.

It is unknown that how such interpretation of dreams is conceptualised in the Kui culture. It is perhaps few co-incidences that has been taken as granted since ages. The people, bound by superstitions fell victims to the local godman. The belief in dreams is so deep rooted that; it calls for a good research work to explain people the cause of dreams and the pseudoness of their belief. If an influential person of the village has some scores to settle with someone, he may take plea of dreams and accuse the person of witchcraft. The people rise in fury as he is called as a killer. The poor fellow is attacked, beaten and compelled to swallow human excreta or force him to leave the village. The mob resorts to such heinous criminal activities believing that they are cleansing the society of an evil.

It is high time for the youth of the Kui culture to examine such deep rooted belief and dissuade people from such barbaric remedy. They should come forward to create awareness among the people so that the people are saved from the whirlpool of dreams.

The Author comes from Kandhamal District and is currently working at National Metallurgical Laboratory, Jamshedpur.

# Kartikeya

*Gitarani Praharaj*

Unlike Ganesh Cult, Kartikeya cult was confined to South India only. In Hindu calender the sixth day of a lunar month (Sasthi) is considered sacred to him. Tradition has it that he married 'Valli' a forest maid and 'Devasena', daughter of Indra. According to Puranas he was born as the son of Lord Siva and Devi Parvati to kill the demon Tarakasura. He is also famous in different names such as :- *Sanmatura, Sadanana or Sanmukha, Devasenapati, Saktidhara, Tarakari, Kumara, Skanda, Subrahmanya* etc. According to Sastras his mount is peacock. In an age where wars were frequent, whether to subdue an enemy or to conquer new lands, the emergence of a God of war was inevitable. The God full of youth and vigour, outstanding the luminosity of the sun was Kartikeya, the son of Siva.

It is difficult to trace the origin and the birth of Kartikeya, but in this paper an attempt has been made only to highlight the importance of Kartikeya images preserved in the Orissa State Museum. According to the story,

Kartikeya's birth took place under unusual circumstances. Indra was sitting deep in thought on the mountain, pondering on the problem who should be the commander of his armed forces. He suddenly heard the crying of a beautiful young girl on the verge of being kidnapped by a demon. Indra resqued the girl and she said that if she had a husband to protect her, she shall be free from the dangerous demons. The girl wanted a husband who was invincible, famous and a devotee of Brahma. One who could conquer the daityas and the devatas. For her Kartikeya was produced who grew up very fast and he had 6 heads, 12 eyes, 12 ears of 12 arms. So go on stories about the birth of Kartikeya legends constantly merge with imagination to pour forth hundreds of stories.

In Hindu mythology the pleiades or the seven chaste women were the wives of the seven divine sages. Six of them were raised to the sky and became the Kritikas or the pleiades and seventh one also chaste as well as pious and devoted to her husband was separately raised to the sky and became the Arundhati.

P.K. Agrawala writes Agni is credited in the Rigveda with many mothers. If they are seven in number, as his seven sisters are and as can be guessed on the basis of the tradition in the 'Yajurveda', recording seven wombs for producing Agni, similarly it is with Kartikeya's seven mothers, as Kritikas or as Rishipatnis from which one was dropped in subsequent development owing to facts observed in constellar happenings, if the Kritikas and Kartikeya myth was at all based on that or it was due to the contamination of a six faced God of separate origin with Kartikeya that one mother had to be indifferent in the origin Kartikeya for only six heads were to be produced.

The six heads of Kartikeya also represent six attributes of the duty. They are Jnana (wisdom), Vairagya (detachment), Bala (strength), Kirtti (fame), Shree (wealth) and Aiswarya (Divine power).

Scholars have divided the images of Karttikeya into two types such as, type-1 without cock and type-2 - with cock, his characteristic attribute. Various texts regarding the iconography of Karttikeya are studied by famous scholar T.A. Gopinath Rao. He describes the iconography features of Karttikeya in his monograph titled "Elements of Hindu Iconography". As regards hands Karttikeya possessed two, four and more than four hands. Among these the two handed images are considered as *satvika*, four handed images are considered as *rajasika* and  that of more than four hands regarded as *tamasika* in nature. According to the agamas the attributes of Karttikeya should consist of the *Sakti, Khadga, Akshamala, Abhaya, Kukkuta* and the *Khetaka* etc. Interestingly the agamas mentioned that, the images of Subrahmanya or Karttikeya should be set up in village or in a palace.

On the western portion of Parsurameswar temple at Bhubaneswar we find Karttikeya with his hair flying in the wind is shown sitting on his peacock mount. The angle at which the peacock has been carved gives the impression that it is a boat and the spear in the hands of Karttikeya looks as if he is  steering a boat. Actually the spear is aimed at *asura* figures depicted below the panel. Another Karttikeya image is found in the east side of Parsuramesvara temple belongs to 9th century A.D. Karttikeya in the east side in meditation pose is shown sitting on a throne and holding a spear in his left hand and a fruit in his right. The peacock has been carved sideways below the throne. Erotic carvings are depicted in the niches on either side of the main deity.

In Muktesvara temple we find Karttikeya sitting on a Padmasana while his peacock stands on his right side and a cock on his left side, both looking up at him. The deity carries a spear in his left hand and the right hand is in *varada* pose.

Karttikeya has a very composite character, comprising diverse aspects. On one hand he is depicted as the God of wisdom as well as the God of war. But from the time when Ganesha acquired supremacy over Karttikeya and the former has been considered as the God of wisdom.

During the Kushana period i.e. the early part of Christian era the popularity of Karttikeya grew substantially. This may have been because the Kushanas were basically a martial race, so for them a God of war as a patron deity would obviously have been the right choice. This belief is corroborated by the discovery of a large number of images of Karttikeya from Mathura and the great cities of North India during the early part of 1st

century B.C. This is further corroborated by the discovery of a large number of coins of this period belonging to the Kushana king 'Huviska' bearing the image of the God of war Karttikeya.

Temples dedicated to Karttikeya are first mentioned in Kautilya's Arthasastra composed before the beginning of the Christian era. The discovery of a large number of Gupta seals shows how popular the cult of Karttikeya was at that time. Some rulers of the Gupta dynasty was at that time were even named after him such as Kumara Gupta, I, his successor Skanda Gupta and Kumara Gupta II. The Guptas were devotees of Vishnu but as generally other Gods of the Hindu pantheon are also revered by them. Kumara Gupta I was the first Gupta emperor to hold Karttikeya as the main deity as he issued the peacock type of Karttikeya coins in gold. Discoveries of Gupta images of Karttikeya have been made from many places in North India such as Varanasi, Kanauj in Uttar Pradesh and Orissa also.

After the Gupta age the popularity of Karttikeya as a God declined in North India and he is mentioned more in association with Siva rather than by himself. R.G. Bhandarkar has observed that in the later medieval period it was seldom that separate shrines were dedicated to him, he having become a part of Siva's family. His image has since been always enshrined in temples dedicated to Siva. Karttikeya's role as commander-in-chief of the celestial armies is emphasized more not his qualities as a God of wisdom and learning.

Professor Banarjee observes that Karttikeya was worshipped especially in North India from early times. But since his worshippers did not get a separate status, it is presumed that they did not form a separate sect, like devotees of the five puranic deities viz, Vishnu, Siva, Sakti, Surya and Ganapati.

So Karttikeya was worshipped under different names or aspects, such as Skanda, Kumara and Subrahmanya in South.

The State Museum has collected a series of Kartikeya images from various places of the State. Among them the six headed Kartikeya is a rare specimen.  Six headed image of Kartikeya was brought from the hill fort of Junagarh by the Superintendent of Orissa State Museum, Dr. C.B. Patel. The peacock as an essential element in the iconography of Kartikeya prominently appears in the back of the image. It is made of red sandstone of the Kalachuri time. It measures 19" x 13" x 5". The upper right hand holds trident and the palm of the peacock. The lower left hand holds an indistinct object. The upper right hand is partially damaged. The figure is ornamented with heavy anklets in the half damaged foot. A big Rudrakshyamala (garland) is encircled round the neck of the image which touches the belly of the image.

References :

1.   Rao, T.A.G. Element of Hindu Iconography, Vol.II Part-II, Second Reprint, p.425-429, Delhi-1985.

2.   Harshananda Swami, Hindu Gods & Goddesses, Fifth impression, p.143-148 Madras.

3.   Panigrahi K.C. Archaeological Remains at Bhubaneswar, Second Edition, p.127-131, Cuttack, 1981.

Gitarani Praharaj is presently working as the Curator (Arch) in Orissa State Museum, Bhubaneswar.

# Tantra Manuscripts in the Collection of State Museum

*Dr. C.B. Patel*

India has a rich legacy of Tantra and Mantra culture since remote past. Buddhist and Brahmanical literature are replete with this mystic cult which had great impact on social life, literature, music, art and architecture. Orissa as one of the adipitha of Tantra has produced a series of Tantric literature. Orissa State Museum alone has nearly 200 Tantric manuscripts both in Sanskrit and Oriya. These manuscripts highlight various Buddhistic and Brahmanical religious and ritualistic order. Interestingly some of the tantric doctrines and ritualistic systems are still in vogue in the State. The script used generally Oriya. However some manuscripts written in Bengali and Devanagiri are found as well. Mostly these manuscripts are written in palmleaf. Early and original manuscripts are few as most of the Tantra manuscripts are copies of 18th,19th and 20th century.

Tantra is derived from the root word 'Tan' which means to pervade or spread. It is believed that there are two types of scripture namely Vaidika and Tantrika. The Tantra is generally regarded as the spiritual authority for the Kali age. For this it is also called the 5th Veda. But in common sense, it is a creed connected with Sakti and Fertility cults.



CHAMUNDA

The origin of Tantra is shrouded in mystery. It seems to have been gradually evolved through centuries. Many scholars opine that by 7th century A.D. Tantrism witnessed fuller efflorescence and got connected intimately with the Saiva and Sakti cults.

In Orissa however Tantra vidya was known to have been popular from 6th century A.D. which marked the beginning of decline of Buddhism. Many Tantric texts connected with Sakti worship were composed during this period. Many Sakti temples like Mohini, Vaital and Gauri at Bhubaneswar, Vimala at Puri, Kichakeswari at Khiching , Viraja at Jajpur, Mangala at Kakatpur, Charchika at Banki, Harachandi near Puri, Varahi at Chaurasi, Sarala at Jhankada, Bhadrakali at Bhadrak, Sameleswari at Sambalpur and Pataneswari at Bolangir were constructed and devis were worshipped in their

VAISNAVI

myriads of forms. Side by side the cults of Matrikas and Yoginis also evolved in various parts of Orissa.

From stratified deposit, a two handed Durga image in archer's pose with her vehicle Lion has been excavated from Maraguda valley by Dr. N.K.Sahu. There is an inscription in it which reads *Mahesvari Bhavada*. The excavator has assigned this deity to 5th century A.D. on palaeographic ground. This image may be identified as the earliest image of Durga in Orissa.

Another temple of Durga found on the top of a small hill near Patiakila has been assigned to the Gupta period by Dr.M.P.Das. The deity is carved out of a single stone. The religious history of Orissa has been eclectic through ages. The Pancha devatas were worshiped in the State with great religious fervour. The concept of *Gane narayane rudre ambike bhaskare tatha, bhinna bhinnana nakartavyam panchadeva namasute* was popular here. Ganesa was worshipped in his traditional pitha at Mahavinayaka,Visnu at Puri, Siva at Bhubaneswar, Ambika at Jajpur and Surya at Konarka. In fact, the worship of Ambika initially symbolizes Sakti worship which was popular in Orissa along with worship of other divinities. We find epigraphic reference of Sakti worship in the Terasinga copperplate grant of Maharaja Tustikara who was known to have been worshipper of Stambhesvari. She is represented in the form of a pillar which is interpreted by D.C.Sarkar as the composite emblem of Siva and Sakti. This type of pillar worship is popular in the hilly tribal areas which has often Tantrik association.

**Tantric Authors of Orissa**

Orissa State Museum has seven Tantric palmleaf manuscripts which have been written by Oriya authors. In recent times, more such works have been reported from other collection of Orissa by Manuscript Resource Centre, Orissa State Museum, National Mission for Manuscripts Cell Mundamalini Bhairava Tantra has been discovered at Bada Odiya Matha of Puri. Durgajanana dipika has been written by one Jagannath Acharya. He belongs to the 17th century A.D. He was known to have born at Purusttama Kshetra of Utkaladesa as evident from his Tantric literary work. The text is dedicated to goddess Durga. The manuscript was known to have been copied by one Maguni Mahapatra. On the basis of its script it has been assigned to 17th century A.D. It also refers to an earlier work known as



MAHINSA MARDINI DURGA, STATE MUSEUM

Samatasara Pradipa which is a dated work of Harihara Bhattacharya of Bengal dated to 16th century A.D.

The 2nd Tantra pothi ascribed to Oriya writer is Tarinikulasudha Tarangini. Ramachandra Udgata was its author. In the Mangalacharana and Colophon there is reference about Lord Lingaraj of Ekamrakshetra. From the colophon, we know that the book has been copied by one Kesava Ratha. It has been dated in Amka year which is equivalent to 18th October 1770, Monday Mahanavami in the lunar month of Aswina.

The next Tantric text of Oriya origin is the Saradasaradarchanapadhatti. It is written by Godavara Misra who flourished in the 15th/16th century A.D. From the text, it is evident that the writer was a great scholar. He was the son of Balabhadra Misra of Kautsa gotra. His mother was Arnapurna. He was a devotee of Ambika Durga and Prime Minister of Prataparudra Deva (1447-1534). He was also known to have scribed some other Tantric works like Tantrachintamani. He was also worshipper of Lord Jagannath. The 4th work is Durgosava Chandrika written by Vardhana Mahapatra, the son of Kavidindima Jivadevacharya. He flourished during the rule of Ramachandra Deva I (1668-1700) of Bhoi dynasty. In the text it is mentioned that he has written this on the orders of the king. The Tantric text



MAHINSA MARDINI DURGA, STATE MUSEUM

Bhubaneswari Prakas was known to have been scribed by one Vasudeva Ratha. He was a native of Bira Harekrusnapur Sasana near Puri. He belonged to 18th century A.D. The manuscript Vidyapradipa has been written by Krisna Misra who flourished in the 18th century A.D. The 7th Tantric text known to have been written by Oriya author Raghunath Dasa was Banadurga puja. He was a native of Gadagada on the Prachi valley.

Recently a series of other Tantrik texts ascribable to Oriya writers has been identified by the author while taking up the survey and documentation of nitherto unknown palmleaf manuscripts of Orissa in the National Mission for Manuscripts Project.

The large find of Tantric works in Orissa speaks of the popularity of Tantra Culture since remote past. This fact is further corroborated by discovery of wide and varied Tantric figures especially of Vajrajana Buddhism in different parts of the State. Celebrated Siddhas and authors like Indrabhuti (writer of Jnanasiddhi, 8th century A.D.) his sister Laxmikara and Padmasambhava who flourished in Orissa have also significantly contributed to the Tantric Heritage of the State.

### Early Tantric Pithas of Orissa

Hevajra Tantra known to have been compiled in 7th century A.D. mentioned four important Tantra pithas of India namely

Jalandhara, Oddiyana, Purnagri and Kamarupa. Of these four, two pithas have been assigned to Orissa. Oddiyana pitha of Orissa was the fountain head of all Trantric knowledge since early time. This word finds mention in various epigraphic records. Similarly Puspagir i.e. present Chatus pitha complex of Ratnagiri, Lalitgiri, Udayagiri and Alatigir is also popularly mentioned. This place is described as Polomolokili in the travel account of Hieun Tsang. This contention is also supported by recent excavated materials of ASI and OIMSEAS. These two centres were intimately associated with early Buddhist Tantricism since 5th century A.D.

VARAHI

## Yogini Pithas

The four early pithas of Tantricism proliferated into one hundred and eight pithas later on. Few epigraphic references are found in this connection in all India perspective. In an inscription of 12th century A.D. of Maharastra there is mention about Mahayogesvari Ugrachamunda as the presiding deity of the sixtyfour Yoga pithas. Similarly in Chakukya record and Halagondi epigraph of Andhrapradesh we find mention of sixtyfour Yoga pithas. But such epigraphic evidences are singularly absent in Orissa, although we find inumberable sculptural pantheons of Yogini deities. Yoginis are mother goddess. They were associated with fertility cult as malevolent deities. Their number was initially seven or eight but subsequently their number increased to sixty four and got mingled with Tantric cult and rituals. The Markandeya Purana refers to seven Matrukas.

At present there are four existing 64 yogini temples in India. Two are located in Madhya Pradesh one at Bherghat and the other one at Khajuraho. In Orissa one is located at Ranipur Jharial in Bolangir district and the other one at Hirapur in Khurda district. The existence of the two Yogini temples in Orissa, one in western part and the other one is eastern part speak of the popularity of the cult in the State. The Ranipur Jharial circular Yogini temple can be assigned to 7th Century A.D. on stylistic consideration while the Hirapur specimen may be dated to 8th/9th century A.D. This Yogini cult was known to have reached coastal belt from the upper Mahanadi valley.

Rudrajamqala Tantra, Kularnava Tantra. Astadasa pitha and Kubjika Tantra etc. refer to a number of other Tantric pithas of Orissa like Viraja , Ekamra, Udissa, Jaleswar and Srikshetra, Puri etc.

## Jajpur

Jajpur is situated on the bank of the holy river Baitarani which finds mention in the Mohabharata. Vishnu Purana calls it Nabhigaya while the Brahma Purana , Kapila Samhita describe the place as a sacred centre. It is mentioned as one of the 42 Siddhapithas of Kubjika Tantra, one of the 50 pithas of

Jhanarnava Jantra, Sakapitha of Brahmanila Tantra and astadasa pithas of Sankaracharya and Pithanirnaya. It also finds mention in the Paralakhemundi copper plate of Prithvi Maharaja who flourished in the 6th century A.D.. The plate of Bhanudatta of 7th century A.D. also refers to Viraja. Unmatta Keshari had established his capital at Viraja. In a grant of Bhaumakara king Shantikara Deva an inhabitant of Viraja has been mentioned. The place was also identified as the capital city of Bhaumakaras. Initially they were Buddhist. But later one Brahmanic system of Sakti worship entered in here.

After the decline of the Bhaumakaras the Somavamshis under the hagemony of Yayati II, Mahasivagupta made Jajpur (ancient Guhesvara patak) his capital. Muslim records like Tabaquat-I-Nasir, Tarika-I-Firozsahi called this Jajatinagar as Jajnagar from which the present name Jajpur is known to have been derived.

Viraja was the popular deity of this town. She is said to have originated from the altar of Brahma in course of the celebration of ten aswamedha sacrifice. The deity is a two armed Durga mounting on her vehicle Simha. The image is assigned to pre-gupta era by R.P.Chanda.

The place was also a famous centre of Vajrayana Buddhism. Figures of Tara, Heruka, Kurukulla and Aparajita etc. found here testify to the contention.

**Puri**

Tantric texts identify Puri as a pitha of Jagannath Bhairava and Vimala-Bhairavi. She is also called Kshetrasakti. Subhadra of the Jagannath triad is identified as Ekanamsa or Katyayan a form of Durga. By about 12th century A.D. with the popularity of Vaishnavism. She was incorporated as Subhadra in the cult of jagannath.

The influence of Tantric rituals is discernible in the worship of Jagannath. This Tantric traditions evolved various Vyasas such as Matruka vyasa etc Sri Jantra, Bhubaneswari Jantra, various mudras and Vijamantra are introduced in the system of Jagannath worship. Many believe that Jagannath, Balabhadra, Subhadra and Sudarsan have originated from Yogic tantrik system for which the deities are worshipped as one by the mantras of the priests.

Thus vedic and tantric mode of worship of Jagannath clearly indicates tantra influence. The panchamakara which is a tantric conception is vividly noticed in the worship of Jagannath. Fish is substituted by green vegetables mixed with Hingu, meat by adapachedi (ginger) wine by green coconut water, grain by Kanti, a preparation of flour and sugar and Mithuna is substituted by the dance of Devadasis and offering of flowers. Animal sacrifice has been substituted by fish offering to Vimala as well. The Madala panji, the temple chronicle of Puri speaks of the knowledge of Tantra and Mantra by the builder of the temple of Lord Jagannath Chodaganga Deva. In Rudrajamala Tantra datable to 10th century A.D. amply reflects that Tantric system of worship was in vogue in the worship of Jagannath at Puri. Since early time this was a Tantrik pitha.

Balarama Dasa in his Bata Avakasa (16th century A.D.) has described that Jagannath was attended by the sixtyfour Yoginis Katyayinis, Sapta Matrikas, Vimala and Viraja. The same work also says that seventy six mother goddess like Sakambari,

Durgeswari, Kali, Ramachandi, Kothesvari, Bhayavati, Vaseli, Hadimai, Kotambachandi Brahmani, Savitri, Sarla Chandi, Aparajita Pingala, Sasakama, Marakarama, Heryula, Kalapati, Kalijai, Kalaratri, Kalika, Pateli, Kalasuni, Charchika, Chhayamaya, Vijaya, Chandraghanta, Kalashanta, Kalamukhi, Trutikhai, Hemasanti, Sarpamukhi, Jagulai, Hadabai, Samalai, Mangala, Karunai, Barunai, Terasuni, Tareni, Jareni, Mareni, Sapanacheti and Kanakesvari etc. The Prachi Mahatmya also mentions deities like Chandaghanta, Ramachandi and Bhagavati. Sarala Das describes Ugratara, Chachesvari, Baseli, Mahesvari, Kalika, Konkali, Abhimukhi, Janguli and Sarla in his work Arka Kshetra to have been incorporated into the fold of Jagannath Triad

**Bhubaneswar**

Sanskrit texts like Ekamra Purana, Ekamra Chandrika, Kapila Samhita and Tirtha Chintamani etc describe Bhubaneswar as EkamraKshetra. The place is called a Saktapitha in the works like Namostottrasata and Brahama Nilatantra. Find of innumberable archaeological remains of Tantra Pantheon amply hints at the Tantric heritage of the place. The temple of Vaital or Kapalini built in 7th century A.D. bears Tantric figures with central figure of a terrific emaciated Chamunda. The name of the temple seems to have been derived from the tantric word Vetal or spirit who were invoked by the Kapalikas and Tantriks to attain siddhi. Ardhanariswara, Mahisa Mardini Durga and Saptamatrikas are also found in this temple complex. We find tantric deities in the Gauri temple, Ananta Vasudeva temple, Sisiresvar Markandeswar, Dvaravasini, Uttaresvara and Mohini temples etc. The large variety of erotic figures in various temples of Bhubaneswar are reminiscence of tantric practices of Kapalikas and Tantrikas who profess various philosophies about sex and mokshya through sexual mahasukha.

**References:**

01.    N.K.Sahu – *Buddhism in Orissa.*

02.    C.B. Patel, *Dynastic History of Nalas.*

03.    *Descriptive catalogue of Sanskrit manuscripts of Orissa.* Vol.V.

04.    H.H.Wilson, Essays and Lectures on the religion of the Hindus, E.R.EXII.

05.    J.K.HAS, Vol.II, No.2

06.    J.A.S.B. N.S., Vol.XIII.

07.    E.I. Vol.XXVIII.

08.    I HQ, Vol.VI.

09.    *Inscription of Orissa*, Vol.IV.

10.    N.N.Vasu – *Archaeological Survey of Mayurbhanj.*

11.    *Annual report of Epigraphy*, 1906.

12.    T.Watters, *Yuanchwang's Travel in India.*

Dr. C.B. Patel is the Superintendent of Orissa State Musuem, Bhubaneswar.

# Antiquities of Shri Jagannath :
# Amazing Findings

*Sasanka Sekhar Panda*

The massive earthern mound contain cut stone blocks, round Amalaka in four pieces, broken Neel chakra in stone, which once adorned the temple top and other sculptures of historical importance. These antiquities were unearthed from the mound by Trilochan Bhoi, a villager of Kondh origin, almost single handed over a period of one year. Bhoi mentioned to me during my visit on 29th June 2004 that three handless stone icons of Jagannath, Balabhadra and Subhadra were recovered from the mound and are presently kept in an adjoining hut for worship. This discovery confirms the theory of construction of the oldest temple for the holy trinity by the Somavamsi king Yayatikeshari ninth century A.D. as mentioned in Madala Panji, the temple chronicle of Puri Jagannath temple. It may be relevant to mention that this author in one of his earlier visits to this temple site in 1985 had discovered a big stone slab engraved with "Astadala-Padma" design, besides stone amalaka and other temple sculptures scattered all around. He had also come across a huge stone block with the image of "Anant Sayana Vishnu". This ancient sculptures since been shifted to a place on the right bank of river Tel, a tributary of Mahanadi. It seems, many other sculptures like the doorjamb with vase folige motif, Gajalaksmi and Nabagraha panel etc. were shifted from this site to a neighbouring village Deulgudi about seventy years back. This is an extremely potential site which calls for a planned excavation by the State Archaeology. With the discovery of this anthropoid forms of Jagannath, Balabhadra and Subhadra cast in stone, intriguing questions may be asked about the origin of Jagannath cult and present wooden form of holy trinity worshipped in the Jagannath temple of Puri. For the first time we get the anthropoid form of Jagannath sculpted in two panels on the walls of the famous 13th century Sun temple at Konark. In these panels, Balabhadra is shown as a Shivalinga and Subhadra has been depicted as Mahishamardini Durga. In one of these two



*Jagannath, Balabhadra and Subhadra*

*Gajalaksmi*

stone panels, presently kept in the National Museum Jagannath is flanked by Durga on his right, whereas in the stone panel on the temple walls of Konark, he is flanked by Durga on his left. Positioning of Holy Trinity is not so relevant but depiction of Siva linga, anthropoid form of Jagannath and Durga depicted in both panels of Konark conclusively prove that during the reign of the Ganga king Narasimhadeva I (circa 1238-1264 A.D.) builder of Sun temple, the three images of Holy Trinity were not worshipped in the present form. In the *Pancharatra* philosophy, Balabhadra Samkarsana is identified with Siva. Bramhapuran (23-132) states that Rudra is known as Halayudha. Scholars like Eschmann, Kulke and Tripathi have further suggested that Balabhadra could have been worshipped as Ekapada Bhairava in the remote past, since Ekapada Bhairava is represented in the uniconical form as single-legged. The portion of the image below waist is shaped like a tree-trunk or a pillar. Such an uniconical figure of Ekpada Bhairava could be seen as rock-cut figure on the monolithic rock in a hillock called Bhairo Pahad situated about 5 kms to the south of Titlagarh town in the upper Mahanadi valley, dated to eigth century A.D.

Legend has it that king Indradyumna of Malava had a dream wherein he saw Purusottama Narasimha being worshipped in a form, over whose head snake Sesa had spread his hood. This was indicative of the association of the divine snake Ananta Sesanaga with Purusottama Narasimha. Bhagawata Purana (v.25.2.3) has identified Balabhadra as Ananta - Samkarsana Balabhadra, who has been elevated to the status of elder brother of Purusottama.

Anncharlott Eschmann, Hermann Kulke and Gaya Charan Tripathi are of the view that the uniconical figure represented in Konark was taken over from the Saiva model of Ekapada Bhairava, the Ugra aspect of Siva. They have further assumed that the Jagannath figure developed from the identification of a tribal deity represented as Narasimha in the form of a wooden post or pillar. In fact, Narasimha came out of a pillar to kill the demon Hiranyakasipu. In the upper Mahanadi valley a temple was built by queen-mother Vasata of the Panduvamsa some time in the 8th century A.D. at Sripura, the capital city of Kosala for worship of Purusottama Narasimha. Anantasayana Visnu image has been carved on the door-lintel of the entrance to the sanctum of this temple, which is known as Laksmana temple at present.

Goddess Subhadra has been identified with goddess Khambesvari ( the Goddess of the Pillar or Post) whose worship was prevalent in the upper Mahanadi valley in the 5th-6th century A.D. as recorded in the Teresingha copper-plate charter of king



*Broken Amalaka*

Tusthikara, discovered from the Teresingha village in Kalahandi district in 1947. Goddess Subhadra is worshipped in the Bhubaneswari mantra in the Jagannath temple at Puri. It is pertinent to note in this context that goddess Samlei, enshrined in the temple at Sambalpur is also worshipped in the same Bhubaneswari mantra. The uniconic form of goddess Samlei like the present anthropoid form of Subhadra seems to be identical. Is Samlei a corrupt form of the name Somalai or Samalei, a deity of the tribal origin, initially worshipped by the tribals and later absorbed into the Hindu fold by the Somavamsis, who were ruling over Orissa from the upper Mahanadi valley first from Suvarnapura and then from Yayati Nagara in around 9th-11th century A.D. Another fact comes to mind that goddess Bhagabati Panchambari Bhadrambika was enshrined at Pattana Suvarnapura (present Sonepur town) during the rule of the Somavamsi king Mahasivagupta Yayati-II Chandihara (Ruling Period: Circa 1024-1060 A.D). Is goddess Bhadrambika converted into Subhadra?

The concept of Harihara worship can also be found in the upper Mahanadi valley as early as the 8th century A.D. when the twin temples of Gandharadi were built by the Bhanja king Ranabhanja of Khinjlimandala, one dedicated to Nilamadhava Visnu and the other to Siddhesvara Siva. Most probably during the time of Yayati II the Somavamsi king, Panchambari Bhadrambika was also worshipped along-with Visnu and Siva on one platform.

But if we take into account the recent discovery of the stone images of Jagannath, Balabhadra and Subhadra in the uniconic anthropoid forms then the sculptural findings from this Tentelkhunti mound allure us to date

the sculptures of this site to the early Somavamsi period and probably to the reign of Yayati-I (Circa 885-925 A.D) . In that case it can be surmised that in these forms the Jagannath triad were worshipped in the upper Mahanadi valley in the 9th century A.D.

Like the anthropoid forms of the Jagannath triad, Daksina Kalika in the similar form and also made of stone has been discovered from the same mound. In the Mahanirvana Tantra, Jagannath has been identified with Daksina Kalika. (*Tara Saksyat Sulapani Subhadra Bhuvanesvari / Niladrou tu Jagannatha Saksyat Daksina Kalika //* ).

A stone Chakra (Nilachakra) found in this site is also of much significance. A huge stone-block with Visnu Anantasayana is also found here. The earliest Visnu Anantasayana panel is found fitted to the door-lintel of the entrance to the sanction of the Laksmana temple at Sirpur, which is dated to the 8th century A.D. The Visnu Anantasayana panels are found widely in the upper Mahanadi valley of Orissa in places like Kusang, Ranipur Jharial, Kagaon, Sonepur, Vaidyanath and Charda, all in the undivided Balangir district, which was the seat of a civilization during the early Somavamsi period in the 9th-10th century A.D.

Traditional account credits Yayati-I with the construction of an earlier temple of Purusottama at Puri. In that case, he might have installed the stone image of the uniconic anthropoid form symbolising Lord Jagannath in the temple at Puri, which he had already done earlier at Tentelkhunti, the site under discussion, situated in his original home land Daksina Kosala. Then during the time of Yayati-II this anthropoid form of Jagannath might have been worshipped alongwith Sivalinga, symbolising Siva and Durga

symbolising Sakti, upto the time of the Ganga king Anangabhimadeva III and also during the reign of his son Narasimha-I, the builder of the Sun temple at Konark.

Now the question arises, when were the three images made in the present uniconic anthropoid forms ? In this context, learned scholar late Dr. Satyanarayan Rajaguru's view assumes significance. According to him, the anthropoid features of the stone images in the temple at Puri were not made of wood upto the rule of Narsimhadeva-I (circa 1238-1264 A.D.). They were worshipped in the similar forms as depicted in both the stone panels from Konark, when Baladeva - Ekanamsa -

*Anantasayana Vishnu Panel*

Krisna trinity were installed and worshipped by Chandrikadevi, the widow sister of Ganga king Narsimhadeva-I in the sanctum of the Ananta Vasudeva temple built on the bank of Vindu Sarovara at Bhubanesvar.

It is a known fact in history that during the reign of the Ganga king Anangabhimadeva - III (circa 1211-1238 A.D.), the century old Ganga - Kalachuri war ended in favour of the Gangas, as a result of which the Sonepur-Sambalpur region was annexed to the Ganga empire. This victory could be achieved due to the generous gesture of Anangabhimadeva-III, who gave his daughter Chandrikadevi in marriage to a Kalachuri prince Paramardideva. This Paramardideva became the General of the royal Ganga army during the reign of Narasimhadeva-I, the son and successor of Anangabhimadeva-III.

Thereafter the Gangas of Utkal-Kalinga joined hands with the Kalachuris of Tummana-Ratanpur (Chhattisgarh) in fighting against the Muslim forces of north-eastern India. Learned historians like late Prof. N.K. Sahu, Prof. J.K. Sahu and Prof. P.K. Mishra are of the view that Narasimha Deva-I (circa 1238-1264 A.D.) was powerful enough to engage himself in a war with the Muslim ruler of Lakhnauti in Bengal, who was defeated by him. Dr. Satyanarayan Rajaguru is of opinion that Narasimhadeva-I was victorious due to the great valour of the tribals (Savaras) who then formed a large section of his army, and therefore, to appease them the king might have installed such anthropomorphized figures of Jagannath, Balabhadra and Subhadra in a Hindu temple.

But the recent discovery of not only Jagannath, but all the three deities of the Jagannath triad in a temple ruins belonging to the 9th century A.D. leads us to believe that the Holy Trinity of Puri were being worshipped in the anthropoid forms, (with only the handless torso and having the face) right from the ninth century A.D. in the ancient Daksina Kosala region, which was predominantly inhabited by the Savaras. Such an image of Lord Jagannath was also simultaneously installed by king Yayati-I at Puri.

The Muslim rulers of Lakhnauti in Bengal were constantly at war with the Ganga kings of Utkala even after the reign of Narasimhadeva-I and during the time of Bhanudeva-III (Reigning Period : circa 1352-1378 A.D.) Sultan Firuz Shah Tughlaq of Bengal attacked Baranasi Kataka and defeated the Ganga king in war. The Muslim invader destroyed the temple of Lord Purusottama built by Anangabhimadeva-III at Baranasi Kataka (present Cuttack). It is quite possible that due to this destruction, the stone images of the Jagannath triad as depicted in the stone panel of the Konark temple were taken away to some unknown place in Sonepur (Sunapura) region and later were again installed in the temple at Puri. Following the tribal traditions, all three images were made of wood perhaps


*Anthropoid form goddess Daksina Kalika*

convienorce of shifting as and when required in case of such attacks. The construction of a temple by the Somavamsi king Yayati for the worship of the Great Lord (Jagannath) has found mention in the temple chronicle Madala Panji (Prachi Edition, p.6). Since we find the mention of Jagannath in the introductory verse, (*Pranipatya Jagannatham Sarvajina-vararchitam / Sarva Buddhamayam Siddhi Vyapinom Gaganopamam //* ) and four other verses of the text Jnyanasiddhi by Indrabhuti, the king of Sambala (present Sambalpur) who was ruling some time in the 8th century A.D., the origin and antiquity of Jagannath should be traced to the Sambalpur - Sonepur region.

The Bhagavata cult of Vaisnavism held its sway in the upper Mahanadi valley, right from the time of the Nala king Skandavarman (Reigning Period : Circa 480-515 A.D.) who was ruling the present undivided Koraput-Kalahandi region of Orissa and the Bastar region of Chhattisgarh state. As soon from his Podagad Stone Inscription he installed a foot-print (Padamula) of Visnu. The occurrence of Vasudeva in the epigraphic record of the Nala king testifies the prevalence of Vasudeva cult in the Nala domain and its amalgamation with Visnu in the Vaisnava philosophy. Dr. C.B. Patel has rightly pointed out that 'Vasudeva Krishna cult which is resplendent in Indian sacred literature was a very popular creed since the ages. In the Mahabharata he is described as an invincible fighter god, a guide and philosopher. Skandavarman, a valiant warrior of his age was a worshipper of Vasudeva, who appears to have been inspired by his personality.' In this record, Vishnu (*Hari)* has been called *Vijayo Jeta* which epithet find mention in Verse-16 of the Visnu Sahasranama.

The Nala were replaced by the Sarabhapuriyas in the upper Mahanadi valley some time in the 6th century A.D. In the upper Mahanadi valley of Orissa, strong royal patronage was given to the Bhagavata cult of Vaisnavism by the Sarabhapuriya kings, who ruled this part of the present Orissa around 5th-6th century A.D. All the rulers of the Sarabhapuriya dynasty were devout worshippers of Visnu. Learned scholar Dr. S.P.

Tiwari is of opinion that they were the followers of the Pancharatra system of the Bhagavata cult, which accepted Krisna Vasudeva as the supreme deity. Like the Gupta kings, they designated themselves as Parama Bhagavatas. The Gupta emblem of Garuda flanked by Samkha and Chakra is found embossed on the repousse gold coins of kings like Prasannamatra, Mahendraditya and Kramaditya of this dynasty. Similarly, the standing figure of the Vaisnavite goddess Laksmi, flanked by two elephants was the royal emblem of the Sarabhapuriya kings, as this emblem is found in the seals attached to the rings of their royal charters.

Vaisnavism flourished in full swing during the reign of the Panduvamsi kings of Sripura, succeeded the Sarabhapuriyas in the upper Mahanadi valley sometime in the second half of the 6th century  A.D. Queen Vasata, the mother of the Panduvamsi king Mahasivagupta Balarjuna was a great devotee of Lord Purusottama Narasimha. In the upper Mahanadi valley brick temple tradition in the same pattern of the Bhitargaon brick temple of the Gupta period was popularised during the Panduvamsi rule in the 7th-8th century A.D. Queen Regent Vasata built a brick temple for worshipping Lord Purusottama Narasimha in the capital city of Sripura, which is presently known as Laksmana temple. This temple is built in bricks although the gateway of the Garbhagriha is made of stone, on which Dasavataras and Krishnalila themes are carved. A Bhogasayana

- murti, which is also called the Anantasayana Visnu is carved on the Dvaralalatavimba of this gateway. This type of image of Anantasayana Visnu is also found carved on the Dvaralatavimba of the Garbhagriha doorway of the Rajivalochana Visnu temple at Rajim. Sirpur and Rajim, both places are situated in the Raipur district of the present day Chhattisgarh. When the Panduvamsi rulers left Sripura, their capital city due to the menace of the Kalachuris of Dahala sometime in the first half of the 9th century A.D., they migrated down-stream of Mahanadi to the area around Balangir-Sonepur-Bargarh-Jharsuguda-Sambalpur region of Orissa and subsequently established themselves as Somavamsis at Suvarnapura, the present Sonepur town on the right bank of river Mahanadi around 850 A.D.

The Somavamsi king Mahabhavagupta Janmejaya  (850-885 A.D.) through his Sonepur copper-plate charter donated a village named Gettaikela situated in the Luputura Khanda of Kosaladesa in his 17th Regnal Year to the illustrious Kamalavana Merchants' Association situated in Suvarnapura, which in turn bestowed the same village to two temples, one of Lord Kesava and the other of Lord Aditya for charity, oblation and offerings as well as for repair of both the temples.

Mahabhavagupta        Janmejaya Svabhavatunga's    son    and    successor
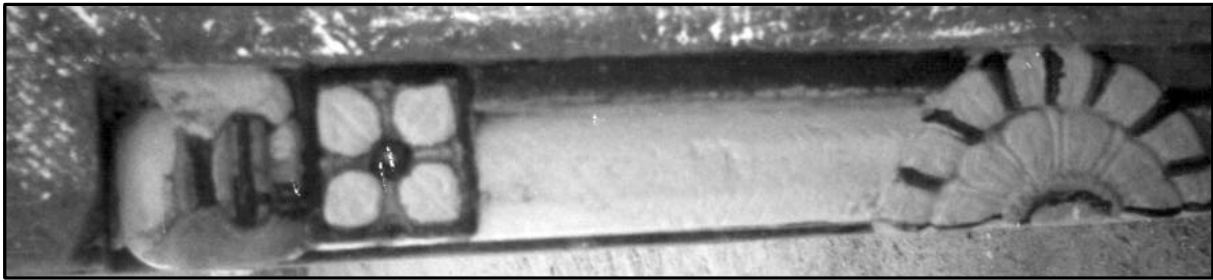


*Doorjamb with lotus and vase motifs*

Mahasivagupta Yajati has been been compared with the divine Visnu who killed the epic Chaidya or Shishupala in the Rajasuya Yajna performed by Yudhisthira.

The Gopalpur plates of the 10th Regnal Year of the Somavamsi king Mahabhavagupta I Janmejaya records the grant of a village "Jollamura-grama" of Lupattora-Khanda to Bhatta Sadharana, who instead of keeping the village, made over the same for the maintainance of a temple, built by him at Suvarnapura, enshrining god Jalasayana Narayana Bhattaraka. The text of this grant concludes with the Vaisnava Mantra *Om Namo Bhagavate Vasudevaya.*

The Gond tribals, who are predominantly inhabiting central India (Gondwanaland), stretching from Orissa to Maharastra, worship two major gods called Bad Deo (Dev) and Jangha Deo (Dev). Are they Bad Devata or Balabhadra and Lord Jagannath ? If so, then the tribal origin of these two gods can be established.

In the context of historical findings and inscriptions one could safely infer that from the days of Nala Kings of Koraput-Kalahandi rigion (said to be the descendents of Nishada king Nala of Nala-Damayanti epic fame) i.e. 4th-5th century A.D. till the advent of Somavamsis, upper Mahanadi valley has witnessed a rare churning of the tribal cults of Ekapada Bhairava, Khambeshwari, Maheshwari, Bhubaneshwari and above all Narasimha, Purushottama, Tantrik God Jagannath of Vajrayana. This amalgamation has crystalised on the cult of Jagannath, literally the Lord of universe. Thus we would see that the period from the 5th to the 9th-10th A.D. was epoch making when the concept of Holy Triad evolved absorbing the tribal and non-tribal religious beliefs leading to harmony and peaceful coexistence.

**References :**

1.   The Cult of Jagannath and the Regional Tradition of Orissa, Edited by Anncharlott Eschmann, Hermann Kulke and Gaya Charan Tripathi, Pub : Manohar Publications, New Delhi, 1978.

2.   Buddhism in Orissa, by N.K. Sahu, Pub : Utkal University, Bhubaneswar, 1958.

3.   A Short Account on the Cult of Sri Purusottama and His Anthropoid Feature, article by Dr. Satyanarayan Rajguru, published in Orissa Review, Vol.LI, No.2, July 1994.

4.   History of Orissa, Co-authored by N.K. Sahu, J.K. Sahu & P.K. Mishra, Pub. by Nalanda, Cuttack, 1981.

5.   Archaeological Remains of Balangir District, article by Sasanka Sekhar Panda, published in Orissa Historical Research Journal, Vol.XXXVI, No.3-4, 1991.

6.   Comprehensive History of Orissa by S.P. Tiwari, Pub : Punthi Pustak, Calcutta, 1985.

7.   Hindu Temple Art of Orissa by Thomas Eugen Donaldson, Vol.III, Pub : E.J. Brill, Leiden, Netherlands.

8.   Dynastic History of Nalas, by Dr. C.B. Patel, Pub : Punthi Pustak, Kolkata, 1988.

The author is a Research Scholar and presently working in the State Information & Public Relations Department, Government of Orissa, as Joint Director-cum-Deputy Secretary to the Government.

# Orissa : A Place for Aesthetic Experience

Endowed with nature's bounty, vast stretches of clean and virgin beaches, serpentine rivers, breath-taking water falls, rugged hills, miles and miles of rolling forests, lush green country sides, disparate wild life, colourful tribes and rural beauties, Orissa, the eastern state of India, is still richer by its great tradition of architecture, monuments and sculptural excellences. Famed in mythology and ancient history as Kalinga and in medieval history as Utkal, modern Orissa took its present form on April 1, 1936, the first State in the country to be formed on linguistic basis.

Orissa has been a repository of one of the world's finest cultural heritages. It has attracted saints, philosophers, pilgrims and invaders through the ages. They have left glowing impressions, which have shaped the mosaic texture of art and culture of this land much to the applause of international tourists and scholars.

Of all the States of India, Orissa, has the largest number of tribes, as many as 62 categories comprising 23 percent of the total population. There are large tribes like Santala, Munda, Oraon and Gond who have accepted many modern ideas while retaining their old culture and tradition whereas Juang and Bonda tribes are still hanging back to their culture and are recalcitrant to acculturation. But Government intervention in this regard is gradually bringing about a change in their attitude and perception.

Orissa's culture is manifested by number of festivals that are observed with pomp and gaiety. A great festival held at Puri is called the Car Festival or Rath Yatra of Lord Jagannath. Three richly decorated wooden Chariot carrying Lord Jagannath, Balabhadra and Devi Subhadra come out of the temple to give Darshan to a concourse of national and international audience and devotees of all sort, who come from various part of the country and even from abroad. Apart from this, the Raja-Sankranti is observed with traditional fervour. So also the Dola yatra, Dasahara, Kumar Purnima, Makarsankranti and Nuakhai and the

historic Dhanuyatra in the western Orissa.

The Orissan architecture enjoys a unique position in view of its richness. The temple of Mukteswara, Konark, Rajarani, Lingaraj and Jagannath are a testimony to the skills of the indigenous artisans who built these temples of stone and adorned its walls with striking sculptural motifs.

The traditional Patachitra has ever been hailed as an exquisite expression of consummate craftsmanship.
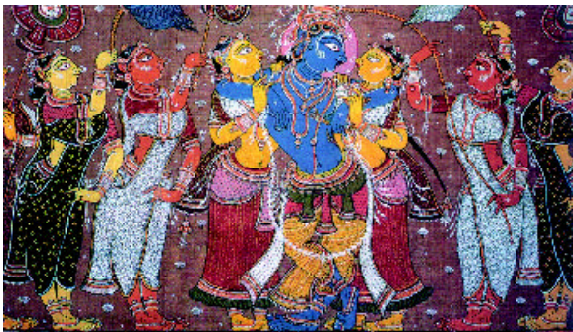


The filigree work of Cuttack, the stone carving work of Puri, the Horn work of Paralakhemundi, the handloom fabric of Sambalpur can entice anyone with a penchant for art and craft. Similarly the applique work of Pipli is indeed a masterpiece.

Orissa enjoys a leading position in the country in respect of places of tourist attraction. Orissa has plenty of forests, minerals, rivers and monuments of historical, religious and architectural importance. It is full of mountains, valleys, gorges, lakes and a long coastline dotted with fine seaside resorts and golden beaches. It also presents a social and cultural harmony of remarkable nature and is aptly



called the "epitome of India". Orissa is a land that snatches away your heart once you get acquainted with the gentle and deeply religious character of its people, a region which fascinates your eyes by the richness and supreme beauty of its sculptural and architectural inheritance. The golden triangle of Bhubaneswar-Puri-Konark has attracted tourists for magnificent temple architecture and exotic beaches, but many more tourists spots such as Similipal Tiger Reserve with stately Sal Forests, beautiful waterfalls, grassy valleys and rich wildlife consisting of elephants, cheetal, tiger, leopard, pythons provide ample scope for eco-tourism. Asia's largest brackish water lake 'Chilika' attracts large number of migratory birds. It is also home to the Dolphins which many people may not be aware of. The Nandankanan Zoo in Bhubaneswar is one of the finest of its kind in India. It has Safaries of White Tigers and Lions. The Chandka, Ushakothi, Similipal Wild Life Sanctuaries are

must for any one who loves nature and wild life. The Tikarpara Sanctuary on river Mahanadi and the Bhitarakanika Sanctuary in the deltaic estuaries preserve rare species of crocodiles. Dhauligiri, Ratnagiri and Lalitagiri can attracts Buddhist Tourists for their Buddhist heritage.

The dance forms of Orissa have always occupied pride of place in the evolution of Orissan art and culture. The Odissi dance, a highly evolved classical dance form of Orissa, has earned international acclaim for its lyrical exuberance. Besides, the Chhau dance of Mayurbhanj is a popular form of folk martial art performed through dances and physical gestures.

It is a matter of crowning glory that Orissa has played a pioneering role in Information Technology Revolution in the whole country. In conceptualising the IT vision, the Government of Orissa is in the process of developing an appropriate IT architecture in the state to effect qualitative changes in all walks of life and society, resulting therewith ease and convenience in trasaction, creating more employment opportunities and accelerating higher economic growth within a specific time-frame. Extensive application of IT would establish a system where the citizens

will receive good governance ensuring speed of decisions from a transparent Government through an effective e-Governance system.

Orissa has made a perceptible progress in terms of ameliorating the living standard of the people despite recurrence of terrible natural tragedies. The state is in the process of evolving an appropriate strategy to increase agricultural production as agriculture is the mainstay of the people. A sketch of achievements caused as a result of consistent effort of the State Government broadly encompasses following impressions :

* A number of programmes and projects have been implemented under Revised Long Term Action Plan (RLTAP) with an outlay of Rs.569.03 cr. for all-around development of KBK districts.

* Development of Micro Watersheds in drought-prone areas of the state for drought proofing and improving the moisture regime has been taken up. 1,712 watersheds with a total treatable area of 9.52 lakh hectares are being developed for this purpose.

* To tackle the problem of distress sale of paddy steps are being taken to open up paddy procurement centers in different districts.

* 10,600 Pani Panchayats have been formed

all over the State to promote farmers' participation in the system of Water management covering an area of 8.79 lakh hectares.

* Under Biju Krushak Vikash Yojana, Rs.47.96 cr. have been released for 785 Lift Irrigation Projects in the KBK area and Rs.14.12 cr. in non-KBK area for 257 LIPs.

* During last 4 years, 52 bridges have been completed and 800 km. of State roads have been improved under Rural Infrastructure Development Fund (RIDF), Central Road Fund (CRF), Revised Long-Term Action Plan (RLTAP) and other State Plan Schemes.

* Government has provided 54,809 tube wells, 2,250 sanitary wells and 395 piped water supply projects to ensure safe drinking water in rural areas. Besides this, 700 drinking water projects are under execution under "Swajaladhara".

* To meet the requirement of primary school teachers 17,000 Swechhasevi Sikhya Sahayak (SSS) have been employed so far. The Government has provided contractual appointment in 1,078 vacancies in the High Schools.

* 18.21 lakh Kissan Credit Cards, 59,077 Kalinga Kissan Gold Cards and 67,798 Kaling Kissan Silver Cards have been distributed to farmers through Co-opeative Banks.

* 1000 Information Kiosks in urban and semi-urban areas are being made operational to promote self-employment in IT sector.

* Orissa Tribal Empowerment and Livelihood Project has been launched with an outlay of Rs.430 cr. for socio-economic development of the tribals in 7 districts.

* 2.50 lakh Swarojagaries assisted under SGSY by utilisation of Rs.289.00 Cr.

* A total number of 1.86 lakh new houses and 0.56 lakh upgraded houses have been constructed under IAY with an expenditure of 403.32 crores till August 2004. After the Supercyclone of 1999, 6.69 lakh Additional IAY new houses have been constructed with an expenditure of 1464.83 cr.

* 1383.33 lakh mandays generated and 61267 projects completed utilising 8.30 lakh MT food-grains under SGRY Scheme.

* In order to utilise iron ore and mineral resources of the state, State Government has signed MoUs with 14 companies.

* During the period from 2001-2004, 127062 Women Self -Help Groups have been formed under Mission Shakti Programme, generating savings to a tune of Rs.78.29 cr. and a total number of 93207 groups have been provided with Rs.196.76 cr. of credit support.

# E-Governance

## E-Readiness in Government

Government is convinced that the gap between the rich and the poor, between the more developed and the less developed, between the urban and rural population can be bridged by empowering the less privileged sections of society by providing equality of opportunity to access information and services. To this end, Government procedures in all Departments shall be re-engineered to use the ICT tools for attaining speed, transparency and effectiveness in implementing Government decisions and reaching them to the people. All the Departments and important administrative set ups of the Government shall be connected to the Secretariat Local Area Network (LAN). Computerisation of District and field level offices of all Departments shall be taken up expeditiously. Departments connected with important public services and utilities shall be automated in their functioning and suitable public interface will be designed to provide the services.

## Access to Information

Government information such as various Cabinet Decisions, forms, procedures, programs, projects, schemes, tenders, quotation calls, notice etc. will be displayed in the State Portal for reference and use by the public. Designated Information Officers in individual Departments and offices shall be responsible to provide all information needs to the Government and public.

## Citizen Services

Various citizen services such as payment of utility bills like Electricity Bills, Water and Sewerage Bill, Telephone Bills, Holding Tax, Filing CST Returns, Exam Fees for School Final, Exam fees for JEEs, Filing IT Returns: Registration of birth and death and getting related certificates, getting various permits and licences, downloading of Forms and Government Orders etc. will be designed to be made available to the public through State Government Portal. These services will be available to the public from the information KIOSKS.

## Education & Training

### Industry Friendly Curriculum

Industry friendly curriculum will be devised for all kinds of IT education and training offered by institutions and training houses in the State in consultation with experts drawn from Industry and Academics. EDP will be included in the school and college curricula. This will ensure the compatibility of the young graduates and professionals to the requirement of industry and commerce for getting suitable job.

# Raghurajpur
## *The Crafts Village*

Raghurajpur, a small village in Puri district, occupies a unique place in the cultural map of India. The village is inhabited by artisans producing sheer poetry on pieces of treated cloth, dried palm leaf or paper.

Situated on the southern bank of river Bhargavi and surrounded by coconut, palm, mango, jackfruit groves and other tropical trees, Raghurajpur has an idyllic setting. A number of betel vines dot the nearby paddy fields. The village runs from east to west with houses arranged in two neat rows, facing each other. At the centre, runs a line of small temples and the lone Bhagabat Tungi, the community meeting place of the villagers. The temples are dedicated to the lords, Radha Mohan, Gopinath, Raghunath, Laxminarayan, Gouranga, and to the village goddess, Bhuasuni.

To reach Raghurajpur one has to get down at Chandanpur bus stop, which is about 10 km from Puri and 50 km from Bhubaneswar on N.H.No.203 connecting Puri and Bhubaneswar, two important tourist destinations of the country. From Chandanpur one has to take a cycle-rickshaw or walk on a 1.3 km scenic road to reach this village. One may also hire a taxi either from Puri or from Bhubaneswar to reach the village.

This coconut-palm shaded village is quite different from other villages of the State.

It has its own identity. What is unusual is the number of outsiders including foreigners visiting the village round the year. These people don't come here to see a typical Orissan village from close quarters but to see and enjoy the rich traditions of Orissan arts and crafts at one place. The village has a community of artisans, who produce different varieties of handicrafts items such as *patta* paintings, palm leaf engravings, stone carvings, papier mache toys and masks, wood carvings, wooden toys, cow-dung toys and tusser paintings. Perhaps nowhere else in India one finds such a congregation of so many arts at one place. This is also the only village in India, where each family is engaged in one craft or another. There are has 103 households having 311 artisans in the village. Some of them are winners of National Awards. One comes across the best tradition of Orissan paintings and some of the finest pieces of work in this village.

The tradition of *pata* painting in Orissa is very old. There are several centres of this art : Puri, Parlakhemundi, Champamal (Sonepur), Athgarh and Dinabandhupur (Dhenkanal). Usually, the lane in which these painters or *chitrakaras* live is called Chitrakar Sahi. Although there are several centres of *pata* paintings in Orissa, it is Raghurajpur, which is famous for this unique art.

*Chitrakaras* are involved with the ritual performed in the temple of Lord Jagannatha

on the occasion of Snana Purnima in the lunar month of Jyestha (May-June). During the period of *anasara,* the fortnight following the fullmoon day, three *patis* painted by *chitrakaras* are placed on the *sighasana* inside the main temple. The *chitrakaras* are also called to execute colourful paintings on the three chariots for the Car Festival. Apart from taking part in the rituals, they also produce paintings which they sell at Bedha Mahal inside the temple premises and Chakada Mahal outside the main gate. However, with the entry of middle man to this business the *chitrakaras* suffered. At the beginning of the 20th century their fortunes dwindled. The art received a new lease of life in the mid-century. Ileana Citaristi, an Italian lady who has done extensive research on Orissan art and culture, observes, "By the late fifties only a few old men among the 90- odd *chitrakara* families of Raghurajpur were still painting, whereas all the youths had deserted the profession; it was only around the year 1953 that, with the intervention of an American lady, Mrs Halina Zealey, a new future opened up and the artists once again took out their brushes and colours."

Besides producing these unique works of art, this village has a living tradition of performing art known as Gotipua, the earlier form of Odissi. A worthy son of Orissa, Guru Kelu Charan Mohapatra, an exponent of Odissi dance, was born in this village and had his early trainings in Gotipua tradition here. Now a Gotipua Gurukul, namely Maa Dasabhuja Gotipua Odissi Dance School has been established here under the guidance of Guru Maguni Charan Das. The trainees of this school present their performances in different cultural events, in India and abroad.

INTACH selected this village to revive the ancient wall paintings of Orissa. The work has already been completed and now the village looks like a living museum of paintings.

To give this village its rightful place both in the cultural and tourist maps of the country, Orissa Tourism and Ministry of Tourism, Government of India have identified this village for development of Rural Tourism. After visiting Raghurajpur on June 27, 2002, Shri Jagmohan, Hon'ble Union Minister of Tourism and Culture, declared that this village would be developed as a model for rural tourism in India. INTACH is preparing the Project Report for this village, which would be implemented shortly. Basic tourist amenities such as road, drinking water, sanitation, interpretation centre, rest house, etc. would come up soon.

Government of Orissa is taking initiatives to develop the roads from Chandanpur and Kathapola to Raghurajpur and is urging the UNICEF to provide clean water to the village. To achieve this task, various Departments of Government of Orissa are converging their resources.

Once the Rural Tourism Project is completed, Raghurajpur will come in the National Travel Circuit of the Government of India.

References :

1.      "A Destination in the Making." *Orissa Review,* September 2002.

2.      Citaristi, Eleana. *The making of a Guru : Kelu Charan Mohapatra, His Life and Times* (Delhi : Manohar 2001).

3.      Mohanty, B. *Pata-Paintings of Orissa*, New Delhi : Publications Division, Government of India, 1984.

# Metal Craft of Orissa

Metal craft has reached a high degree of perfection in Orissa. Brass work and bell metal work are carried out throughout the State. Craftsmen engaged in the job produce numerous objects of worship and household utensils. This craft is perhaps the most important craft in terms of the number of artisans engaged in its practice for their livelihood. The craft is practised by the people of the Kansari caste, who can be broadly described as metal smiths. There is a concentration of Kansaris at Kantilo and Balakati in Puri district although fairly large number of artisans also live in Cuttack, Ganjam and Sambalpur districts.

The products of this handicraft can be broadly classified into three groups : items produced through process of beating, locally known as *Pita*, those produced by casting and the residual items. These can also be broadly subdivided into two groups in terms of raw materials used, that is, brass and bell metal, the former being an alloy of copper and zinc and the latter of copper and tin.

The workshop is called *Sala* or shed and consists of a platform with a block of stone for the floor on which the beating is done, a heating furnace or *Bhati*, a raised verandah with a local lathe for polishing. Hammers and anvils, pincers, hand drills, files and scrapers are used as tools. The furnace with a crucible is fanned by a blower with leather bellows although craftsmen these days have started using mechanical blowers.

The process consists of preparation of the material by melting the required materials in the crucible and then placing the molten metal into an earthenware container. After repeated hammering and beating the object gets its desired shape.



Sometimes two or three pieces are separately made and joined mostly with rivets. Plates or *thali*, deep round containers called *Kansa*, small containers called *gina*, water containers called *gara* and buckets or *baltis*, large cooking utensils and storage vessels called *handi*, various types of pots and pans,

ladles or *chatu*, perforated flat cooking spoons, etc, are the major items manufactured in the beating process.

A number of items used for *puja* are also produced. Of these, the most important are *ghanta* or gong and *thali* or plate for offering of food to deities. In a few cases the surface of the items are also engraved with various designs including floral and geometric patterns besides human and animal figures and they are also occasionally painted with enamel paints. The items produced by the beating process are many and the designs also vary from place to place.

As for casting, one can make two broad groups that is brass castings and Dhokra casting. Both follow the lost wax or *cire perdue* process. Brass casting is done by the Kansaris and items produced include icons, mainly Radha, Krishna, Laxmi, Ganesa, Vishnu and crawling Krishna, bell or *ghanti*, lampstand or *rukha* and lamp or *dipa*.

There is no bronze casting done in Orissa now, although the craft seems to have reached great perfection centuries ago as evidenced by the discovery of a large number of bronze icons from Achutarajpur near Banapur in Puri district.

The socio-cultural links of its handicraft are very strong. In a wedding, the bride is usually presented with a set of brass and bell metal articles for starting off her new home. While in the villages these are extensively used for eating and cooking, in urban areas other materials like stainless steel, aluminum and ceramics have dislodged them.

In the villages and in terms of the rural economy, the articles also serve another useful purpose as they can be easily pawned for borrowing money. The old, broken and used items can always be exchanged at reduced rate for new items from metal ware vendors. As for metal icons, while in most orthodox families these are installed as deities of the home, frequently placed on a brass platform called *Khatuli*. These icons are also installed as the presiding deities in some temples.

In all major temples the moving image or the *Chalanti Pratima* of the presiding deities are brass icons. It is these icons, which are taken out in various ritual processions and they perform other mobile functions of the much larger and fixed principal deities.

Similarly, the use of *ghanta* and *ghanti,* the bell and the gong, are both important and indispensable for all ritual worships, particularly during *arati* and offering of food. During the Car Festival, hundreds of the gongs are beaten rhythmically by the devotees and priests in frenzied ecstasy as the divine chariots are pulled forward by the thronging crowd.

*Manjira* and *gini*, two circular cupped convex disc stied to strings, are used for beating the rhythm. *Ghunguroo* or ankle bells tied to the feet of dancers are also products of this group of crafts. The sound of the cattle returning to the village after the day's grazing with the jingle of the bells leaving a trail of dust is a familiar scene of rural Orissa.

**Dhokra Casting**

Dhokra casting is essentially a tribal folk craft and is limited to a few pockets of Orissa in Kuliana in Mayurbhanj district, Kaimatin in Keonjhar district, Sadeiberni in Dhenkanal district and Haradagaria in Puri district. People belonging to Sithulia Caste, practise this profession.

Artisans, mostly tribals, produce prized items such as boxes, lamps, figures of deities by the lost wax method. The raw material



used is not pure brass. It contains miscellaneous scraps of other metals, which give it is typically antique look. Its motifs are mostly drawn from folk culture. The elephant is most popular motif, the other motifs include human heads, kings, *manas* or miniature replica of measures, containers with lids, with or without locking devices, images of deities like Ganesa and Durga, and lamps and lamp stands. Lamp stands are made in several intricate designs in shape of trees and branches with as many as a hundred lamps in one stand.

Articles of utility like candle stands, ashtrays and pen stands are also made keeping the essential folk design in tact. Dhokra is not exclusive to Orissa; it is also found in Bengal, Bihar and Madhya Pradesh. It is a very important handicraft because of its exclusive folk character.

The residual items consist mainly of the unique flexible brass items like the brass fish and snakes made by the craftsmen of Belguntha in Ganjam district.

### STATE DISASTER PREPAREDNESS DAY - 2004 OBSERVED

As in the previous years, the State Disaster Preparedness Day was observed with fervour all over the State. Activities organised to mark the occasion included cycle rallies, essay, debate and painting competitions, exhibitions, cultural shows, collective pledge for preparedness and mock drills. The theme for this year's Disaster Preparedness Day was "Role of Youth in Disaster Management and Preparedness."

The State level function was organised at the Jayadev Bhawan, Bhubaneswar. Cycle rallies by NCC and Scouts and Guides flagged off from various points merged at the venue, where ODRAF conducted mock drills displaying rescue and evacuation techniques. An exhibition was also organised, where various educative materials, search and rescue and emergency communication equipment and handicrafts made by artisan groups with OSDMA support was put on display. Chief Minister, Revenue Minister, Chief Secretary, Revenue Secretary and M.D., OSDMA addressed the participants, which included government officers, UN representatives and NGOs, media and volunteers.

Addressing the gathering, the Chief Minister Shri Naveen Patnaik gave details about steps taken by the government to mitigate the impact of 1999 super cyclone and to enhance preparedness levels. He highlighted the expansion of emergency communication networks; expansion of the Orissa Disaster Rapid Action Force with two more units stationed at Balasore and Chatrapur, construction of new Emergency Operation Centres in 16 districts and plans to set up ECCs in the rest of the districts soon; economic empowerment of the poor under the Social capital Restoration programme; rehabilitation of 2555 lift irrigation points, construction of 5,74,000 houses under Indira Awas Yojana etc. Dispelling misgivings about closure of OSDMA, the Chief Minister said; "those who think with ending of World Bank Project OSDMA would come to a close are wrong; its mandate is not just emergency reconstruction, but strengthening of disaster preparedness as well, which will continue to do with unfailing support of the Government.

Revenue Minister Shri Manmohan Samal said the government is examining setting up of a separate department to strengthen disaster management. Dismissing all charges regarding poor quality of cyclone reconstruction and disaster preparedness activities, Mr. Samal said "people criticise but fail to come up with specific facts; the House Committee chaired by me is reviewing all disaster management activities in the State." He also said, "The problems the previous government found itself in after the 1999 cyclone shall not be repeated again. The way 2001 and 2003 floods were managed shows the commitment of the present government to disaster management. "We must learn appropriate lessons from experience and strengthen disaster management, " he added.

# CONTENTS

# EDITORIAL

*Orissan features have usually been characterised by the rich cultural heritage and peace-loving traits quite rare in the history of mankind. A discerning look would reveal many hidden aspects of interesting initiations and initiatives that the great race earned to their credit. In the changing scenario the perception on Orissan perspective bears the emergence of a conducive atmosphere for both investors and tourists. The presence of natural resources in abundance has gradually made an impact in the state's economy by designing the whole concept as the investors' paradise. In the field of application of technology, Orissa has the distinction of becoming a pioneer in IT Revolution in the whole country. The most pragmatic vision of the Government of Orissa still bears a landmark in creating a separate Department of Information Technology for the first time in the country. In formation of the State Portal the State also ranks first following the guidelines of Government of India. In evolving an appropriate mechanism the state is continuing its effort to ameliorate the living conditions of the people. All these impressions have been portrayed succinctly in this November issue of Orissa Review which, we hope, will suit to the information needs of the readers and researchers.*