



The cultural history of Odisha cannot be drawn without thinking of Jagannath consciousness, thus we can say, Jagannath consciousness is the Odishan culture of the people of Odisha. The ancient Odishan culture during the Kalinga/Utkal era was influenced mainly by Buddhism just after Kalinga war and spread by Ashoka, the great. Then it was influenced to some extent by Jainism during the period of Kharavela and to sixth century we found the mixed culture Hinduism & Sahajiyayan Buddhism. But after establishment of Shri Jagannath temple a total new culture was developed among the people of

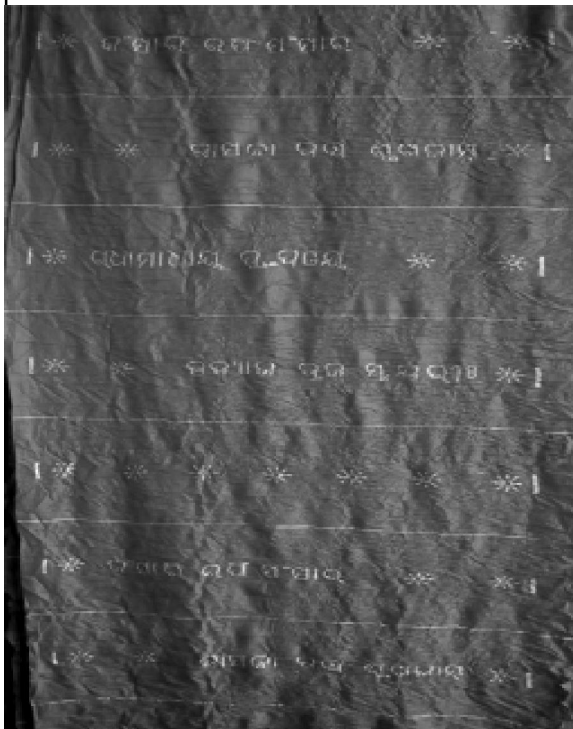


Odisha. Food habits, art and culture, music, dance and wearing style etc. were evolved with a separate identity and since then it is continuing through-out the ages passed. Again Jayadev, the

Lord's Fabric

(Handloom Fabrics used in Shri Jagannath Temple, Puri)

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NAME OF FABRICS - GITAGOBINDA KHANDUA REED - 80 PICK - 72/76 WARP - 20/20(2PLY) WEFT - 20/20(3PLY)	NO OF PEACES - LENGTH - 36' 21' 12' 18" WIDTH - 36" 36" 54" 36" COLOUR - RED
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great poet of 12th century created a new era in literature, music, dance and weaving art of Odisha. Jagannath consciousness was greatly influenced by his creation i.e. Gitagobinda. Shri Jagannath temple gave us Mahari Nritya from which we see now Odissi dance, in the field of painting what we call Pata Chitra today is the outcome of Pata painting of Jagannath temple. The sumptuous Gitagobinda Khandua (a silk fabric woven with tie & dye technique or Ikat technique) which we call caliography fabric, having verses of Gitagobinda Kavya. It is also a gift of Jagannath temple to Odisha Ikat.

*The earliest historical document referring to the Ikat weaving in Nuapatana area belongs to Ramachandra Dev-II who ruled over Puri, which



dates back to 1641 Sakabda, i.e. 1719 A.D. This document forms a part of Madala Panji or the daily diary of activities in the temple of Lord Jagannath written from time to time by Deula Karanas or temple clerks. Sadashiv Rathasharma of Puri, a devotee of Lord Jagannath and a scholar in his own right has supplied to us the following legend.

“Jayadev the great poet (12th Century A.D.) desired to offer his Gitagobinda to Lord Shri Jagannath. He could not think of any other medium except a fabric, which could be in contact with the Lord similar to other fabrics offered to him by the devotees. He decided to get the fabrics with lyrics of the Gitagobinda woven in them. He got them woven in Kenduli village which was his birthplace and offered them to the deities Jagannath, Balabhadra and Subhadra. Later the King of Puri issued an order, placing the supply of these Gitagobinda fabrics to Nuapatana instead of Kenduli. Since it was not possible to get the entire Gitagobinda woven in such fabrics, only one *sloka* is woven in each piece. This *sloka* is the first *sloka* under third *sarga* which read as :

*“Kansarirapa Sansara-basanabandh-srunkhlam
Radhamadhaya hrudaye taatyaja braja sundarih”*

However, this statement of Sadashiv Rathasharma could not be corroborated. Therefore the only historical document is the order of Ramachandra Dev-II, as mentioned above. The order directs that Bandha Gitagobinda set of clothes previously being woven by Kenduli weavers could not be done there and therefore the order was to be placed with the eight brother weavers of Nuapatana (Tigiria) and they were to be remunerated for their labour by Shreeksheeta by way of Bhogo-prasad and other gifts. The fabrics are called ‘Phetas’ in the temple of Lord Jagannath.

There is no weaver in Kenduli village at present. However, there are many weavers in the village Kakarudrapur, 3 kilometers from Kenduli, on the bank of the River Kushavadra. But they do not follow tie and dye technique. However the weavers belong to Gaudia Patara class, same as the weavers at Nuapatana (Tigiria) area, who weave tie and dye fabrics.*

In fact the Tie and Dye fabrics of Nuapatana were workmanship of village artisans because the creation of every new day of life in the village was the myth inherited from father to son and son to son, mother to daughter and daughter to daughter. And we consider Gitagobinda Khandua was the finest one and most auspicious one as it was loved by Lord Shri Jagannath and has got royal patronage.

Gitagobinda Khandua is not the only fabric used in Jagannath temple. There are other cotton fabric used in daily rituals of the Lords i.e. Jagannath, Balabhadra, Subhadra and Sudarsan. It is known from the book, ‘Sri Jagannath Mandir and Jagannath Swatwalipi’ or ‘Shree Mandir Swatwalipi’ that special silk and cotton fabrics are used by the deities for daily rituals, festivals and special occasions. The fabrics are named as Tadap, Uttariya, Baralagi Pata, Patani, Sirakapada, Gitagobinda Khandua Patas, Boirani saree, Boirani Pheta, Kenduli or Pattani Saree, Gadi Pheta, Chemedi, Mulmul, Neta Phuta, Cheheli, Dakhini Saree, Kala Khadi, Trikhanda Patani, Phula pada chadar, Kavari Kachheni, Koda Pahada, Suta Gada, Suta chula Pheta, Suta Koda Pochha, Suta Koda Pachhoda, Khadi Pachhoda, Tuli, Chadar Gada, Sukla saja Gada, Baula Pata, Pata Dhadi Panchi, Suta Dhadi Panchi, Srimukh ota, Tana Kohosa, Rath Ghera, Chandan Guda, Bibha Panchi, Surya Boirani pheta, Chandra Sekhar Pheta etc.



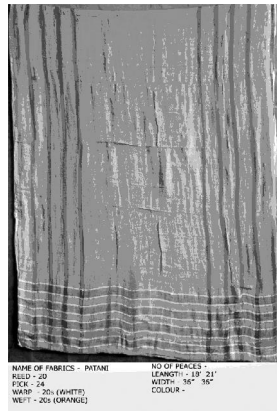
The above names show fabrics used for specific purpose and sometimes names have been derived from the source of collection like Boirani Pata, Dakhini Saree of Ganjam district.

Some details about individual fabric :

Pattani: It is a cotton fabric having 21' length, 4.5 width, it is used in festive occasion. One set of Pattani consists of 10 pieces. It's colour is orange.

Pattani Pata: It is a Tussar fabric having 42' length and 27" width used at time of Anasar, Dola Purnima and Snana Purnima.

Boirani: It is a cotton fabric having 15' to 21' length and 27" width. Some times silk Boirani or Boirani Pata was also used. Perhaps due to its source of collection i.e. Boirani of Ganjam district, it's name is Boirani of Boirani Pata. One set of Boirani consists of 10 pieces of fabric.



Suta Luga: It is a white cotton fabric having 18' in length and 4.5' in width used in mid-day rituals and Chandan Lagi rituals.

Gada : It is a cotton fabric having 18' length and 27" width used at the time of Anasar rituals to cover the legs of deities. Apart from these cotton fabric having 24" length and 27" width used in Anasar rituals for Ghana Lagi *niti*.

Suta Ghoda: It is a cotton fabric having 36' length used in Odhana Sassthi rituals in the month of Margasira i.e. during the month of November.

Suta Phuta: It is a cotton fabric having 33" length and 28" width used on the head of the deities.

Suta Chula Phuta : It is a cotton fabric having 21' length and 9" width used in different head decorations of the deities. It is also known as Sira Kapada.

Sreemukh Bala : It is a cotton fabric having 12' length and 54" width. Red, Black, Blue/Green and White fabrics are used for different decorations of the deities. Red is used by Devi Subhadra, Blue/Green by Lord Balabhadra and White by Lord Jagannath. During some festive occasions Black is also used by Lord Jagannath.

Chandan Buda : 15" length and 54" width. It is a cotton fabric used in daily rituals called Chandan Lagi *niti*.

Cheheli : Silk fabric having 12' and 54" width used at the time of Anasar on head of the deities. The colours are Red, Yellow and Blue.

Gadi Pheta : It is a coarse cotton fabric, having 5' length and 30" width and it's colour is Orange.

Mulmul: It is very soft feel cotton fabric made with White warp and Blue weft having 5' in length and 30" in width. It's softness is because of its low reed and pick i.e. loose texture.

Tadap : It is a White cotton fabric used after morning Alati, called Mangala Alati. The dimension of these fabric as 24' length and 56" width- 3 pieces, 12' in length and 56" width - 1 piece, 3' in length 28" width - 4 pieces.

Pochha: It is used as napkin for the deities. Used in the morning after bath. It is cotton fabric having 12" in length and 12" in width. It's colour is White and also Orange colour.

Ghoda: Cotton velvet used during winter season for the deities.

Chemedi : It is a white or red cotton fabric having low reed pick having 12" in length and 12" in width.



Chheda : It is set of white cotton fabric having no border. The dimensions are 18' in length & 60" width -1piece, 24' in length & 60" width-1piece, 12' in length & 60" width-4 pieces

Gitagobinda Khandua Pata : It is a special silk fabric on which Gitagobinda lyrics are written on tie & dye technique. The specifications are as under :-

36" length, 3' width, - 2 pieces for Lord Jagannath and Balabhadra 21' length, 3' width called Gitagobinda paharana for Lord Jagannath, Balabhadra and Subhadra 18' length, 3' width – 3 pieces for Lord Jagannath, Balabhadra and Subhadra 15' length and 3' width – 4 pieces for Sridevi, Bhudevi, Sudarsan and Madhav 12' length and 4.5', 3 pieces for Lord Jagannath, Balabhadra and Subhadra. One set of Gitagobinda Khandua consists of total 15 pieces and used at night time for Badasinghar Besa.

Baralagi Pata: This is a silk fabric used by the deities in different days of the week as under :-

- Sunday - Red colour
- Monday - Black with white spot
- Tuesday - Red, Yellow and Blue stripes
- Wednesday - Green
- Thursday - Orange, Yellow
- Friday - White
- Saturday - Black/Deep Blue

One set of Baralagi Pata consists of 10 pieces of fabrics as under:-

24' length, 5' width one piece for Lord Jagannath
21' length, 5' width for Lord Balabhadra

18' length, 5' width for Devi Subhadra

12' length and 5' width, 4 pieces for Lord Jagannath, Balabhadra, Subhadra and Sudarsan.

About 4' length, 5' width – 3 pieces for Bhudevi, Sridevi and Madhav.

Regarding colours of the fabric there is no reference in temple records. What we feel the fabric colours for Lord Krishna and Balaram i.e. yellow and green are used in the day to day fabrics of Jagannath temple. Devi Subhadra is symbol of Shakti so red colour is used. Jagannath is Krishna so yellow colour is preferred and Lord Balabhadra is Lord Balaram, elder brother of Lord Krishna so blue or green colour is used.

The colours used in Baralagi Pata i.e. the fabric used in different days of the week are of different colours as described earlier. The colours symbolize the particular days of the week.

If we go back to the history, we find synthetic colour was invented in 1856. Before that only colours extracted from natural products were used for ornamentation of fabrics. Blue was extracted from Indigo. Orange was from Bixin and yellow from turmeric. These raw materials were abundantly available in Odisha. This may be one of the cause for blue, orange and yellow colour of the fabrics used in temple.

Daily after opening of the doors, Mangal Alati rituals takes place. During this rituals, it is seen Lords are wearing Gitagobinda Khandua from previous night. After Alati rituals, the fabrics and flower ornaments used by the deities in previous nights are taken out which is called *mailam* rituals. The Khuntia *sevak* of the temple stands with Khandua fabric in front of the deities and cotton Tadap and Uttariya are offered to Lords for wearing. For these type of rituals 4 pieces of Tadap, 2 pieces of Uttariya and 1 piece of Khandua are necessary. Then 2 pieces of *gamuchha* to Lord Balabhadra, 2 pieces for Lord Jagannath, 1 piece each for Devi Subhadra and Lord Sudarsan are used. These cotton fabrics are white, having orange border. These fabrics are generally arranged by temple administration. The fabric decoration, i.e. wearing rituals is carried



out by Palia Puspalak. Fabrics are collected from stores called Changada Ghar of Jagannath temple by Changada Mekap Sevak. The other Sevaks engaged for daily rituals particularly for decoration are Bhitarchha Mohapatra, Talicha Mohapatra, Puspalak, Changada Mekap, and Khuntia Sevak. After Vedic rituals Lords use silk fabric which is called Baralagi Pata. The details are described before. After morning offerings called Sakala Dhupa again *mailam seva* occurs and another set of silk fabric are used by Lords. Generally these fabrics are used till mid-day rituals and evening rituals i.e. Madhyahna Dhup and Sandhya Dhup Alati. Again *mailam* rituals takes place and new fabrics are used by Lords. After evening rituals called Sandhya Alati, the Lords use cotton *gamuchha* and with these fabrics the Chandan Lagi rituals occurs.

The most attractive rituals is called Badasinghar Besa where Gitagobinda Khandua is required. The details are described before.

Gitagobinda Khandua is collected from Nuapatana village under P.S. Tigiria, District-Cuttack. The weavers who produce this fabric observe purity during entire period of production i.e. they will not take non-vegetarian food and they will not engage themselves for these works during death rituals. The cotton fabrics are collected from the weavers of Cuttack, Khurdha, Puri, Nayagarh districts etc. There are some families in Nuapatana village those are producing Gitagobinda Khandua from generations to generations. Sudam Guin is one of them. But now a days it is being produced by some other weavers also. Now a days some weavers of Routpada village nearby Khurdha are producing cotton and silk fabrics for the purpose regularly. At present no fabric is being collected from Berhampur area which was a previous practice. It is stated by some Sevaks that Govinda Das of Mangalpur village in Puri District was supplying cotton fabric but now a days no fabric is coming from Mangalpur. Generally it is responsibility of temple

administration to collect the fabric for daily use by the Lords out of temple funds. But at present it is seen that most of the fabrics are offered by the devotees.

All the deities do not use Sirakapada or fabric used on head. Only Lord Jagannath, Balabhadra, Subhadra use Sirakapada during Badasinghar Besa. The colour of Sirakapada is white but the black border is used for Lord Balabhadra, white border for Lord Jagannath, and red border for Devi Subhadra. Apart from the above fabrics used daily by the deities, Ghodalagi rituals occurs during winter season i.e. Margasira Sukla Sassthi to Magha Sukla Panchami i.e. for two months. Ghodalagi Besa occurs with velvet cotton cloth. In addition to the above rituals some fabrics are used during special functions like Ratha Yatra, Bahuda Yatra, Holi etc.

It is stated by some Sevaks of the temple that 100 years back woolen hand woven fabrics were offered to the Lords during winter i.e. during Ghodalagi rituals. Fabrics were sourced from Kashmir but now it is totally stopped. Instead of woolen fabric cotton velvet & silken are used for the purpose.

Previously during Rath Yatra festival the fabrics used on chariots were collected from Kolkata based companies but these fabrics were not produced on handlooms. Now a days mill made fabrics are used for the purpose.

References :

1. *(Extracts from 'Ikat Fabrics of Odisha and Andhra Pradesh' by Prof. B.C. Mohanty and Kalyan Krishna, published by Calico Museum.1974).
2. Shri Jaganathanka Sanskritika Itihas by Shree Vaskar Mishra.

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