



SCHEDULED CASTES & SCHEDULED TRIBES RESEARCH  
AND TRAINING INSTITUTE (SCSTRTI)  
CRPF SQUARE, BHUBANESWAR, ODISHA

# ODISHA STATE TRIBAL MUSEUM

B H U B A N E S W A R





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TRIBAL  
MUSEUM

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TRIBES RESEARCH AND  
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Bhubaneswar, Odisha

2019



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capital.a1press@gmail.com

# Preface

The State of Odisha is uniquely proud for its tinted spread of ethnic mosaic brought over by its 62 culturally vibrant tribes including 13 Particularly Vulnerable Tribal Groups (PVTGs), who are found sprinkled all over the State. Numbering 95.9 lakhs of persons and constituting 22.85% of the State's population as per 2011 census, the tribal people showcase a rainbow of material culture and cultural trappings, which are held beautifully in an ethnic kaleidoscope. One can see them in different stages of mainstreaming, but the inbuilt ethnicity is still there, reflecting the vibes of tribal world in their culturally significant objects, indigenous knowledge and technology, settlement pattern, house types, mode of subsistence, food habits, adornments, languages, dances, music, belief systems and shrines, social organizations, customary laws, paintings and traditional practices of health and hygiene. In each aspect, the aesthetic manifestation is blended inclusively with its utilitarian and culture specific motifs.

The indigenous tools, technologies, weapons, basketry, pottery, textiles, dress, ornaments, ritual objects are losing meaning to the new generation. Therefore, protection and preservation of these tools, appliances and material traits in the museum has become a necessity to know the antecedents of human life and living. For their preservation and promotion State Government in ST & SC Development Department has already established a Museum of Tribal Arts and Artefacts in the premises of SC & ST RESEARCH & TRAINING INSTITUTE (SCSTRTI) located at C.R.P. Square, Bhubaneswar.

The grandiloquent edifice of the museum building amid deep greenery and never fading flower garden all around provides endlessly an ambience of tribal environ, where the museum exhibits the panoramic view of the tribal world of Odisha. In nutshell, it is a Museum of Man, showing the continuum of past and present on the canvas of evolution of material culture vis-à-vis the man himself.

The Tribal Museum, established in the year 2001, has been serving as a springboard for eco-tourism in Tribal Odisha. Overseas eco-tourists, come to the museum as their first itinerary before fanning out to the backwaters of tribal Odisha. For its multi-dimensional activities the Tribal Museum has earned the distinction of being the first Tribal Museum in the country recognized by UNESCO and recently during November, 2018, Hon'ble Chief Minister of Odisha has declared it as the "Odisha State Tribal Museum".

It is said "seeing is believing". Everyone is invited to see and enjoy and appreciate the beauty of Tribal Odisha exhibited in the Tribal Museum and tell their friends and relatives to pay a visit to this institution. There is no entry fee at present.

I hope that this colourful booklet will prompt our learned readers to visit this ethnographic museum, see and appreciate it's exhibits, events & activities and record their valuable comments in the "Visitors Book" on our achievements and lapses to enable us to make further improvements.

**Prof. (Dr) A.B. Ota**  
Director & Special Secretary



## Introduction

Odisha claims a prominent position among the States and Union Territories of India for having the largest varieties of tribes i.e. 62 in number including 13 Particularly Vulnerable Tribal Groups (PVTGs) which makes it one of the fascinating ethnographic States of the country. As per 2011 census, the State's Scheduled Tribe population stands at 95,90,756 accounting for 22.85 percent of the State's total population and 9.17 percent of the country's total tribal population.

The tribes of Odisha live across the length and breadth of the State and exhibit wide divergence among themselves in their socio-cultural and economic patterns. Every tribal society representing pre-literate, encysted and simple society characterized by endogamy, patriliney, patrilocality and distinct identity has its unique social system. Most of the tribal communities possess a well-knit socio-cultural system, strong kinship bonds, a stable village organization, strong supernaturalism and high level of folk traditions rich in art and crafts, dance, song and music with high degree of sophistication and complexity. They have a vast repertory of songs and dances linked to ritual performances, ceremonies and festivals. Such finer aspects of their life styles reveal a sense of gratitude for the fact of being alive and a mood of acceptance of life on its own terms almost in an existential way.

In order to showcase, promote and popularize the rich cultural heritage and diversity of Odishan tribes, the Scheduled Castes and Scheduled Tribes Research and Training Institute (SCSTRI), the premier and oldest Tribal Research Institute (TRI) of the country has made an endeavor to establish a unique Tribal Museum within its own campus at CRP Square, Bhubaneswar- the capital city of Odisha since 2001. It has six segments - the main museum (Museum of Tribal Art & Artefacts), PVTG Gallery, seven replicas of traditional Tribal Huts, fully Air Conditioned Auditorium, Tribal Food Court and Souvenir Shop.

The 'Tribal Museum' comprises broad components, like 'Display Halls'- showcasing a rich collection of tribal art and artefacts, sacred arena of Tribal Shrine Crafts- depicting tribal religious beliefs and practices and replicas of Tribal Heritage Habitats- exhibiting ethnic architectural design of tribal housing pattern and an air conditioned auditorium for showing films on tribal life and culture, staging tribal dances and holding conferences. In addition to that, the beauty of Herbal Garden and Floral Garden, Water Fountains, Tribal Souvenir Shop and Tribal Food Court surrounding the museum not only attract the visitors but also create an ambience of tribal world of Odisha.

The Tribal Museum has excellent collections of more than 3500 rare and exotic objects of tribal art, crafts and artifacts which are ancient, artistic and indigenous and which will make the visitors to get a feel of the material



and non-material dimensions of Tribal Odisha. The museum and its different activities besides its material representations in the museum has also been displayed electronically in the Touch Screen Kiosks installed in each of the display halls. Routinely, the Museum also undertakes documentation and digitization of its exhibits.

To make it a living museum, inside its display halls Live Demonstration of Tribal Art & Crafts are conducted round the year engaging 12 artisans of different tribes to popularise and promote their exotic products by marketing and there by provide them a descent livelihood option.

This institution is further extended by addition of a Gallery of Particularly Vulnerable Tribal Groups (PVTGs) of Odisha exhibiting the dioramas on the socio-cultural life style of the thirteen colourful PVTGs also provided with the Touch Screen Kiosks. Both the main museum and the PVTG gallery are air conditioned. Young and trained Museum Professionals are there in every sector to guide and explain the visitors about the exhibits of the museum.

The mission of the Museum helps support the conservation of tribal material culture and its changing facet through various activities like documentation and live demonstration by tribal artisans, organization of National Tribal Craft Mela, National Tribal Dance Festival, participation in state level annual Adivasi Mela at Bhubaneswar, All India Tribal Fair organized by the Ministry of Tribal Affairs (MoTA), Government of India at New Delhi, the Tribal Village of Eastern Zonal Cultural Council (EZCC) and many such events held at the State, regional and national levels.

The Tribal Museum in Bhubaneswar showcases the ethnic kaleidoscope of material and non-material cultural dimensions of Tribal Odisha. It is a center of knowledge, entertainment and education, which provides guidance and glee to the visitors across the country and abroad. A visit to the Museum helps the visitors in feeling the touch of tribal life. The internationally acclaimed Tribal Museum is a proud possession of Odisha and now it has been placed in the World Tourist Map.

It's a matter of delight to note here that this colourful booklet on our tribal museum has been prepared to show this unique institution in all of its pristine freshness. It's an endeavour to provide a glimpse into the tribal planet in an unbiased way. Frankly speaking this volume reflects the tribal culture, art and architecture in its own way as displayed in our exclusive tribal museum. Brief descriptions on selected items of textiles of different tribal groups, their personal adornments, weapons and implements, household articles, musical instruments, art, crafts and photographs as showcased in this museum find place of pride in it. Even small things of everyday use like combs, wine pipes, tobacco containers, smoking pipes, lighters, ritual knives and axes, catapults, bird, rabbit and fishing traps, musical drums, flutes, strings and fiddles etc. have been shown by textual and visual illustrations.

This ethnographic museum depicting the ethnicity and rich tribal heritage of Odisha has found place in the map of UNESCO. Recently it has been elevated to the status of "Odisha State Tribal Museum". It is the best Tribal Museum in the country attracting a large number of visitors from India and abroad.





## Odisha State Tribal Museum (Museum of Art & Artefacts)

Tribal Museum attracts a large number of visitors from India and abroad throughout the year. Over the years it has developed into a complex having components like the main museum, PVTG Gallery, 07 replicas of Tribal Huts, the sacred arena of Tribal Shrine Crafts, fully Air Conditioned Auditorium, Souvenir Shop and a Tribal Food Court. It is surrounded by landscaping, floral garden, water fountain adding scenic beauty to the complex and creating an ambience of tribal world of Odisha.





## The major activities and achievements of this ethnographic museum

- Preservation & Display of more than 4000 rare and culturally significant tribal art and artifacts in 5 Halls (Fully Air Conditioned)
- A New PTG Gallery (Fully Air Conditioned) showing 3D representation of their unique life style
- The Display Halls are fully digitized and provided with interactive touch screen kiosks
- 7 replicas of Tribal Huts of Santal, Juang, Gadaba, Saora, Kandha, Gond & Chuktia Bhunjia made in the traditional style
- Live demonstration of Tribal Art & Crafts
- Skill development training programmes for tribal artisans on traditional and languishing tribal art and crafts.
- Production and exhibition of 11 Documentary Videos/ Films on 05 PTGs & 04 Tribes
- Organisation of National Tribal Crafts Mela and National Tribal Dance Festival annually
- Participation in Annual State Level Adivasi Mela and National Tribal Festival organized by MoTA, GoI, New Delhi.
- Maintenance of a fully air conditioned Auditorium (112 seater) for staging tribal dances and exhibiting tribal films.
- Establishment of a Tribal Food Court and Souvenir Shop.





*Birds eye view of Tribal Museum*







## Personal Adornments

### HALL-1

Display Hall 1 showcases the personal adornments of tribals including those of the Particularly Vulnerable Tribal Groups (PVTGs) which tells about the man's fascination for Jewellery, that dates back to pre-historic days. It displays the costumes and ornaments, which comprise of 34 items of textiles of 8 tribes and 911 ornaments of 17 tribes artistically displayed in 16 showcases.

The traditional costumes include typical textile items like Ringa of Bonda, Kapdaganda of Dongria Kandha, Phuta Saree of Santal, Gatungcab and bead necklaces like Tangam of Lanjia Saora, Shaska of Kutia Kandha, Kunti of Juang, coin necklaces like Takamecodica of Dongria Kandha, Puste of Koya and Dabulubeida of Bonda tribes.



### ANDU

#### (Anklet of Dongria Kandha Women)

Andu is the ethnic name of the brass anklet used by the Dongria Kandha women. It is crafted by the non-tribal artisans who use brass metal for preparing the anklet. It is a unique custom made design that is distinguished from those of the other tribes. It is elliptical in size with the front and back edge raised and embellishments in the shapes are of various designs embossed in it.



### Anklet (Gond)

This is the anklet used by the Gond women. It is one of their ethnic ornaments made of brass metal. The local non-tribal metal smiths prepare it. Gond women wear it during wedding and festive occasions.

### PANHARI

#### (Anklet of Didayi Women)

It is the ethnic anklet used by the Didayi women. It is made of aluminium. The local non-tribal metal smiths forge this custom made design specially for everyday use of Didayi women.



### ANDUDUKA

#### (Anklet of Lanjia Saora)

This is the anklet used by the Lanjia Saora women. It is one of their ethnic ornaments. It is made up of brass. Lanjia Saora women adorn their body with different varieties of beautiful ornaments. Anklet is pedal jewellery used by the women irrespective of ages. They use it during wedding and festive occasions.





**KADABANI**  
(Anklet of Kutia Kandha Women)

This is the ethnic brass anklet of Kutia Kandha women. It is crafted by the local smiths. Kutia women wear it during wedding and festive occasions. While dancing, tinkling sound comes from the anklet.



**MALATADA**  
(Waistchain of Gandia Women)

'Malatada' is the beautifully designed ethnic waist chain worn by Gandia women during various social occasions. Crafted by non-tribal smiths it is usually made of brass. During marriage, dance, and festive occasion they use it. It is the status symbol.



**Waist chain (Kandha Women)**

The Kandha women are fond of ornaments and jewelleries distinct ethnic motif, which distinguished them from other tribal groups. These ornaments are crafted by non-tribal smiths and are usually made up of aluminium,. They put on Waist chain made of brass. During marriage, dance, and festive occasion they use it. It is the status symbol. Some well to do families adorn it throughout the year.



## KATABAJU

(Bangle of Kutia Kandha Women)

It is a typical custom made brass bangle of daily use by Kutia Kandha girls and women who are fond of wearing varieties of ornaments to enhance their beauty. The married women wear it during festive occasions, marriage ceremony, rituals and dances. They adorn themselves with more numbers of Chudis while visiting their relatives.



## Silver Bangle (Gond Women)

This Bangle is used by Gond community. It is made of silver metal. The local goldsmith makes it. It is rounded and designed. It is made by lost wax process. The Gond women use it throughout the year. The well-to-do families use this ornament in festive occasion, marriage ceremony. It reflects the economic status of the family. It adds beauty to the hand of the user as well as used for offence and defense.



## KACHA (Bangle of Juang Women)

It is the custom designed aluminium bangle used by Juang women and made by the local gold smiths. The girls and married women wear it. As per their custom, the widows are not allowed to wear it



### Silver Bangle (Gond Women)

It is a Bangle used by Gond community. It is made of silver metal. The local goldsmith makes it. It is rounded and designed. It is made by lost wax process. They purchase the Bangle from the local goldsmith or from the local market. The Gond women use it throughout the year. The well-to-do families use this ornament. In festive occasion, marriage ceremony they use these bangles. When they visit their relatives house they put on these bangles. It reflects the economic status of the family. It adds beauty to the hand of the user as well as used for offence and defense.



### BAUTI (Armllet of Kandha Women)

This exquisite and elegant brass armlet of Kandha women are custom designed by the local smiths for everyday use and especially during ceremonial and festive occasions. It has utilitarian value for its pointed projections to be used as a small weapon of offence and self-defense at the time of need.

### PANHANCHI

#### (Armllet of Chuktia Bhunjia Women)

'Panhanchi' is the ethnic name of armllet used by Chuktia Bhunjia women. It is a decorative ornament made of alloy with a spring effect. The local goldsmith custom designs it by heat and hammer technique. Bhunjia women wear it during different occasions of wedding, festivals and dancing.



### BAJU (Armllet of Santal Women)

'Baju' is the ethnic armllet of Santal women who are fond of using different kinds of ornaments to beautify themselves. It is made of silver and cotton thread. It is worn during festive and ceremonial occasions of marriage, rituals, dancing etc.





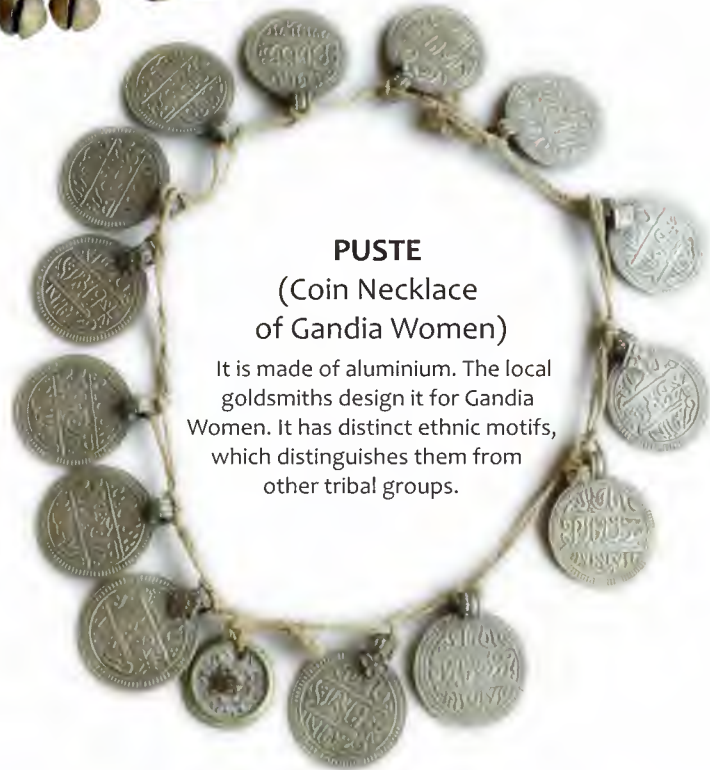
**KARKATANACHA GHUNGURA**  
(Wrinklet of Gandia Women)

Local goldsmiths prepare it out of brass by heat and hammer process. At the time of fairs and festivals Gandia women wear it while dancing. It indicates their economic status as well as cultural identity.

**RUPA CHARANIMALA**

(Silver Coin Necklace of Bhumija Women)

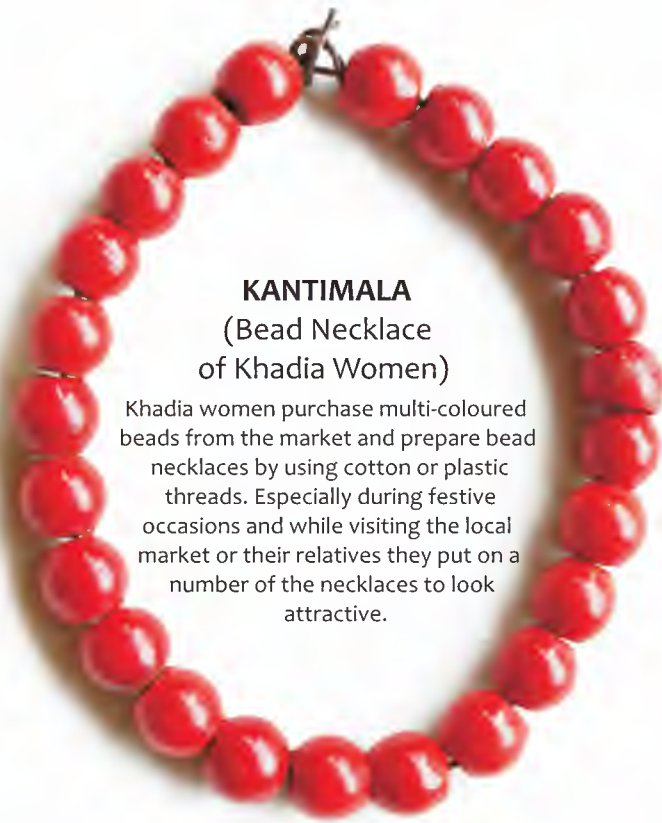
This custom made coin necklace used by Bhumija women is made of silver coins. The local goldsmith makes it. Bhumija women wear it during the festive occasions and marriage ceremonies. The well to do Bhumija women use larger number of coin necklaces which indicates their socio-economic status.



**PUSTE**  
(Coin Necklace  
of Gandia Women)

It is made of aluminium. The local goldsmiths design it for Gandia Women. It has distinct ethnic motifs, which distinguishes them from other tribal groups.





**KANTIMALA**  
(Bead Necklace  
of Khadia Women)

Khadia women purchase multi-coloured beads from the market and prepare bead necklaces by using cotton or plastic threads. Especially during festive occasions and while visiting the local market or their relatives they put on a number of the necklaces to look attractive.

**MALI**

(Bead Necklace of Lanjia Saora Women)

It is one of the neck ornaments of the Lanjia Saora women. They purchase colourful beads and cotton threads from the local market and make it. During different festive occasions and wedding ceremonies they must wear more than one bead necklace.



**LUBEIDA**  
(Bead Necklace of  
Bonda Women)

The bead necklace of Bonda women locally called 'Lubeida' is exclusively an ethnic ornament. The Beads usually of plastic noodles are purchased from the local market and then it is fastened through threads by the Bonda women for their use. They put on a number of long beads necklaces around the neck to adorn as well as cover the upper part of the body. The Lubeida used by the girls are multi coloured. It is usually accompanied with other necklaces having different names.



**KAUDIMALA**  
(Cowrie Necklace of  
Koya Women)

Koya women are very fond of wearing different kinds of beautiful ethnic ornaments.

Kaudimala is one of the necklaces made of cowries that are used by Koya women. They wear it in all social occasions.



**PITAL NISANGU**  
(Neckband of Bonda Women)

It is the custom designed ethnic brass neckband made by local goldsmiths and used by Bonda girls and married women. One end of the necklace is made to lock at the other end by hooking it.



**KHAGALA**  
(Neckband of Gadaba Women)

Round in shape and hollow, it is made of aluminum. Gadaba women wear it during dance and festive occasions. Depending upon their economic status they wear one or more than one Khagalas.



**BANDHA**  
(Coin Necklace of Chuktia Bhunjia Women)

This coin necklace used by Chuktia Bhunjia women is made of coins and thread. Only girls prepare the necklace. Wearing of this necklace is compulsory for every Chuktia Bhunjia girl and woman during festive occasions as it signifies their cultural identity.





**SIPNA**  
(Hairpin of Dongria Kandha Women)

It is a typical custom made ethnic hairpin used by Dongria Kandha women both married and unmarried to enhance the beauty of their elegant hair style. Made of aluminium this hair pin also has utilitarian value to be used for digging roots and tubers in the jungle and for offence and self-defense.



**KHAP**  
(Earring of Bhumija Women)

It is an ethnic ornament of Bhumija women made of silver metal and designed by the local goldsmiths. During dance, special occasions and marriage ceremony or while going to relatives' house the Bhumija women put on this earring.



**JHIKA**  
(Hairpin of Oraon Women)

It is an ethnic ornament used by Oraon women to decorate their bun. Shaped like betel leaf and tinted with colored stones, it is made of silver. The local non-tribal goldsmith crafts it through lost wax process. Oraon women wear it during social occasions. It signifies their cultural identity.





## Tribal Textiles, Personal Belongings & Paintings

### HALL-2

The Hall in its 16 showcases displays the Personal Belongings, Art, Paintings, Photographs which comprises of as many as 258 photographs, 83 combs, 15 tribal paintings, 24 paddy crafts, 14 ritual objects, 39 smoking pipes, wine pipes and tobacco containers and 28 other objects of 27 tribes. The exhibits in the Gallery manifest materials, like traditional Comb of Juang, Koya and Kutia Kandha, a ritual stick of Kandha, wine pipe of Saora, Kulumunda of Dongria Kandha, leaf Umbrella of Paroja, Paddy Craft of Bhattada, Wall Paintings of Lanjia Saora, Santal, Kolha and Juang.



### **SIREDI** (Comb of Kandha)

It is a bamboo comb designed and prepared by Kandha is one of their personal belongings. It's body is coated with lac. It is offered by the young boys to their beloveds as a symbol of love and affection.



### **KATU** (Comb of Juang)

It is made of wood. The Juangs carve the wood and prepare the comb by themselves. Young lovers exchange it among themselves as gifts symbolizing love.



### **SIRENI** (Decorative Hair Pin or Comb)

This beautiful double pin with its eye catching red bead is meant solely for adorning the womens' hair.



**ISAD**  
(Comb of Gond)

It is an ethnic comb used by the Gonds. This is prepared by them from typical pulpy wood available in the jungle. Both Gond men and women use it for combing hair and to give presentation to their relatives. They often sell it in the market.



**KARAT**  
(Money Purse of Dongria Kandha)

Dongria Kandhas are fond of keeping dhokra items. Money purse is one of them, which is made of brass. The local artisans of Ghasi caste prepare it through lost wax process. Dongria Kandha people use this small box to keep notes, coins, gold and silver ornaments.

**Jewellery Box (Kutia Kandha)**  
This is the jewellery box used by the Kutia Kandha people for keeping valuable ornaments. Kutia Kandha people use jewellery box, which is made up of bamboo split. It is made by the local bamboo craft artisan people. They purchase it from the local market.



**SKA**  
(Winepipe of Didayi)

It is crafted out of aluminium by the local artisans. The Didayi use it to sip the wine or distribute the wine. It is also used by the village priest to offer wine to the deities during rituals.







### Saree (Bhottada)

It is the ethnic textile worn by the Bhottada women. These two varieties of cotton sarees woven by local non-tribal weavers are worn during different festive occasions and while visiting markets, fairs, friends and relatives. It expresses their cultural identity.



### Kapadaganda

(Embroidery Shawl of Dongria Kandha)

Kapadaganda, the ethnic embroidery shawl of Dongria Kandha women is woven by themselves. It expresses their cultural identity. This colourful textile even finds a market in non-tribal area.





### PHUTA SAREE (Saree of Santal Women)

These two varieties of ethnic cotton sarees - one green coloured with red borders and stripes and the other white coloured with green borders and stripes, are custom made by the local weavers for the Santal women. It is worn during different festive occasions and while visiting markets, fairs, friends and relatives. It expresses their cultural identity.



### RINGA (Loin cloth of Bonda Women)

This typical short loincloth of Bonda women is woven by themselves with their indigenous makeshift loom using vegetable dyed Kerang fibre collected from the forest. Being an essential part of their colourful traditional costume, the 'Ringa' not only distinguishes Bonda women from others but it also establishes their cultural identity.



### Saree (Dhurua)

It is the custom designed handloom saree of the Dhurua women for daily use. This beautiful cream coloured cotton saree with maroon border is woven by the local weavers.





## Hunting & Fishing Implements, Weapons of Offence and Defence

### HALL - 3

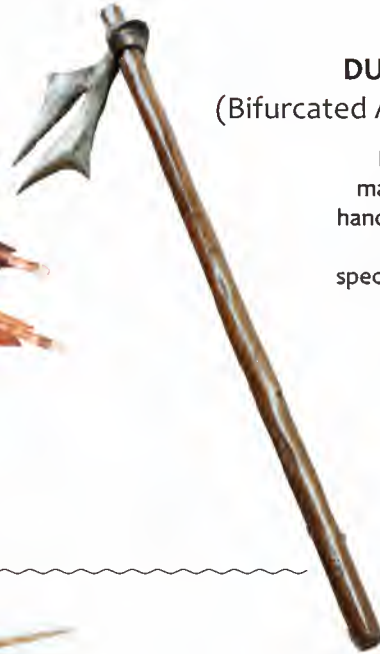
Display Hall III exhibits the Hunting & Fishing implements, Weapons of Offence and Defense of different tribes including those of the Particularly Vulnerable Tribal Groups (PVTGs). It displays 169 hunting implements including bows and arrows, catapults, spears, axes, 48 different types of traps, 50 fishing implements including fishing traps, nets and fish carrying baskets, 53 weapons of offence and defense including sword, gun, knife, etc.

The exhibits include traditional hunting implements like Bows & Arrows of Bonda, 'Batibillu' of Kutia Kondh, 'Unasuk' of Bonda, 'Ba lam' of Oraon, 'Meriah Katri' of Kandha, 'Simne' of Dongria Kondh, 'Mital' of Juang, Churia of Kisan and Haku Khencha of Santal, etc.



### **SAR (Arrow of Lodha)**

This kind of arrow made of bamboo stick, iron blade and feathers is used by the Lodha. The iron head is crafted by the local blacksmiths. They hunt deer, Kutra, Sambar, rabbit and other wild animals by using the weapon.



### **DUI-MUNDIA PHARSA (Bifurcated Axe of Lanjia Saora)**

It is an hunting implement made of iron with a wooden handle. This axe locally known as Duimunida Pharsa is specially use for hunting bears by Lanjia Saora men.



### **PARA PAKHI PHASA (Bird Trap of Lodha)**

This is the typical bird trap used by the Lodhas. It is made of bamboo splits and strings. They catch pigeon with this trap. of bamboo split & rope. They catch pigeon with this trap.

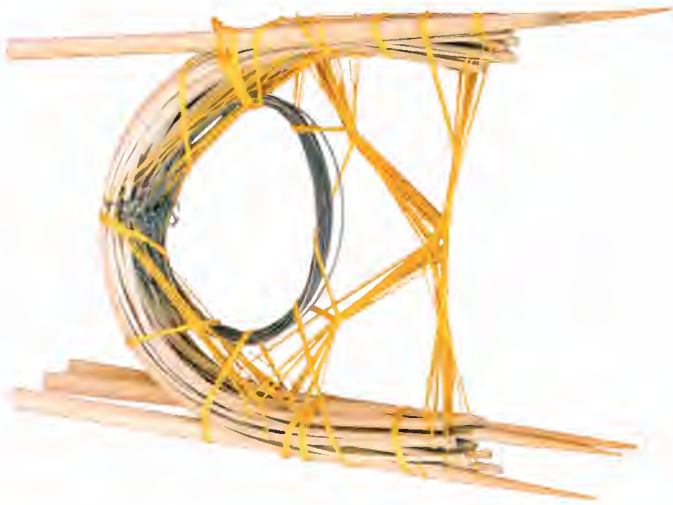


### **AYE PHAS (Bird Trap of Kolha)**

'Aye Phas' is the ethnic name of bird trap used by the Kolhas. It is made by themselves out of bamboo and iron wire.

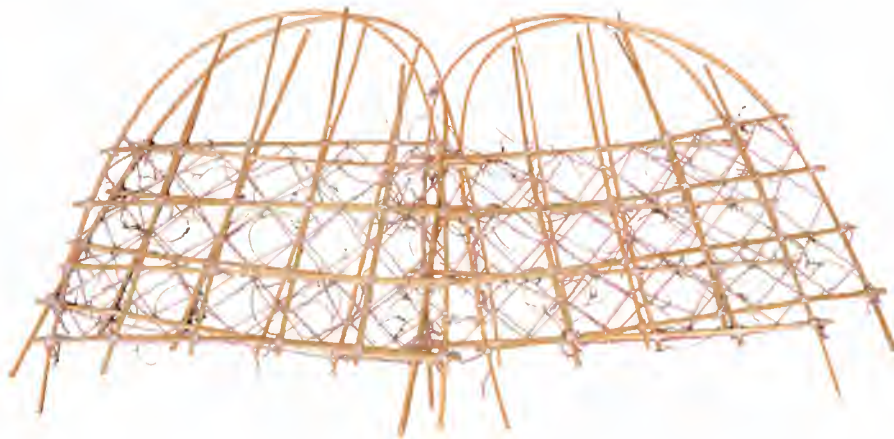
### **GUNDURI PAKHI PHASA** (Bird Trap Lodha)

It is made of bamboo splits and strings. The Lodhas catch small birds with this trap.



### **UAA & AAM** (Bow and Arrow of Bonda)

Both are made of bamboo. The iron head of the arrow are purchased from the local blacksmiths. Bonda men always go out carrying their bow, arrows and long knife with them. Both are used for hunting and self-defense.



### **BAGA PAKHI PHASA** (Bird Trap of Lodha)

This is an indigenous bird trap of the Lodhas that they use to catch cranes. It is made of bamboo splits and strings.



**KANCHA**  
(Fish Basket of Oraon)

KANCHA is the ethnic name of fish basket used by Oraon people. Oraon use different kind of fish baskets for storing the caught fishes. Kancha is one of them. They make it by themselves using bamboo splits stringed together by Siali rope.

**KUMUNA**  
(Fishing Trap of Kisan)

It is made by the Kisan using a series of bamboo splits inter woven by Siali strings. It is used for trapping fishes in shallow running and still water.



**PATA**  
(Fishing Trap of Bhumija)

It is made of bamboo splits and Siali rope. It is used for trapping small fishes in small running streams where fishes move in the opposite direction of water flow.

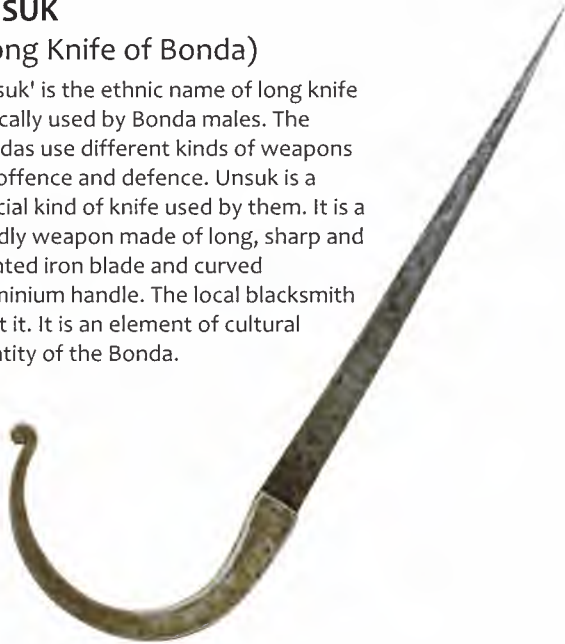


**MUGURA**  
(Fishing Trap of Juang)

It is made of bamboo splits and Siali rope. The Juangs make it by themselves. It is used for trapping small and medium sized fishes.

**UNSUK**  
(Long Knife of Bonda)

'Unsuik' is the ethnic name of long knife typically used by Bonda males. The Bondas use different kinds of weapons for offence and defence. Unsuik is a special kind of knife used by them. It is a deadly weapon made of long, sharp and pointed iron blade and curved aluminium handle. The local blacksmith craft it. It is an element of cultural identity of the Bonda.



**KATI**

(Big Knife of Kandha)

It is one of their household objects having a curved iron blade hafted to a wooden handle. The local blacksmiths make it. The Kandhas use it for cutting of wood and bamboo and also for cutting the small branches and clearing the agricultural field.



**BALAM**  
(Spear of Lodha)

This three headed spear is used by the Lodhas. It is made of iron and bamboo. The local blacksmith designs the iron part of the spearhead and the Lodhas haft it to a bamboo handle. It is used as a weapon of offence and defense.



**BIDA KANTA**  
(Straw Collector of Lodha)

It is made of bamboo and iron. It is fitted with more than one sharpen iron spikes being pierced on the body of the device upside down. This is a three spiked agricultural implement used for collecting paddy straws at the time of harvesting and also for weeding out wild plants and grasses from the ploughed fields and for cutting lines in the field for the purpose of sowing seeds.







## Household Objects and Agricultural Implements

### HALL - 4

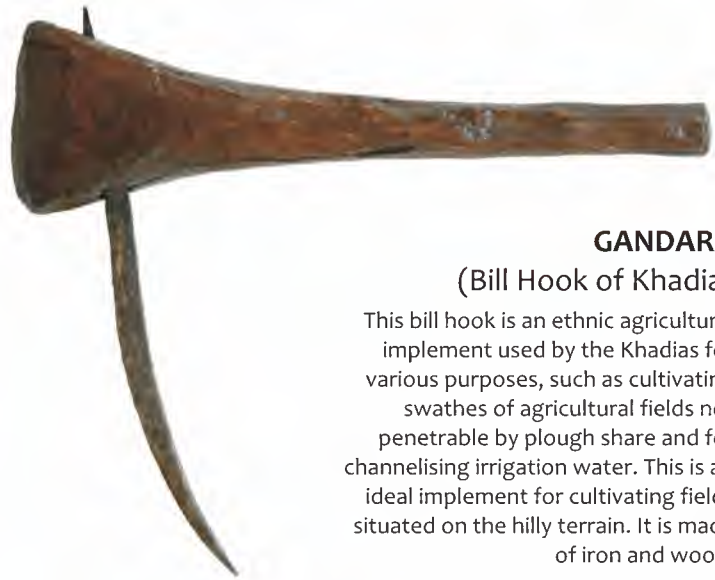
Display Hall IV houses the Household Objects and Agricultural Implements of tribes including those of the Particularly Vulnerable Tribal Groups (PVTGs). It displays 200 household objects and 109 agricultural implements of 23 tribes in 16 showcases.

The traditional household objects, like 'Audaka' of Oraon, 'Tapa' of Santal, 'Dudua' of Gadaba, 'Bati' of Paroja, 'Gandarra' of Kharia, 'Jhampi' of Kisan are exhibited in this gallery.



### **KURADHI** (Battle Axe of Lodha)

It is the typical battle axe used by the Lodhas. It has a curved iron blade hafted to a long wooden handle. While the blade is made by the local blacksmith, the wooden handle is made by the lodhas. Besides using it as a weapon of offence and defense, they also use it to cut the branches of the trees and collect firewood from the forest.



### **GANDARA** (Bill Hook of Khadia)

This bill hook is an ethnic agricultural implement used by the Khadias for various purposes, such as cultivating swathes of agricultural fields not penetrable by plough share and for channelising irrigation water. This is an ideal implement for cultivating fields situated on the hilly terrain. It is made of iron and wood.



### **KODALI** (Bill Hook of Kisan)

This bill hook made of wood and iron is an ethnic agricultural implement used by the Kisans for various purposes, such as cultivating swathes of agricultural fields not penetrable by plough share and for channelising irrigation water. This is an ideal implement for cultivating fields situated on the hilly terrain.

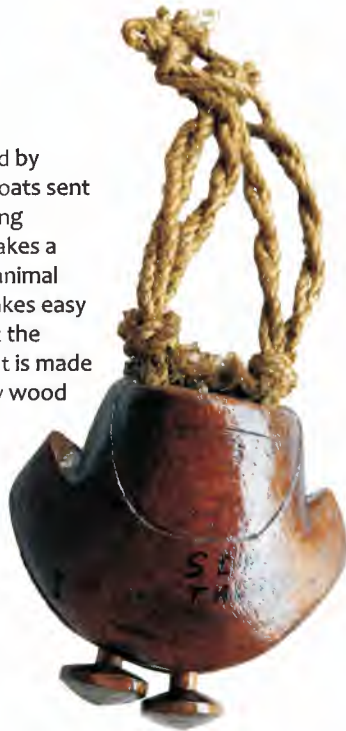


### **KARADA** (Cow Bell of Juang)

This wooden cowbell used by the Juangs to find the lost cows sent for grazing in the jungle. Hung around the cow's neck it makes a high pitch sound when the cow roams in wilderness that makes easy for its owner to know about the stray cow's exact location. It is made of wood and jute rope.

### CHHELI TIMPA (Goat Bell of Saora)

It is the ethnic Goat bell used by Saoras to find out the lost goats sent for grazing in the jungle. Hung around the goat's neck it makes a high pitch sound when the animal roams in wilderness that makes easy for its owner to know about the stray goat's exact location. It is made by themselves out of hollow wood and Siali rope.



### TUMBA (Gourd Container of Dongria Kandha)

It is a typical gourd container used by the Dongria Kandhas. It is generally used to take water along with them to the Dongar (swidden) for consumption where no water source is available. It is also used for storing drinking water at home.



### BURUKA (Gourd Container of Koya)

It is a custom made gourd container used by the Koyas. Made by themselves out of dry gourds it is used as a water container for storing water and carrying drinking water to their work places outdoors. This non-metallic container insulated by a covering of natural fibers with a string to hang keeps the water cool for a long period.



### ANDRI (Husking Rod of Saora)

This ethnic Husking Rod of the Lanjia Saoras is a useful household utility implement of everyday use. It is mostly operated by Lanjia Saora women for husking paddy, small millets and other food grains for preparation of foods. It is carved out of solid wood with its working end fastened with an iron ring.



### **KANDAITARU** (Curved Knife of Lanjia Saora)

This is the typical large curved knife made of wood and iron used by Lanjia Saora. It is used to cut the fruits, roots, tubers and fire woods collected from the forest and also for cutting flesh of birds and animals. Besides, it can be used for offence and defense. They keep it on the waist while going to forest for seasonal collections.



### **KAKARA** (Knife of Lanjia Saora)

This is the custom made knife used by Lanjia Saora specifically for collecting Salap (Sago Palm) juice - an intoxicating drink from the Salap tree. It is made of wood and iron by the local smiths.



### **CHHURI** (Knife of Lodha)

This small knife of the Lodhas is usually used for the daily domestic purpose of cutting vegetables, fruits and roots. It is also taken outdoors for small cutting purposes and also for offence and defense.



### **SARATAKALU BADI** (Ladle of Kandha)

This is a decorative aluminium ladle used by the Kandhas to serve gruel and rice beer etc. The local smiths make it for them.





**KURLUPADI**  
(Wooden Leveller of Kutia Kandha)

It is an ethnic agricultural implement used by Kutia Kandha for weeding out wild plants and grasses from the ploughed fields and also for drawing lines in the field for the purpose of sowing seeds. It is made of wood.

**CHALA**

(Rice Beer Filter of Santal)

It is the typical triangular basket shaped Rice Beer filter routinely used by the Santal. They make it themselves out of bamboo splits for brewing and filtering rice beer - a very popular drink of the tribals in north Odisha - for their own consumption and sale of the surplus.



**MANA**  
(Measuring Pot of Juang)

This is a decorative brass made measuring pot used by the Juangs for volumetric measurements of crops or grains. It is made by the local Dokra craftsmen



**JHAMPI**

(Rain Hat of Santal)

This ethnic Rain Hat made of bamboo split and palm leaf is indigenously designed and created by the Santals during their leisure time. Fastened to their heads by a natural fiber string, it leaves their hands free to work outdoors in rains.





## Dance, Musical Instruments and Dhokra Items

### HALL - 5

Display Hall V houses Dance, Musical Instruments and Dhokra items of tribals including those of the Particularly Vulnerable Tribal Groups (PVTGs). It displays 151 Dance and Musical Instruments and 158 Dhokra items of 27 tribes in 16 showcases.

The Gallery exhibits traditional Dance and Musical instruments like 'Katta' of Koya, 'Ghumura' of Kutia Kandha, 'Changu' of Juang, 'Dhak' of Santal, 'Tetedupe' of Saora, 'Basi' of Kutia Kandha, 'Ga-a-ni' of Dongria Kandha, 'Gagerai' of Lanjia Saora.





## CHANGU

### (Circular Drum of Juang)

The single membrane circular drum used by Juang community is an element of their cultural identity. It is made of wood and goatskin. It is the principal and customary musical instrument played by the Juang males with singing of songs during different dance, ritual and festive occasions when the females dance to the tune of Changu.



## RAMTALI

### (Musical Clapper of Dongria Kandha)

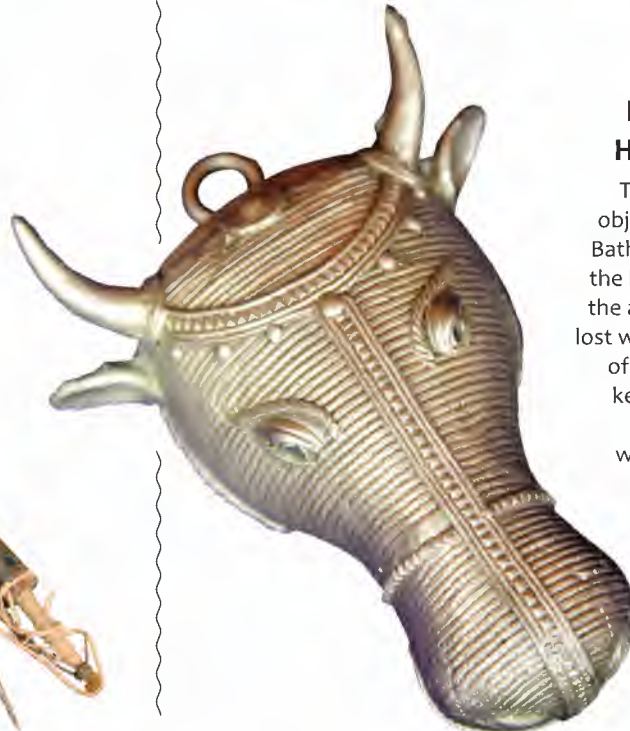
It is the ethnic musical clapper used in pairs by the Dongria Kandhas. It is made of wood and tin. The user holds the pair of Ramtali in one hand preferable in left hand divided by index finger and uses his right hand for trapping both the wood plate, thus producing tingling musical sound. They use it at the time of dance, festival and ritual occasions.



## MAHURI

### (Clarinet of Gadaba)

This is the clarinet a typical auspicious blow musical instrument made of brass and bamboo used by the Gadabas. It is played by the males exclusively in wedding ceremony when the females dance.



## Dhokra Bullock Head of Bathudi

This beautiful Dhokra object is crafted for the Bathudis out of brass by the local smiths through the age old technique of lost wax process. It is one of their votive objects, kept at the side of the household deity for worship during family rituals.

### HATI DIPA (Dhokra Lamp Stand of Desia Kandha)

This exquisitely designed brass Dhokra Lamp Stand is an ethnic speciality of Desia Kandha used for lightening their house as well as during rituals. The image of a small elephant is provided in the lamp's lower level to justify its name. In the lamp at the upper level a cotton thread is used dipped in the burning oil stored in the lower level to burn the lamp.



### CHHATRI (Decorative Dhokra of Dongria Kandha)

It is the ethnic brass votive Dhokra object of Dongria Kandha not indigenous to their culture but borrowed from the neighbouring non-tribals. Besides decoration it is also placed in the place of worship and therefore it has some socio-religious significance.



### MIENU LINGA (Dhokra Fish of Dongria Kandha)

This decorative brass Dhokra fish of Dongria Kandha is utilized as one among the wedding gifts given to the daughters during marriage.



### BRATA PEDI (Dhokra Box of Kandha)

It is the brass Dhokra box used by Kandha to keep Brata or the sacred thread. At the time of rituals or marriage ceremonies, the priest uses some sacred threads for worship and those are stored in this box. It looks very attractive with its beautiful design.



### Dhokra of Santal

It is Dhokra of old couple sitting on a cot made of brass. It is a decorative object crafted through the lost wax process. The Santals usually give it as a presentation to their near and dear ones.



### Dhokra of Santal

It is a Dhokra of a male playing musical instrument. It is made of brass and crafted by the local Dhokra craftsmen. It is a status symbol of well-to-do Santal families.



### TUDUM

(Single Membrane Drum of Lanjia Saora)

It made of an earthen pot with its open face covered with a tanned goatskin. It is a typical musical instrument of Lanjia Saora played during the sessions of dance and music.



### GAGERAI

(String Fiddle of Lanjia Saora)

It is one of the favorite musical instruments of Lanjia Saora made of bamboo, iron wire and tin. This one stringed fiddle is played by rubbing the bow strings across the iron string of the fiddle.

During festive occasions and at the time of dancing they use it as a musical instrument.

### JERI

#### (Wine pipe of Lanjia Saora)

This exquisitely crafted traditional wine pipe of Lanjia Saora is manufactured by local smiths through lost wax process. Round in shape, it is made of brass. During rituals the village priest offers ritual wine to the deity by using this wine pipe.



### ALANKAR PEDI

#### (Jewellery Box of Kandha)

It is a beautifully crafted metallic Jewellery Box used by Kandha women for storing their valuable ornaments. It is made by local smiths.



### JERI

#### (Wine Container-cum-Dispenser of Lanjia Saora)

It is a traditional wine container-cum-dispenser - a household ritual item of Lanjia Saora made of brass metal and crafted by local artisans through lost wax process. The circular outer pipe has a hole at the end to pour wine. The Priest offers wine to the deity during rituals using this wine container.



### GUGSA

#### (Wrinklet of Lanjia Saora)

This brass wrinklet forms a part of dancing costume of Lanjia Saora women. It creates a tingling musical sound by its vibration at the time of dance.





## Tribal Shrine Crafts

### Sacred Arena of Spiritual World

All tribals seem to be craftsmen by nature and need. The skilled hands of tribal sculptors of Odisha, like, Bhumia, Bhattada, Dhurua, Kandha, Saora, Santal, etc. and Particularly Vulnerable Tribal Groups, namely Dongria Kandha, Juang, Lanjia Saora have contributed their precious lot for creation of the Shrine Crafts in the Museum. The open air sacred complex of the Museum has been gifted with the replicas of tribal Shrine Crafts and there are 14 such tribal deities enshrined. The display of Shrine Crafts spells tribal religion and rituals. All these reflect the tribals supernatural beliefs and their world of religion. The special appearance of Saora shrine crafts, like Mandua Sum, Jananglo Sum and Dongria Kandha, shrine crafts like Koteyuwali, Meriah post and Kodrumunda displayed on the open air platforms inside the Museum gives the premises a divine touch.



### ◀ JANANGLO SUM VILLAGE DEITY & WIND GOD OF LANJIA SAORA

Represented by a stone the deity is seated on an earthen platform. On the center of the platform a bamboo pole stands and a palm leaf umbrella is fixed on its top to protect the shrine from sun and rains. Three wooden images guard it on the front and both the sides. The deity protects the shrine of the Mandua sum from bad weather and storms. He has powers to cure serious illness and provide protection to the houses and properties of the villagers.

He is worshipped along with Jodisum during the first and new eating ceremony of sweet potato, red gram etc. Saora magico-religious specialists called Kudan and Kudanboi invoke and propitiate the deity. The Saora believe that if the God is offended, he incarnates in the form of a tiger and attacks the offender.



### ▶ MANDUA SUM INVISIBLE VILLAGE DEITY & THE GOD OF DEAD OF LANJIA SAORA

The shrine is usually installed outside the village and some times, inside the village. It is constructed over an earthen platform with circular or rectangular ground plan. In case of circular plinth a single central wooden pole supports an umbrella like conical thatched roof. In case of rectangular plinth four wooden pillars fixed at the four corners of the platform support the conical roof thatched with wild grass. On the middle of the four wooden pillars four wooden knives are fitted pointing to four different directions. Inside the roof from the center a sling containing a small earth pot hangs down. The wooden peacock fitted at the roof top acts as the shrine's watchman.

The Saora believes that the invisible deity residing in the shrine protects the villagers from misfortunes and calamities. To appease the deity their male and female shamans called Kudan and Kudan boi conduct special worship on Tuesday and Wednesday twice a year as well as during all agricultural festivals with sacrifice of goats.



### ◀ DHARANI DEVTA GUDIGHAR OF HOLVA

The shrine of village deity of Holva is called Gudighar. Its structure is rectangular in size. Six wooden poles support the gable shaped thatched roof. Inside there are carved stone statues, sword, spear, Trishul (iron trident), clay pot, clay lamp. The deities installed in this shrine are Dharani Devta, Indra Indrani, Paradeshi, Maa Budhi Thakurani.

The deities are worshipped by the village priest (Pujari) with animal sacrifices especially on the occasion of Chaitra Sukla Turtiya seeking protection of village, crops, domestic animals from diseases and calamities.



### ▶ THAKRANI GUDI THE SHRINE OF VILLAGE DEITY OF PENTIA

The shrine of Gram Devta lies in a square in structure. Its gable shaped thatched roof is supported by six wooden poles. Inside there are two carving stone statues, a wooden object and a clay lamp. The deities are Bhima Thakurani, Satabhouni and Maa Thakurani.

The deities are worshipped every day except Tuesday and Saturday and especially on the occasion of Chaitra Sukla Ekadasi by the village priest (Pujari) with animal sacrifices seeking protection of village, crops, domestic animals from diseases and calamities.





◀ **GUDI**  
**THE SHRINE OF VILLAGE DEITY**  
**(GRAM DEVTA) OF BHOTTADA**

The shrine of village deity named Bhima Bhimsen lies at one end of the village. Inside the wooden images of Bhima Bhimsen has a low wall at the back. This shrine is rectangular in structure with a sloped thatched roof supported by four wooden poles.

The deities are worshipped every day by the village priest seeking protection of village and crops.



**DHARNI PENU / JAKERI PENU ▶**  
**EARTH GODDESS - KUDI / SADAR OF DONGRIA KANDHA**

Dharni Penu- the Goddess Mother Earth otherwise known as Jakeri Penu is the supreme deity of the Dongria Kandha. She is the creator of world. She protects the Dongrias from all evils and brings about happiness and prosperity in their society.

The shrine of Dharani Penu in Dongria village is known as the Kudi or Sadar Ghar. It lies in a small thatched hut usually situated in the center of the village street. The deity is represented by three long pieces of stones posted upright and another two pieces of stones placed horizontally over it. Sixteen pieces of stones lay scattered around representing Her sixteen loyal disciples.

She is specially worshipped on Friday or Sunday in March during festivals like Bihan Laka and Meria by the priests named Jani and Lambajani to enhance fertility of the soil. She is appeased with offerings / sacrifices of buffalo, cock rice, country liquor etc.



◀ **MAA DULARI DEVI**  
THE SUPREME GODDESS & VILLAGE DEITY OF KOYA

Dulari Devi is the supreme Goddess of Koya. Built on a square shaped ground plan it has six wooden poles supporting the gable shaped thatched roof. A wooden swing is installed inside the shrine. There is an idol of a man riding on horse, iron trident, low wooden stools fitted with nails etc.

The deity is worshipped by the village priest (Perma) with animal sacrifices twice in a year in the months of Baisakh (April) and Jeysth (May) to get relief from the natural calamities which are believed to be caused by angry gods and also for successful hunt as well as good harvest.

**LADRIDOKRI DEO & BHANDARDOKRI DEO** ▶  
THE VILLAGE DEITY & SNAKE DEITY OF DHARUA

Ladridokri Deo, the village deity of Dharua tribe represented by a stone is installed in the shrine along with Bhandardokri Deo represented by a copper cobra.

The deities are worshipped communally mostly twice in a year during the month of Pusa (January) and Chaitra (March) to ward off disasters like natural calamities, outbreak of cholera, death of animals and birds. The offerings made to the deities are un-boiled rice, coconut, bel leaf, and earthen lamp with oil along with sacrifice of cock (black cock for Ladridokri Deo and brown cock for Bhandardokri Deo). Intake of liquor is prohibited during worship. Usually, in the community worship all the villagers assemble at the shrine of the deity and offer worship. A community feast with drinks follows the event.





## Interactive Touch Screen Kiosk

Culturally significant artefacts displayed in the gallery are digitized which can be seen through this Interactive Touch Screen Kiosk.





The museum has installed four android mobile sets along with the Odisha Map in which the visitors can know about the name, population and geographical location of the tribe by scanning the Qr code. The photograph of tribal couples are also displayed along with their brief demographic information.





## Virtual Reality with Immersive Experience

In order to make the visit more enjoyable a set of virtual reality glass with 360° videos with immersive experience has been put in Hall No.1 for the visitors. Visitors can experience their virtual presence in a tribal area amidst the activities happening around by wearing the VR Glass. 46 videos of unique features (i.e. Dongria Kandha, Juang, Lanjia Saora, Bonda) or tribal communities including 4 PVTGs are uploaded there.



## Informative Tablets

360° view of Museum

To provide more information to visitors on various tribal art and artifacts displayed in the Museum, Audio Visual Interactive Tablets have been introduced. These tablets containing elaborate description of the artefacts of 80 nos in showcases of 5 galleries with some short documentary films, photographs of 400 selected artefacts in three languages i.e. English, Hindi and Odia taking short videos, schematic drawings, maps, voice recordings, animation and graphics. One can get a full fledged idea about the rich culture of the tribal communities of Odisha from these tablets without visiting those tribal communities, feeling their presence in tribal villages.







## Live Demonstration of Art & Craft

The tribal museum, 'Museum of Tribal Arts and Artefacts' has been set up to cater to the needs of the visitors and researchers. Steps have been taken for Live Demonstration of Art and Crafts by Tribal Artists and Artisans in the Museum Complex on all working days throughout the year by engagement of 12 Tribal Artists on remuneration on monthly basis to demonstrate and prepare different kinds of culturally significant Arts & Crafts creating facilities for sale of their product. This will be a milestone for preservation, documentation, display and demonstration of the rich tribal cultural heritage of Odisha.







**JUANG HUT (INJZA) & DORMITORY (MAIANG)**

The Juang, a Scheduled Tribe of Odisha is spread over two districts: the Bargarh and Dhenkanal. They mainly subsist on shifting cultivation.

In a Juang village, the Mandoghar serves as the hub of community life, a village council chamber, a rest shed for guests, a sleeping place for hachet's and an institution for socialization. It stands before the dancing arena. At the corner of the dancing arena an upright piece of stone representing (Grand) (or (the village deity) is installed on the ground nearby a carved wooden pole, that serves as the sacrificial post called Chhedo Kotha.  
Individual Juang hut is rectangular in shape.



## Heritage of Tribal Habitats

Under the Museum of Mankind the Tribal habitat section of the museum comprises the replicas of seven Houses of Tribes, like Santal, Juang, Gadaba, Saora, Kandha, Gond and Chuktia Bhunjia. Each of these is built along with their shrine crafts, arts and artifacts, and household appliances so as to imagine the entireness of the habitat in its physical settings. It provides an opportunity to the tribal lovers of India and abroad to be acquainted with the life style and material culture of the tribes through visiting their houses in the village settings. A rich collection of varieties of artifacts, crafts and art objects belonging to the seven tribes are displayed in the respective tribal houses as per their perception, prescription and practice, confirming to their own genius.



### Santal House (Olah)

The Santal are mainly concentrated in Mayurbhanj and adjoining Keonjhar district. The Santal hut (Olah) stands a little away from the Jahera Era - the sacred sal grove of a typical Santal village. Their house built on a rectangular or 'L' shaped ground plan and thatched with straw or naria tiles is very attractive with spectacular multicolored wall paintings and drawings. One can find colourful paintings of nature on the outer wall of the house. The main room has two sections. Smaller section serves as granary and deity room whereas the bigger section is a common room used for various purposes. There is a separate room for keeping the cattle, goats and agricultural implements. It is also used for doing routine household chores.



### Juang House (Inza)

The Juang of Keonjhar district is a Particularly Vulnerable Tribal Group. Conspicuous at the center of a Juang village is the Mandaghar, the hub of community life, a traditional council, a rest shed and a sleeping place for bachelors. The replica of Juang Mandaghar (Bachelors Dormitory) stands before the dancing arena. One may also find colourful wall painting at the outside walls. The verandah at the front provides ample space for smooth performance the household activities. At the corner of the dancing arena there is an upright piece of stone representing Grama siri fixed on the ground nearby is a carved wooden pole fixed to the ground, which serves as the 'Chheda Katha' (sacrifice post). The Youth dormitory is a kind of social school for the unmarried youth. Where an elderly man using the drum beat sing songs narrating stories of their ancestors.





### Gadaba House

The typical circular shaped house of the Gadaba of Malkangiri district truly reflects their ancient cultural heritage. The Gadaba house (Chhendi Dien) stands before the Sadar-the village meeting place. It is cylindrical in shape with a conical roof supported by a central sal post. Wall are coloured with mud. The house has three sections. The bigger room serves the purpose of common room for family. The other small rooms are used as kitchen and deity room. The wooden cutting inside serves to store grains and personal belongings.

### Saora House (Sing)

Saora, a Particularly Vulnerable Tribal Group of Odisha, are largely found in districts of Gajapati, Ganjam, Kalahandi, Balasore, etc. The regular Saora house is rectangular at base thatched with wild grass. The house is painted with red mud. It has long and high verandah at both side of entrance. The importance of the Saora hut lies with its wall paintings- Idital, which is considered very sacred and ofTanger Sum and Gosada Sum, are the watch Gods of the Saora family and village respectively. Tanger Sum wards off evil spirits and works for the social and economic well-being of the people.





### KANDHA HOUSE (IDU)

The Kandha, a Kui / Kuvi speaking tribe largely concentrated in Koraput, Rayagada and Kandhamal districts of Odisha. The Kutia and Dongria sections of the tribe are identified as Particularly Vulnerable Tribal Groups (PTGs). The Kandha mainly subsist on agriculture.

The replica of Kandha hut stands close to the arena of Jhanker and Meriah Post. The interior decoration of the hut exhibits the rich material culture of the Kandha. Goddess Mother Earth (Dharani Penu) their supreme deity is installed at the center of the village street where buffalo tethered to the Meriah Post is sacrificed during Kedu Festival.



### GOND HOUSE

The 'Gond' or 'Gondi', a scheduled tribe of Odisha, is a tribal peasant community found spreading over the hill tracts of central and South India. In Odisha they inhabit in the districts of Nabarangpur, Sundergarh, Sambalpur, Bolangir and parts of Kalahandi. They speak Gondi dialect, closely related to the Dravidians. In Odisha, their dialect is getting assimilated with the dominant neighbouring Odia language as they often speak Odia. The heritage of Gond House craft reflects their persistence to socio cultural tradition. The construction of houses in linear pattern is an ethnic marker. They use locally available resources like loamy soil, bricks and wood or 'naria' tiles. The special feature of their personal adornment is the wearing of bangles made of silver known as 'Kataria & Bandaria' which have sharp spikes sometimes used for self defense purpose.



### CHUKTIA BHUNJIA HOUSE

The Chuktia Bhunjias identified as PVTGs are inhabitants of Sunabeda plateau in Nuapada district. They speak Gondi, a Dravidian language. They have linear housing pattern. 'Sunadei' is their supreme deity.

### CHUKTIA BHUNJIA "LAL BANGALA"

The specialty of Chuktia Bhunjia tribe is their Kitchen which built separately a little away from the main dwelling called '*Lal Bangala*' which considered to be the most sacred seat of their ancestors. Except the married woman of the house others are not allowed to touch the kitchen. Their main festival is '*Chaitra Jatra*'.







## PVTG WORLD

A Gallery for Particularly Vulnerable Tribal Groups of Odisha

The state of Odisha is credited with the distinction of having the largest number of PVTGs among all the States and Union Territories of the Country. To be specific, in India there are as many as 75 PVTGs, of them 13 PVTGs are found in Odisha namely, Bonda, Birhor, Chuktia Bhunjia, Didayi, Dongria Kandha, Hill Khadia, Juang, Kutia Kandha, Lanjia Saora, Lodha, Mankirdia, Paudi Bhuyan and Saora. They live in their remote mountainous habitats in a state of relative isolation - that has helped them to preserve their cultural identities manifested in their diverse languages, unique style of personal adornments, subsistence activities, magico-religious beliefs and practices, social organization and colourful folk traditions of arts, crafts, songs, dances and music.

Considering the rapidly changing scenario of the present times in which many ethnic groups are undergoing transformation towards modernity, it was felt necessary to showcase the life and culture of the colourful Particularly Vulnerable Tribal Groups (PVTGs), previously called as Primitive Tribal Groups of Odisha through replicas, documentary films and inter active kiosk in the PVTG Gallery inside the campus.





Kutia Kandha





Mankirdia/Birhor



Didayi



Paudi Bhuyan



Hill Khadia



Juang



Lodha



Chuktia Bhunjia



Dongria Kandha





Bonda



Lanjia Saora/Saora







## MINI AUDITORIUM







## Tribal Food Court & Souvenir Shop







## Esteemed Visitors

Hon'ble Chief Minister of Odisha  
Shri Naveen Patnaik in the Museum  
campus with people from Dongaria  
Kandha community, a PVTGs of Odisha.

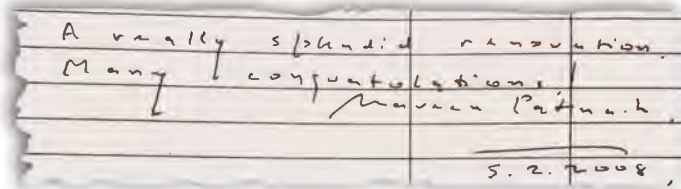


Shri S.C. Jamir  
Hon'ble Governor of Odisha

			i none	Comments
1-1-2015	S. C. Jamir	Governor of Odisha		<p>All the tribal          Ant's down down          many people...          some people...          they...          it's...          too...          of...          and...          are...          who...          in...          1-7-2015</p>



Shri Naveen Patnaik  
Hon'ble Chief Minister of Odisha



A really splendid renovation.  
Many congratulations!  
Naveen Patnaik  
5.2.2008



Mr. Ratan Tata  
Chairman,  
TATA Trusts

**Tata scion Ratan Tata admiring artefacts on display at Odisha State Tribal Museum.**

The Chairman of Tata Trusts reached the Tribal Museum - known to be a repository of knowledge on tribals of Odisha accompanied by Lord Norman Foster, renowned architect apparently requested by Shri Naveen Patnaik, Hon'ble Chief Minister of Odisha to pay a visit to the Museum which has carved a niche for itself across the country.

*-The New Indian Express*



Shri Ganeshi Lal  
Hon'ble Governor of Odisha

4/7/2018	Prof Ganeshi Lal, Raj Bhawan	BLEND of ଅମଳା ଶିଳ୍ପ ଓ ଶିଳ୍ପୀମାନଙ୍କ G.L.L 4.7.18
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Mohammad Yunus  
Bangladesh,  
Noble Laureate



25.18	Muhammad Yunus Bangladesh (Nobel)	Thank you for a Great introduction to your very rich museum. <i>(Signature)</i>
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Shri Barry Buans  
Bangkok, Thailand

C/S/15	BARRY BUANS	barry390@gmail.com	
	PAATANA KARUSIPIHMA	BANGKOK,	VERY INFORMATIVE BUT PHOTOS WOULD INCREASE INTEREST
	PIYACHAT KETKAEW	THAILAND	



Shri Ajim Premji  
Chairman, WIPRO

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