CONCLUSION
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Writing is one of the most universal and most elusive of things and without it culture which has been defined as a commnuicable intelligence "would not exist". It is proved as the most important medium of the propagation of knowledge and diffusion of human culture. The development of alphabetic\textsuperscript{1} writing is historically the last major form which is highly developed. Although some scholars point out that the existence of pictographic writing Manikameda in Sundargarh district\textsuperscript{2} and Vikramkhol in Sambalpur district\textsuperscript{3}. But it can not definitely said it as pictographic writings as these are not deciphered by any scholars and no clues for their decipherement is yet available. However the existence of writing in Orissa is dated back to the time of Aśoka. The development of moden Oriya alphabet is ultimately traceable to the Brāhmī script of Ancient India. The gradual development of each letter passed through various stages from the 3rd century B.C. to the 16th century A.D. These stages are greatly exhibited by a large number of coppler plates and lithic records which have been discovered in various parts of Orissa and it's neighbouring states.

The earliers scripts of Orissa found at Dhauli and Jaugada present a general similarity all over India and the inscriptions suggests that the Imperial scribes were the carries of Aśokan Brāhmī to the distant parts of the empire because the same type of the script is to be found in the areas of North, South, East and West\textsuperscript{4}. In some cases two or more forms of the same letters are found depending on the style of writing or engraving but no one can be attributed to any particular region. This has been best represented in \textit{o, dh} and \textit{no}. It is unlikely that Aśoka would not have used regional scripts in other parts of his empire. Each

1. The term alphabetic has been used here in a popular sense, as the Indian script are generally so called.
letter is distinctly formed and no cursive writing in the way of continuous
drawn out lines is noticeable. The changes that mark them out from the
Aśokan mode of expression in the Hāthigumpha Inscription of Khāravela.
The provincial Brāhmī developed here because after Aśokan period
the inscription followed different standards reducible into various regions
on the basis of technical achievements. The great change came due to
the introduction of a new writing tool of broad or edges Pen which begin
with a thick top and gradually thin downward and it gave new face to
the letters equalisation of all vertical. In its later period the vertical by
their tapering thickness received a new shape as found in the inscription
of the Mathura Kshatrapas which continued for sometime in the
Kushana inscriptions but survived larger in the inscription of western
kshatrapa and Śatavahana. The short head mark developed which
helped to keep the letters in line and for maintaining their equal breadth.
This head mark is known as serif by the earlier Palaeographers which
was almost present in Northern Orissa as seen in the Bhadrak stone
inscription of Gaṇa. By the habit of repeating the lines two or three
times, in due course, it is thickened. This influence is found in
the Bhadrak stone inscription which may be classed under the northern
group. This tendency further resulted the turning of the thick line into
a square head mark but the square is solid as seen in some instances of
the south Orissan inscriptions of the Māṭhara families. But in the later
the hollow square developed in the records of the early Gaṅgas of Kaliṅganagara
in this type is called box-head by the old Palaeographers. The head
mark develops into a notch in the middle giving place to an angular
line which ultimately results in a triangular head mark. This is achieved
by a three-way turning of the pen instead of repeating on the same line
for thickness. On the process, the hollow triangular head mark developed
which was called ‘nail headed’ by the old Palaeographers.

From about A.D. 350 the Palaeography of Orissan inscriptions can
be termed as northern, southern and western. The styles tended to
become localized and affiliated to the various cultural regions in the

sub-continent. Although the regional styles differentiate but due to the use of common language Sanskrit a link between them established. It also helped the easy movement of literates and scribes from the one region to another. In the following period the growth of later Kingdoms had also adopted a uniform style of writing in their jurisdiction. The political changes retarded the growth of regional cultures and they had effect on the style of writing as well. As a result of all these characteristics the scripts available in the whole of Orissa from the 4th to the 7th century A.D. are grouped into Northern, Southern and Western. The scripts used in the inscriptions of the Māṭharas, Vāśishṭhas, Piṭṭbhatas and early Gaṅgas of Kaliṅganagara are grouped into Southern category and their script bear close resemblance to the script of Vishnuṣuṇḍins and Śalaṅkayanas of Southern India belongs to the 4th-5th century A.D. However the script used in North and Central parts of Orissa related with the Gupta and Post-Gupta Brāhmī alphabet of Northern India of about the 5th-6th centuries A.D. The records of the Nalas, Śarabhapurīyas and Pāṇḍuvaṁśins of Western Orissa show the boxheaded character of Central Indian alphabet and their scripts resemble with the Kadamba and Vākāṭaka scripts of the 6th century A.D.

From about 7th century A.D. onwards the alphabet used in the large number of inscriptions of Northern Orissa shows certain characteristics. On the basis of which is variously known as wedge headed, nail headed, acute angled and Kuṭila. All these varieties are seen in the records of the Śailodbhavavas and its later development is marked in the records of the Bhaumakars of the 8th-9th centuries A.D. However the various admixture of northern and southern influences are seen in the records of Gaṅgas of Svetaka and Kaliṅganagara records from the 7th to the 10th century A.D. The proto-Kannaḍi influence is seen in the double vertical of r, and medial u and n shows a unique form with top mouth closed by the horizontal stroke of the medial a. However the tendency of simplification is seen throughout, achieved by a particular technical process the desire to bring to reduce the time taken in producing the complex form without ornate or complicated way of writing. From the available records of the next centuries in
Northern Orissa we find the clues to elucidate the way in which simplified writing was gradually developed. It is the same tendency which reduces the triangular head mark to a simple horizontal line. The simplification also affected the medial signs in which the ornate forms give place to straightforward lines as seen in the records of the Somavaṃśins, Bhañjas and Gañgas from the 10th to the 14th century A.D.

From the 10th to the 14th century A.D the scripts are also influenced and differentiated the inter-regional influences due to the setting up new kingdoms of the movements of the scribes. The changes are due to the technical development in the ordinate forms of the letters and in ornamental tasks and due to the northern class of Nāgārī alphabet developed in the Somavaṃśins records which was prevalent in eastern India including Bihar, Bengal and Assam. In its later period (15th-16th century A.D.) the proto-Bengali continued to become as a monumental script ever after the round head letters of the Oriya alphabet had already come into use. Though the Oriya alphabet is affiliated to the proto-Bengali forms but it was finally affected by the Southern script like Telugu and Tamil character. The letters exhibit the gradual tendency to make the letters looks like roundish and almost without any opening and that is most probably due to the common practice of scratching the letters with a stylus on palm leaf in Orissa.

Therefore the palaeographic study of Orissan inscriptions from the 3rd century B.C. to the 16th century A.D. unquestionably widen our knowledge to know the gradual development of Alphabetic writing in Kaliṅga, Koṅgoda, Odra and Utkal indicating the geographical division of ancient Orissa.