



1. A. BRIEF INTRODUCTION OF THE PROJECT:

The Saura tribe is one of the most primitive tribes of Odisha residing in Gajapati, Rayagada and Bolangir districts of Odisha. It is presumed that the very word Saura is derived from Savara, Saur, and Saora etc. their racial affinity belongs to the proto australoid physical features that are dominant among the aborigines of central and southern India. Usually they speak an Austro Asiatic language. Being one of the most primitive and ancient community, frequent reference about them are found in Hindu mythology and classics. The saura society is divided into several groups according to occupation, food habits, social status and customs & traditions. Ideally speaking the Saur villages are self governed and the traditional village Panchayat plays an important role in mainstreaming then law and order and village solidarity. In every village there two elders namely Gomang with the secular head man and the Buyya. THE OFFICES OF BOTH THE PERSONS ARE ALONG HEREDITARY basis and occupied the members of same family. Besides there are astrologers called Disary, Kudan, and the diviner cum medicine man. The Saur community is very famous for their wall painting done by shamans called Kudan and Kudan(m)boi(f). The Kudan in a trans can establish direct communication with the invisible world and cure all types of illness caused due to wrath of evil spirits. Every male shaman as a female tutelary whose relationship is the same as husband and wife. If anybody falls in the tribal's belief that is due to wrath of malevolent, spirits, fence the Kudan is called for. After much more spirituals & worship draws icons in wall in different colors. These icons are sketches of human being, horse, elephant, sun, man. Sometimes these icons may be replaced depending upon the exigencies of the circumstances and ancestors for the household.



B. DETAILS OF THE PROJECT :

a. Wall painting

The Saur wall painting are called icons which are dedicated to main deity of the Saur in order to cure a suffering patient. These icons make extensive use of symbolically icon that mirror the quotidian course of the Saura. There are a number of motifs in these icons. The painting backdrop is prepared from red or yellow arch which is painted over by brushes fashioned from tender bamboo shoots. The Kudan used natural dyes and chromes derived from ground white stone, hued art, vermillion, mixtures of tamarind seed, flower and leaf extracts. In special occasion such as child birth, harvesting time, marriage and construction of new house the icons are worshiped.

b. Healing power of wall painting

During medieval period, the Saur priest called Disary and the diviner cum medicine man Kudan have played important role curing illness of a family member by means of observing some ritual practices and coloring the icons by the help of medicinal plants & herbs. It is experienced that the patient is cured by such action of Kudan is related to power of color therapy. it is up to the receptors to make out the true facts.

2. OBJECTIVES OF DOCUMENTATION OF THE PROJECT:

- * To mobilize the priest of SAURA tribes on the ethnicity of wall paintings that involves healing power.
- * To make thoroughly research & documentation on activities of the priest of SAURA tribe and the secrecy of mixture of different medicinal plants and vermilions that contains healing power.
- * To publicise the secrecy of healing power of ikons on wall paintings through publication and photography.



3. IMPLEMENTAION STRATEGIES:

A. Orientation to project staff.

B. Base line survey.

(I) Questioner preparation

(ii) Focus Group discussion.

(iii) Identification of religious leaders, community stakeholders.

(iv) Small group discussion.

B. Organisation of Workshop involving Religious leaders, students, Researchers, Physicians on AYUSH discipline etc.

C. Training to students and Practioners.

D. Data creation and documentation.

4. TIMEFRAME OF THE PROJECT:

The organisation will take 7(seven) calendar months to complete the project and submit the final report.

a.	Date of commencement of the project	2 nd February 2016
b.	Submission of 1 st (First) Report of the Project with relevant documentation with photographs, videos, research materials in a soft copy format as well as hard copy.	25 th March 2016
c.	Submission of Final Report along with relevant documents (both in soft and hard copy)	31 st August 2016

5. Specific areas of the respective state in which the art form(s) is practiced-geographical, typographical and other related aspects that the project may cover.

The geographical areas of concentration of Saura tribe are given below in Odisha state:

State	District	Block
Odisha	Rayagada	Gunupur
	Gajapati	Chandragiri



6. Photos (Preliminary Level) related to the project/art form. We have enclosed herewith some selected preliminary photos showing wall painting of Saura tribe.

7. Conclusion of the Project as we have envisioned:

The project will bring out a comprehensive database on different aspects of Saura paintings, covering its important aspects – socio-cultural and religious implications, profile of the artists, themes, instruments being used, religious festivals and ceremonies etc.

The project will provide adequate information on the existing status of Saura paintings problems and issues associated with promotion and preservation of the Saura paintings, House and religious centers where 'Saura paintings' are drawn on different occasion, impact of electronic media.

SAURA WALL PAINTING OF ODISHA



**C-LANJIA SOURA KARJASUM IDITAL
(PITRU SRADHO)**



**LANJIA SOURA KARJASUM IDITAL
(JANKIRI DEBOTA)**

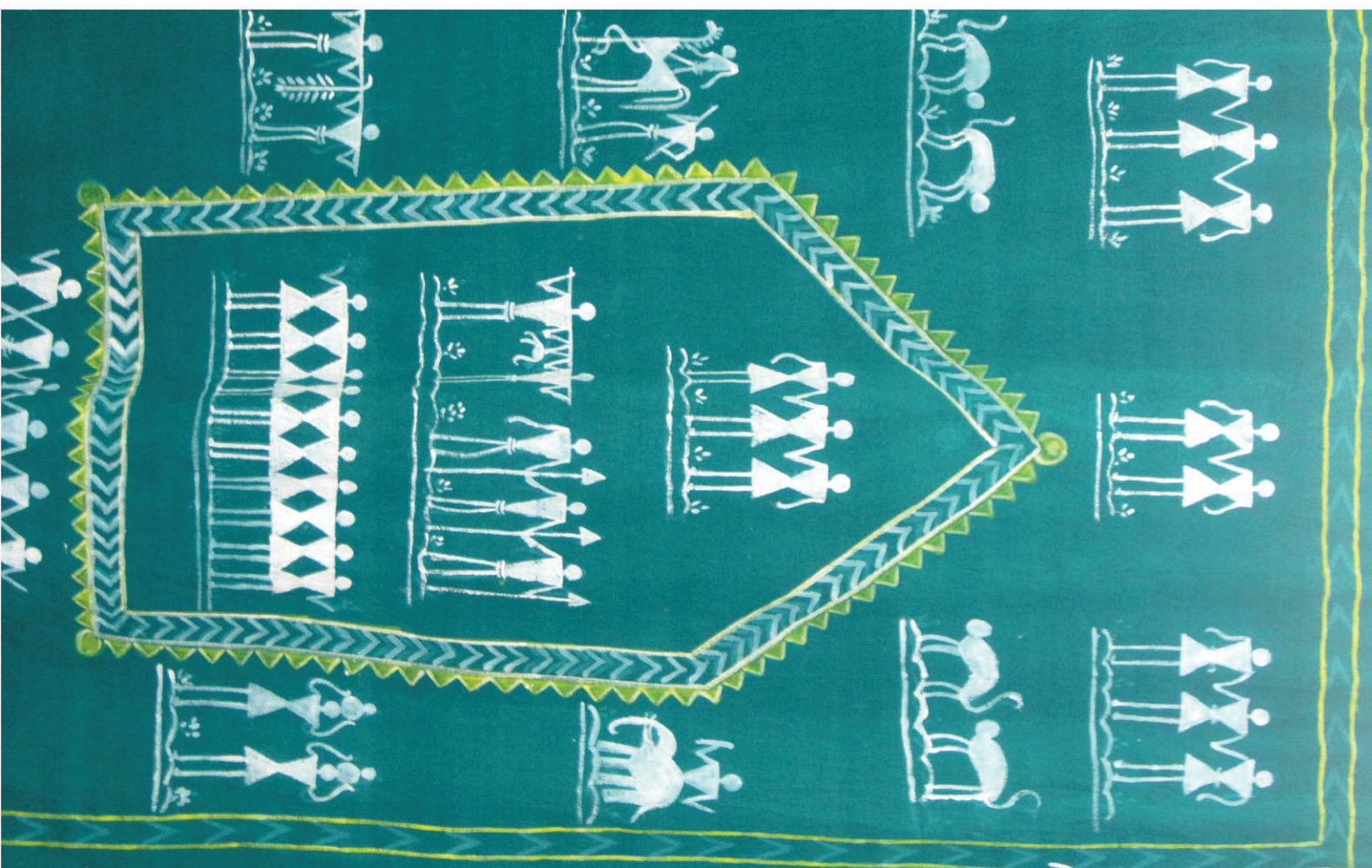
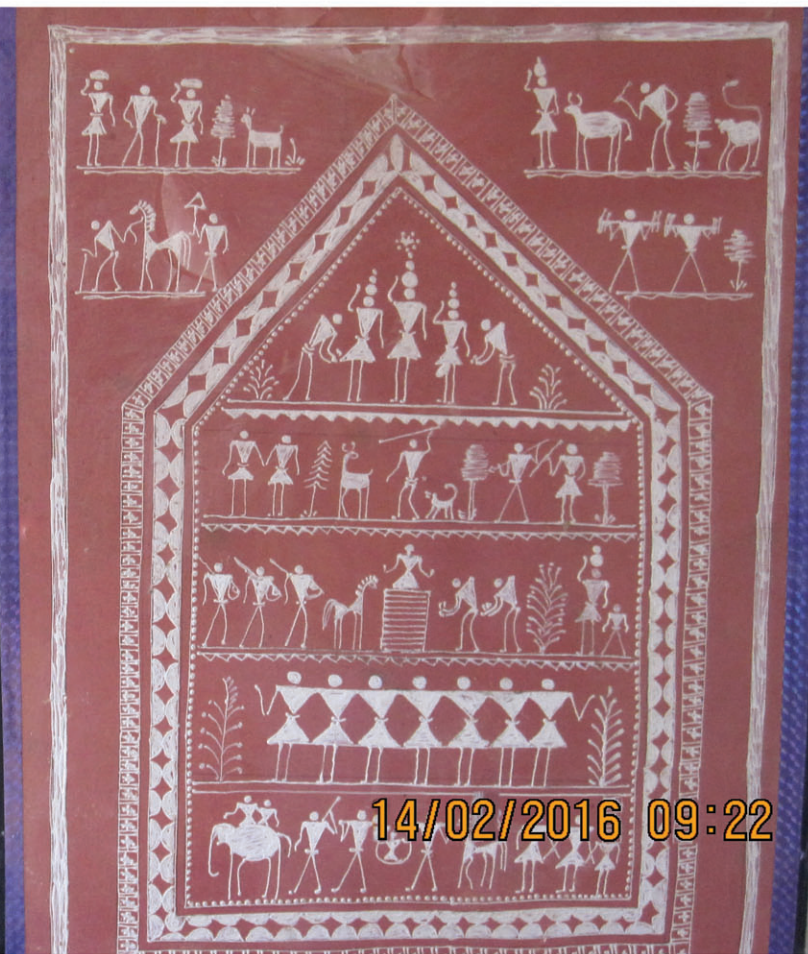


**A-LANJIA SOURA LOBOSUM IDITAL
(MATTI DEBOTA)**

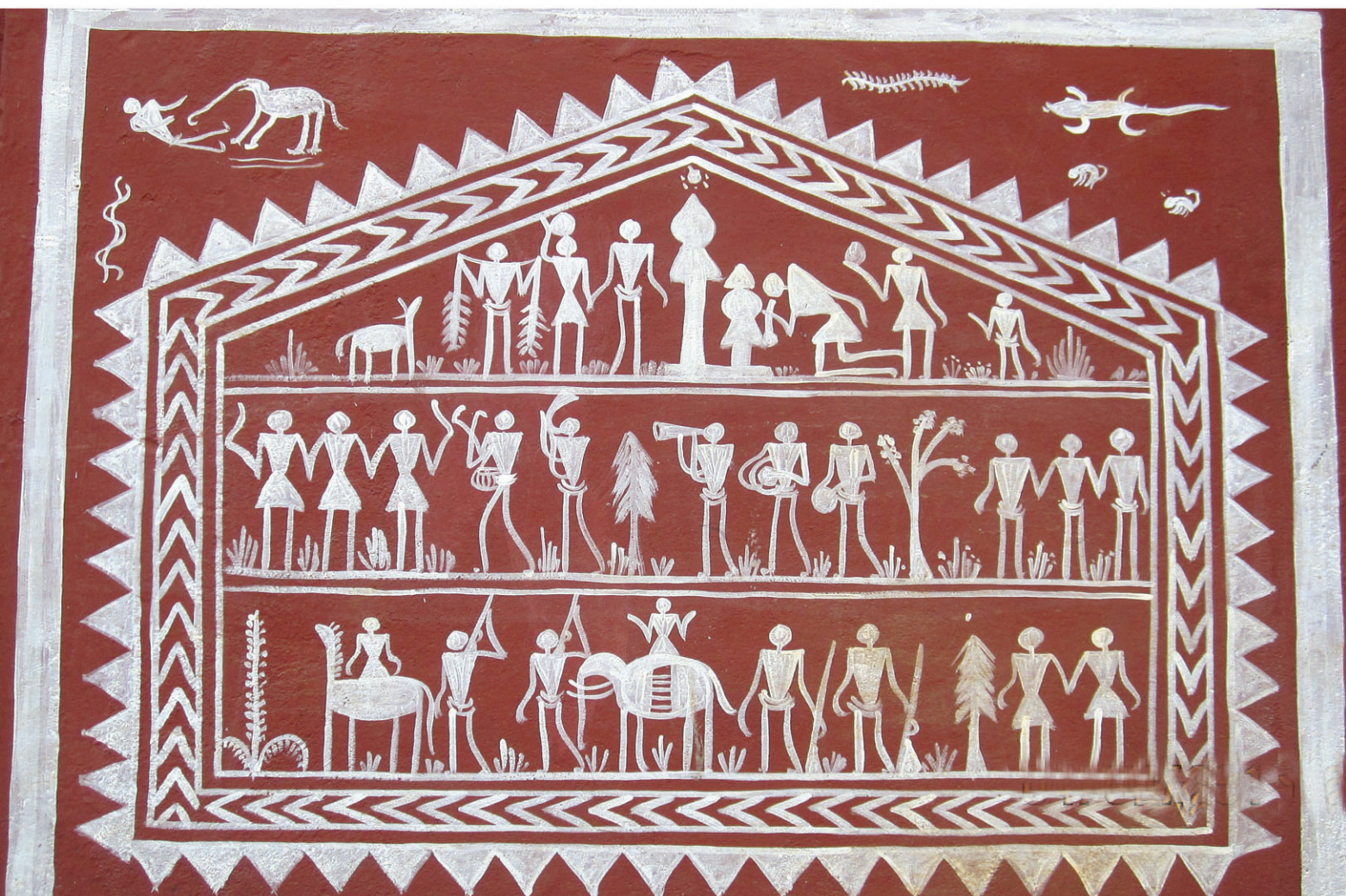


**B-LANJIA SOURA KARJASUM IDITAL
(PITRU SRADHO)**

SAURA WALL PAINTING OF ODISHA



SAURA WALL PAINTING OF ODISHA



1st Report
Of

**Preservation & Safeguarding
the wall paintings of Saltra
tribe of Odisha having healing
power against common ailments.**

Submitted to :

**ICH Division
Sangeet Natak Akademi**

Submitted By :



SOPUTRA

(An Institution for Promotion of Sustainable Livelihood Resources and Socio-Cultural Development)

Regd. Office : A/Po.-Anlo, Via-Bairoi, Dist-Cuttack, PIN-754010, Odisha, India

Telephone : (0671) 2805095, Mob : +91 9437049095

E-mail : soputra@rediffmail.com/soputra82@gmail.com

Website : www.soputra.org

FOREWORD

The wall paintings made by Saura community are related to some sketches in different colors that are derived from medicinal plants and herbs. According to modern scientist the seven colours in rainbow consist of power of curing some diseases. In puranic scriptures the shamans of Savara community possessed some power of curing illness depending upon purely natural elements when there were no Allopathic, Homeopathic or Ayurvedic. The origin of such kind of colour therapy has been practiced by such shamans of the savar/Saura society from generation to generation.

The present project has attempted to collect and analyze pertinent data from various sources and to create a comprehensive database and to document various features, themes and practices of 'wall paintings of Saura tribe of Odisha, with a view to preserving and strengthening the base of wall paintings heritage. The project provides useful insight into the present position, practices and impact of 'wall paintings of Saura tribe of Odisha' in the changing scenario of the landscape of colour therapy. It is hoped that the output of the project would greatly contribute to developing effective strategies for preservation and protection of this unique paintings of Odisha.

Bata Krushna Mukhi
Director, SOPUTRA



INTRODUCTION



Generally it is accepted fact that SAURA tribe is one of primitive tribes of Odisha which were once known as SAVARA in the ethics of Ramayan & Mahabharata. There is legendry on the SAVARA tribe with lord Jaganath as per Adikabi Sarala Das who has written the entire history of Jaganath temple linked with Viswabasu Savara. Among the different tribes, 'Saora' is one of the oldest known primitive tribes of Odisha. They are concentrated in Badagada, Gajapati, Rayagada and Bolangir districts. They are called by various names such as Savara, Sabara, Saur, Saora, Saora etc. and have their racial affinity to the proto Australoid physical features that are dominant among the aborigins of central and southern India. They usually speak an austro- Asiatic language. Being one of the most primitive and ancient communities, frequent references about the Saoras are found in Hindu mythology and classics. The Saora society is divided into several groups based on their occupation, food habits, social status, customs and traditions.

The ceremonies, festivals and rituals of the Saoras tribe are rooted into their social customs, birth, marriage and death and their occupations. Saora's festivals and ceremonies are performed in close association with numerous gods and goddess, deities and benevolent and malevolent spirits. The Saoras observe certain rituals in connection with terraced cultivation. The social life of Saoras is well-knit around the living and dead entities of nature, giving birth to different social organisations. The ceremonies and festivals of the Saoras are the special occasions that aid in cementing their social bonds, and furthering their aesthetic life. The aesthetic life of the Saora is reflected through their colorful dance, typical music and wall paintings. On ceremonial and festive occasions, the Saora dancers (both male and female) put on colorful and gaudy dresses which they possess.

CHAPTER-I

HISTORICAL BACK GROUND



It is a fact that there are 62 kinds of tribal's rehabilitating in Odisha and Saura Tribe is the most primitive. The very word Saura is derived from Savara who have great heritage in ancient Vedic and puranic age. It is believed that the udra nation being a part of arya has relation with Dravidian and Savara. In epics like Ramayan, Mahabharat the glorious activities of Savara's are mentioned. According to a scripture deula tola there are instances of relationship between under king and savar's who have worshiped lord Nila Madahaba later known as lord Jaganath. Even now Savara worship to the lord Jaganath is prevailing.

Sauras link with religion, tradition and culture of this land from hoary past can be vouched for from the accounts preserved in the Pauranic literature.

It is averred from the Aitareya Brahmana that the Andhras, the Pundras, the Savaras, the Pulindas and others were the descendants of the sons of Visvamitra who were cursed by their father to be impure. Hunter says : "The Saoras appear in very early Sanskrit writings and are spoken of by them even more than usual detestation."

Some of the Saura references in the Mahabharata reflect this attitude. In many passages of Mahabharata, however, a change of attitude is discernible and the Sauras have been regarded as powerful tribe in south as has been inferred by K. Aiyanger.

Probably the most famous of the historical references to the Sauras is that connected with Ramachandra in Valmiki's Ramayana. The Story runs as follows.

Rama and Laksmana, in the course of their search for Sita came to the banks of the Pampa to seek the help of Sugriva living there on the Risyamukha hill. In that lovely region they visited the Asrama of the aged Sanyasini Savari, the disciple of Risi Matanga and accepted her hospitality.

Savari was woman of the forest tribe and a faithfully serving sister in the Asrama of the old saint Matanaga. When the sage departed this life, she wanted to die too; he said the time was not yet and she should await the arrival of Rama, an incarnation of Visnu, for the bliss of his-darsana was in store for her. So the old and wrinkled woman lived her saintly life, looking faithfully after the ashrama as of old and keeping it sweet to receive the promised guest.

The heroic deeds of sauras or Savaras are not popularize in absence of a script of their own. Although their language is rich like that of languages' of other nation.

CHAPTER-II

MYTHOLOGICAL BACKGROUND OF COLOUR THERAPY DEMONSTRATED IN WALL PAINTINGS OF SAURA TRIBE



The saura or savar described in Hindu mythology have shown their unique power of healing from illness through use of different colors made of different medicinal plants and herbs. According to them, the seven colors have come from rainbow consisting of powerful influence of the sunray. But due to emergence of Allopathic, Ayurvedic, Homeopathic, Unani and Sidha such kind of color therapy is on extinct but the project aims at to revive the natural process of curing diseases that are due to imbalance of natural elements working in human body.

The Sauras carry the practice far beyond anything imagined by any other tribe. The Saura IKONS called IDITAL are made with a religious purpose other than for display while the wall paintings of others are more or less decorative in nature. Each IDITAL contains different symbols and seen depending upon the purpose for which it is meant and thus the pictograms may be divided in to several categories according to their meaning and purpose.

The effect of adopting a new religious conception at level of society by Sauras has changed it fundamentally, reading inevitability to the loss of artistic tradition.

It is true that, with the advent of modern culture in Sauras society, the art is rapidly diminishing. Hence efforts should be made at Govt. and Non-Govt. level to promote and preserve Saura paintings taking consideration on its therapeutic effect.

So far as the ancient scripture of Odisha concern, there is deep relation between Lord Jaganath and Saura tribe. The Madala panji which is the chronicle of Lord Jaganath temple records the account of king Indradyumna and Viswabasu sabar reveling that the deity of lord Jaganath was originally worshiped by the aboriginal Savara chief Viswabasu in the forest but miraculously appeared in puri and now the figure of lord Jaganath, Balabhadra and Suvadra display a tribal look. The colours of the 3 deities are derived from same composition as the sauras now do.

CHAPTER –III STUDY METHODOLOGY AND SITUATION ANALYSIS



PROJECT LOCATION : RAYAGADA AND GAJAPATI DISTRICT OF ODISHA

At the outset, available literature and published documents on Wall paintings of Saura community were collected from various sources and appropriate studies were done over the mater. The appropriate organisation working on promotion, Research and documentation on Saura paintings were inform on promotion of study methodology and situation analysis. Due interaction were done with Saura Development Agency and Academy of Tribal Languages and Culture (ATLC) and Kudans/Kudan Boi. The kudans of Sagada & Puttasing GPs of Gunupur block in Rayagada district were interacted in this mater.

Further, the study involved collection of primary data from concerned Gomangs and buyya who were informed and specific data were collected.

The falling in disease is due to wrath of ancestor usually malevolent spirit. This conception is still alive in common saura persons who are not educated. According to their faith only Kudans or Kudan Boi make relation with the deed person or malevolent spirit. Such situation is still prevailing among illiterate Saura persons.

Since a common Saura can easily be diverted by a cunning person who says himself kudan. Hence it is worthwhile to aware the common Sauras who can be motivated and mobilized on the utility of making IDITALs by means of medicinal herbs. Since there is no written document on preventing diseases by using painting massages biting etc; the process of which has been coming generation by generation through learning and imitating kudans. Hence it is inevitable tact that a comprehensive awareness, motivation & mobilization steps needs be taken under aegis of an organisation like Soputra.

CHAPTER -IV LIFE STYLE OF SHAMAN



The areas where the Lanjia-Sauras are found in great concentration are the

Gunupur Sub-division of modern Rayagada district and Paralakhemundi Sub-division of Gajapati District of Orissa.

Saura Villages are spread all over the hilltops, slaps and terraced fields as well as valleys. The area is picturesque and lovely; with rising hills, fertile valleys and trickling streams.

The Saura villages are self governed headed by Gamango and Bhuyya but with regards to curing diseases the role of shamans is quite extra ordinary. The mall shaman is called Kudan and the Female is called Kudan Boi. Every Kudan and Kudan Boi have tutelary generally the relationship between these two saying of pairs is the same as that of husband and wife. A common ignorant saura holds that the kudan and Kudan Boi have unseen relationship with underworld spirit on ancestors they believe there are two kinds of spirit – Benevolent & Malevant. The disease is caused due to attack of malevolent Spirit and the Shaman can cure the disease through Interaction with these spirits. The underworld spouse helps a sreat dead to the kudan or Kudan Boi to perform duties. Who is the Shaman Found the cause of disease or tragedy, he/she is at infringe pains to heal the wounds : Sucks infection from patients body, bites and kisses it, massages it and brushes the body to expel the every spirit speaking healing and consoling words. He/She direct the Kudan in the commposition of adequate (Wall painting) and its consecration. He/She works ceaselessly, for he/she is inspired not only by pride in profession but also by his/her love for the tribal community as a whole. This ancient Knowledge inherited by tradition is handed down from one generation to next generation verbally. There is no written document one out since saunas have no script.

CHAPTER -V

RITUAL AND THERAPEUTIC IMPACT OF SAURA WALL PAINTING



The Kudan and Kudan boi in their role as intermediaries established contact between the living and departed. They are the religious experts and storehouse of ancient knowledge and tradition handed down only orally. The well-being of the village and its inhabitants is in their hands. They have the power not only to diagnose the source of trouble and disease, but also to cure it. They are indeed impressive and honorable figures. They live a dedicated life on the boundary between this life and the next. Due to their enormous memory they also exercise the role of village genealogist, memorizing all the deceased of several generations. On the family level they are, responsible for all rituals performed within the Birinda and the same time the expensive death rituals including Karja and others for the village. The most important step in healing is finding out the ancestor who has caused the disease. But this is not an easy task, as there are hundreds of ancestral spirits. Therefore Kudammar (boi) said is necessary. Only they are able to master this existential problem of disease and death.

According to Naradiya sikhya and Manduki shikshya and modern scientist, the color of ikon painted by Kudans of Saura society is related to color therapy practiced by ancient medicine men. According to them the colours are seven in number and are derived from rainbow that consists of seven colours namely i)Yellow, (ii)Blue (iii) (iv)Green v)Violet (vi)Orange and (vii)Red. These colours consist of certain healing power, if they are mixed and formed separate colour which is produced as a completely new color. The Saura Kudans are famous for their colour therapies which are mentioned in olden scriptures of Hindu Mythology. The Ramayan and Mahabharata are full of such kind of color therapy done by Savars or Saura.

TECHNIQUE:

The central theme of most Saura Idital is a 'house for the hostelry of the spirits and gods which is represented by a square or rectangle. The whole Idital consists of several horizontal and vertical sections and is therefore called meda sung (multistoried house) consisting of many main pillars and if necessary the triangle roof frame at the top. The Iditalman begins by sketching in the outline contour, and then subdivides it into different compartments. The Saura icons of Puttasing area are distinguishable by their large rectangular formats painted either horizontally or vertically on the wall. The painted area is invariably marked by a decorated border. So far as the wall painting is concerned. It is however not gainsaid that the early Aryans have all along shown unfavorable attitude towards the Sauras and other tribes man as has been analysed by Sterling in the year 1825. But Somadeva in his Katha Sarit Sagara (11th century A.D.) gives a kindlier and almost romantic approach for the Sauras, in many of his tales. The story of Jara Sabara whose arrow killed Krusna to mark his departure from this world after the battle of Kurukhetra is well known.

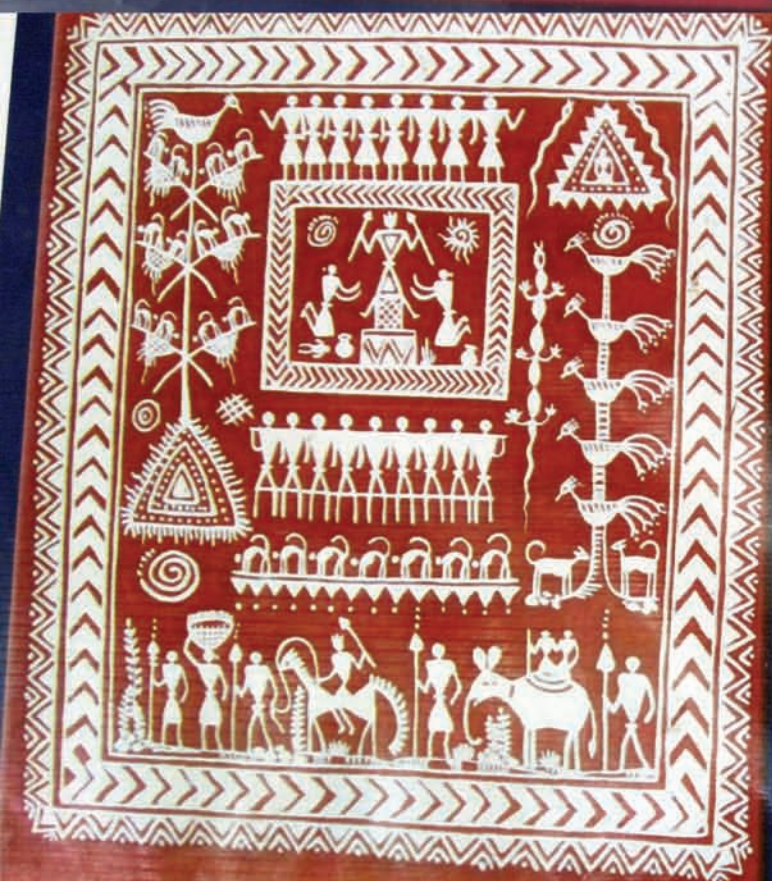
SAURA WALL PAINTING OF ODISHA



**C-LANJIA SOURA KARJASUM IDITAL
(PITRU SRADHO)**



**LANJIA SOURA KARJASUM IDITAL
(JANKIRI DEBOTA)**

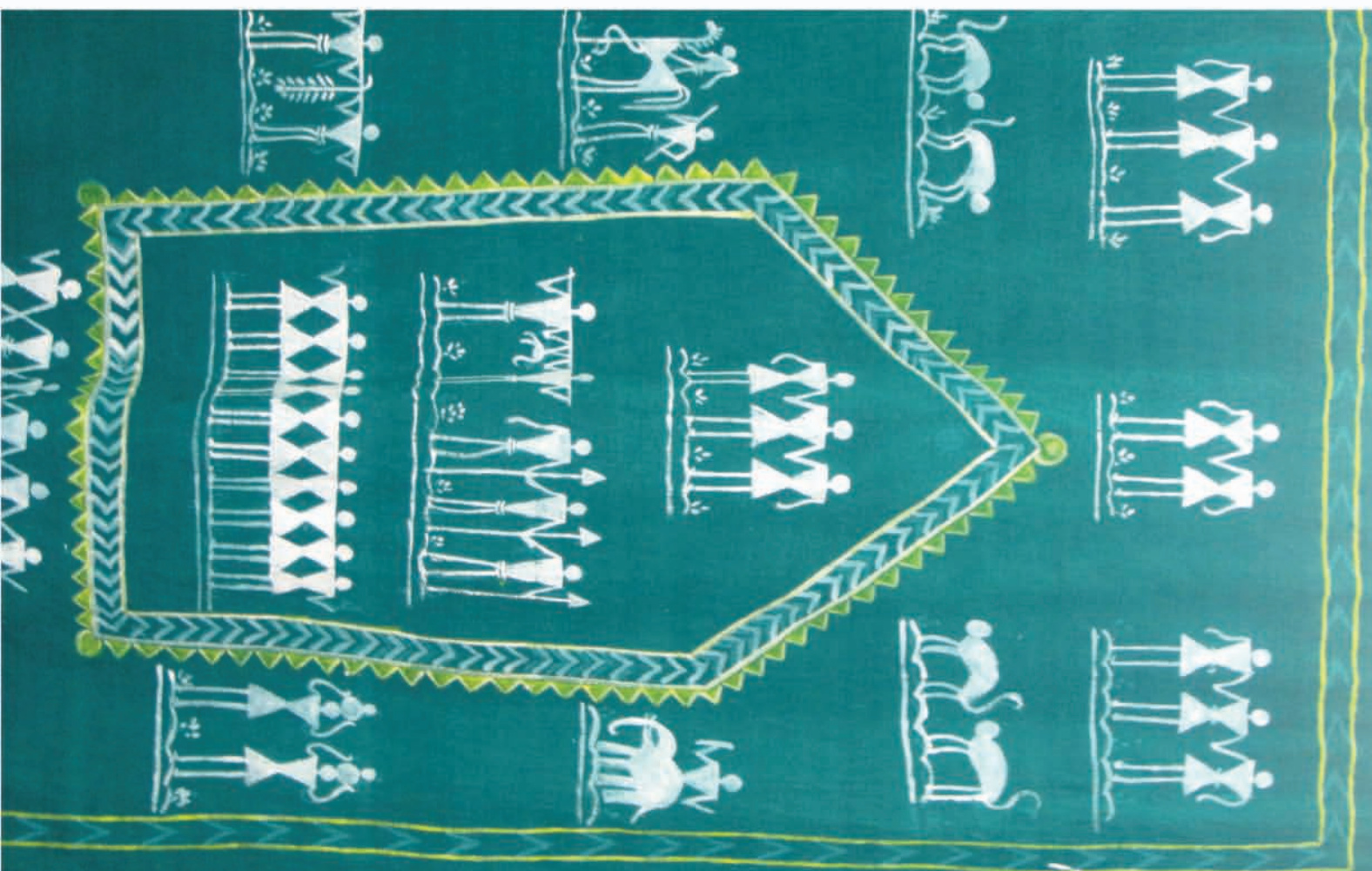


**A-LANJIA SOURA LOBOSUM IDITAL
(MATTI DEBOTA)**



**B-LANJIA SOURA KARJASUM IDITAL
(PITRU SRADHO)**

SAURA WALL PAINTING OF ODISHA



SAURA WALL PAINTING OF ODISHA

