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Arts

ART AND ARTIST AT SRI JAGANNATH

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ABSTRACT

He himself comes through the art by means of Artistic mind and feeling. The artist and the servitors are the creation by him also. In the day-to-day life, and in festivals how the Jagannath comes in picture and bloomed himself, expressed him, in the hands of sevaks by which the artist is there. He is worshiped by the Brahmin in a way of sixteenth means similarly he comes through the picture of art like colour of the artist. The Jagannath is the art and the artist. He is the paint and the painter. He is the soul and the eternal. He is the beauty and a cause of fear. What not he is? The temple is nothing, just a destiny. The sea is nothing a unanimous figure of rivers. As like the Jagannath is the starting point of Hindu and a full stop of life as well. The Jagannath is an artistic feeling of earth and a road to the end of pleasure and pleasantness.

The owner of universe - Sri Jagannath. An establishment of surprise. A deep feeling of heart and mind, faith and a scenic of beauty ever we can see. A unit which giving happiness to the sole and mind everywhere and to everyone. A feeling of an eternal peace. He is an inexpressible surprise and a shadow of mind and heart with an image. A unit of art and sculpture. All roads of world come from and lead to him. He is visible and invisible also. He is nothing and everything. But he is expressible by the hand, mind, and heart and feeling of those and by the means of utter and express in an organic view to visible and audible they are called Artist.

All the creation comes from him, he is the incarnated. The journey to the out is describe as patitapaban jatra. The lord Jagannath is a God of all. All the rituals of him like a man being observed. But the festivals are noting, but it is an observation of the past remembers or what has been done in the past. We remember it in a means of festival.

In the day-to-day rituals of Lord Sri Jagannath those works are connected with are called seva and those are done this job are called Sevak. They are as like- Carpenter, Chitrakara, Ojhakamar, Rupakar, Weaver, Kumbhakar, Patara, Daraji etc.

Sevak: God Srikrishna has said in 'Gita' that - the caste systems are created by me for the smooth function of the work in the human beings. In the worship of Sri Jagannath, the sabar and tribal people have more important. It is a combine work of sevaks in the festivals and yatras.

The making of Sri Jagannath's Rath by the District and temple administration organized every year. But in ancient times when the administration has no control over it, then the yatra being done regularly. According the Researcher Mr. Surendranath Mishra of Sri Jagannath Sanskrit University has written down in his book that - The Sevakas of Rath has divided in seven. Those are called 'Sapta Rathakar' as: (1) Gunakar (giving the main idea and measurement of Rath) (2) Main Rathakar (main carpenter) (3) louhakar (blacksmith) (4) Chechakar (Those are doing hammer work) (5) Rupakar (Sculptors-Those are dinging the woods make images) (6) Chitrakara (Artist) and (7) Suchikar (tailor work).

In ancient times the wood were coming from the forests of Khurda, Nayagarh, and Dasapalla. Then the kings have the responsibility to collect the wood from the forests and send it through. A Janghnya is done for the collection of the wood. This work has been done for a time period of three years. In first year, the wood cut down, in second year it transported to river base and thirdly it reached at Puri.

It is a real fact that when the transport was not developed, at that time the wood came through the river way with the raft. The bundle of wood came on the raft through the Mahanadi

and other connecting river as Kuakhai, Bhargabi at last reached Mussa river of Puri and reached at 'Huluhulia' bridge where it received by the 'Gajanayak'

The Seva of Badhei Maharana, Sutar Maharana, Tali Maharana, Maharana and Rath Amin. These sevaks are part and parcel from starting of Rath to finish of the yatra. The iron pins, Bala, Pandari are made and supplied by the Ojha maharana. The Architectures (Rupakara) are doing the engraving work as Kona guja, Pattaguja, Sakhi, Sarathi, horse and reverse parrot in the Rath. Similarly, the artists are doing the painting and fine art work throughout the Rath. Now a day the chemical colours are used.

Badhei Maharana: The main role has been played by the Badhei maharana to making of Rath. The traditional knowledge and experience have able them to build up the Rath. The measuring way and process and naming of the instruments are far different than other. Handing, fingering and threading are the main measuring process to build such a huge body of Rath is not a miracle but a surprise one. The measurement of fingers to build up the Rath has a secret with the heredity. These Sevakas are called 'Biswakarma.' Starting from the Akshya Tritiya up to Naba Jauban Darshan (58 days) these sevakas are working for Rath. Continuous labour, uninc devotion with great enthusiastic they finish the Rath in time. So, the Purohita (the brahmin) has tear down the cocoanut on the auspicious day of Akshya Tritia and invited to the Badhei Sevaks to build up the Rathas. These Badhei are divided in three groups. Known as Main Maharana, Tali Maharana and Sutar Maharana with Amin. Patajoshi Sevak has binding the sharee on the main Sevaks of Balabhadra, Devi subhadra and Lord Jagannath.

Ojha Kamar Seva: The iron manufacturers are known as blacksmith. This group of workers known as Ojha maharana. The work space of Ojha maharana known as Iron chisel. The Ojha maharans are divided in three sections and working together.

The work of blacksmiths starts from Akshya trutia. They have bound their saree that day from the Deulakaran. They got three new axes from that day. The priest of Srimandir started the work with the new axe. These sevakas are supplying the iron equipment are required by the Maharana Sevak. The equipment is required in different shape and size. About 70 types of pins are required. Such a huge wooden Rath being strengthened only be the pins made by Ojha kamar in their chisel without nut and bolt of modern age. Some places specially being looked in to tighten after supplying of extra pin. After the unique formation the Rathas are ready for taking more sevaks with them without any misfortune.

Karati Seva: These Sevakas are tearing the woods in a shade

being made at Rathkhala. They used two types of Saws. One is plane, wider and length to tear the long and bulky woods and other is in a frame to tear the small size woods. These sevaks are supplies tear woods to the carpenters. They also threading the woods according the requirement before the woods are sending to the saw mills.

Rupakar Seva: These sevaks are engraving the woods to make Side god, Sarathi, Horse, Sakhi, parrot and flags. In every year these figuring images are newly coloured. But in the time of Nabakalebar all the images made again. There are nine side gods are placed except the front of the Rath. Besides this Sarathi, horses, sakhis, reverse Parrots and flags are nicely designed by the artists. In every year the Back Side wood has been designed by Dalimba, Pataguja, and Corner guja. In this side images are very much taking the hand of artists. Previously the back flat woods are just coloured in their previous shapes. Now it is developed in a multi-talented colour and shapes from the year of 1996. Besides that, this carpenter is made yoke, stick of the plough, Biman, Palinque, Choudala and holding sticks of Bimana.

Chitrakara Seva: There are two type of artist seva in Srimandir. One is painting of the face of Sri jesus (known as Banaklagi Seva) and other is painting in the out. This Seva is a registered seva. The artists are divided in three parts and do the painting. These sevaks do their duties in guidance of the Badagrahi (main Sevakas of the chitrakara). This Badagrahi of three Bada (three separate gods -like Sri Balabhadra, Devi Subhadra and Sri Jagannath). This seva is purely hereditary in nature. Beside this they done painting the Snana Mandap, Anasara pati, inside and outside of the temple wall and all the images of the temple.

The Art of painting in Rathayatra: The artist has an important role in the Rathayatra. All the Rath and equipment are painted by them in a certain time. From the base of the Rath, the artists are painting up to the Kalas. White, red, black, green, blue and yellow colour has been used. The side god, Sarathi, horses are coloured. The radiance of the sitting place-coloured in a picture of pomegranate. Besides that, the Parabhadi, Rahumunda, Sakhi, birds and Pari has been coloured. Except this the Jokha beam, wheel, corner guja, Dwar gadha, Natagadau, thekarapita, Patakuja, Hansapata, Sakhipata, Chauda, pillar and Rushipata are coloured in Odishi designed. The Bramha, Indra, Rahu images are coloured. The drawing design of demons in Natagadu is special one to see. Previously these works were done by water colour. So, in rain it washed out and looks ugly. Now the art is coloured with oil print and enamel colour. Only hide out art under cloth cover of Rath being done by water colour.

Art work in the cloth (Daraji seva): The daraji seva divided in 12 parts. Day to day rites related with the Daraji Seva. Like Tata Sewing, Dumbru sewing, Chaka, Apasar, Kanati chhati sewing, Tokai sewing, Hadapmuna Dasabtar Sewing, Churikhanda sewing, Senapata sewing, Suathantia sewing, Rasika sewing, are the main sewing work for them to show their work in seva puja.

The descriptions of above places where the gods are seat in various times canopies are banded. A special canopy place on snan Mandap which is totally covers the place. In this canopy no black colour being used. The size of canopy scarps is only Rumbas size. When the gods are in a yatra, at that time a two-colour canopy fix upon on his seat. In Sri Gundicha Mandir a square size canopy being placed. The canopy placed on the Ratna sinhasan is a special one known as Trimundi. It is a special thing, which placed by the Bada Odia Matha in between the Ratha yatra and Niladri bije over the Ratna Singhasan. About a breath of 12 feet and a length of 20 feet being made by Sathan cloth with one Nahar pati has three chauka on the head of three deities 'Herapanchami' and ends on Sayan Dwadasi.

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