

Original Article

Antiquity of Color in Oḍiṣā (Odisha)

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Abstract - In this vibrant world of ours, even though thousands of words are used in modern languages to describe colors, in 1969, Brent Berlin and Paul Kay from the University of Los Angeles identified 11 basic color terms that are widely used. However, there is little discussion about the colors used in ancient Oḍiṣā. The tribal communities living in ancient Oḍiṣā expressed their emotions by painting various images in different colors in their caves. These provide evidence of the earliest use of colors in Oḍiṣā, which archaeologists have termed "rock art." In these rock paintings, colors such as black, white, blue, red, yellow, and orange can be observed. Approximately six of the basic color terms proposed by Brent Berlin and Paul Kay are found in Oḍiṣā's rock art. Apart from this, the use of various colors is also seen in Oḍiṣā's inscriptions, palm-leaf manuscripts, temple murals, chariot paintings, traditional Paṭṭācitra (cloth-based scroll paintings), and rock art. Therefore, the use of various colors can be observed in festivals such as Ratha Yātrā, Doḷayātra, Kārttika Purn̄ṇimā, and Dīwali (Light Festival) in Oḍiṣā.

Keywords - Color, Rock Art /Rock Painting, Paṭṭācitra (traditional cloth-based scroll painting), Temple Wall Painting, Palm-leaf Manuscript Painting, Festivals, Lord Jagannāth (the revered deity of Oḍiṣā), Navarātri (a Hindu festival spanning nine nights).

1. Introduction

The visible world appears colorful only due to light (Carteny, p. 212). Color serves as a primary source of information for humans. From a scientific perspective, color is a reaction of the human visual system. Color enters the eye through a specific narrow pathway of light wavelengths as an external stimulus, and through the coordinated functioning of the eye and brain, it allows us to perceive a specific color or enables us to see color. The input for perceiving color is electromagnetic energy. In other words, we can only perceive the electromagnetic wavelength energy of light. We assign different names to it based on how we perceive this electromagnetic wavelength energy of light, such as red, yellow, blue, green, purple, orange, and indigo, among others (Bhagvati, pp. 5-6; Lewis, 2024).

For this reason, Byrne and Hilbert state, "Color is how things or objects appear to be (the color things appear to be) or how things or objects look to have (the color things look to have)." (Stand-color). In other words, the way we see color is how we experience it. Therefore, scholars have stated that all colors are inherent in light (light is the presence of all colors/light is the only source of color) (Carteny, p. 212; NASA, p. 4). According to the philosopher Hobbes, "The object in which color and image are inherent is not a visible object or substance. Without us, nothing exists (in reality) in the world that we call an image or color.

However, the inherent essence of these is emotional expression (Colin, p. 5)."

2. Methodology

From literature to painting, color has been utilized extensively. The use of color dates back to ancient times. Since ancient times, the tribal communities settled in Oḍiṣā have not witnessed towering skyscrapers like modern civilized societies. However, from the Stone Age, various tribal groups in Oḍiṣā lived in caves naturally formed by the mountains and hills (Little, 2020; Mohapatra, 2004). To express their emotions and preserve them, they painted various images on the walls of mountains or caves. To make these paintings beautiful and vivid, they were colored with different hues. The colors used in the paintings found in caves across various regions of Oḍiṣā can be observed (Little, 2025; Vasudevan, 2025; Umesh, 2020, p. 33212).

2.1. Rock Art

When examining the Stone Age in Oḍiṣā (15 lakh to 2 lakh centuries BCE), it is evident that the rock paintings found in Kaḷāhāṇḍi's 'Guḍahāṇḍi' are primarily depicted with a mix of black and white, as well as black, red, and blue pigments (Kishor, 2000, p. 637; Umesh, 2020, p. 33212). Following this, rock paintings from Nuāpaḍā's 'Yogimathā' (white and red colors) (Umesh, 2020, p. 33212), Sundargaḍa's 'Māṇikamuṇḍa' (a mix of white and black,



deep red, brown, white, yellow, green, and orange, using copper compounds for pigment preparation), ‘*Uṣākoṭhi-2*’ (white, red, and yellow), ‘*Uṣākupā*’ (a mix of black and white, red, white, yellow-mixed white, and red), ‘*Toṅgo*’ (yellow and red), and ‘*Lākhmodā*’ (1st to 12th, with white, red, yellow, and purple colors) show the use of various pigments (Kishor, 2000, pp. 638-639, 642; Umesh, 2020, p. 33212).

Additionally, rock paintings in Jharsuguda’s ‘*Uṣākoṭhi-3*’ (a mix of black and white, deep red, and natural red and white colors), Keonjhar district’s *Sitabin̄hi* inscriptions, and Mayurbhan̄ja’s ‘*Pākhnapathara*’ rock paintings (a mix of black and white and red colors) also demonstrate the use of colors (Kishor, 2000, p. 647). In *Oḍiṣā*’s *Bikramkhola* rock paintings (deep red color), humans first used a script to express their emotions.

Archaeological excavations at *Asuragaḍa* in Sonapur district provide evidence of an ancient settlement dating back to the 3rd century BCE. Among the various materials found at this site, evidence of the use of ochre pigment is also noted. Among the ancient rock paintings found in *Oḍiṣā*, only the *Guḍahāṇḍi* rock paintings in the Kaḷāhaṇḍi district used blue pigment. However, evidence of blue pigment use is also found at *Asuragaḍa*. Proof of the use of red, grey, yellow, orange, black, white, green (dark green agate), and blue colors has been found (Dibishada, 2020, pp. 358, 362-364, 374).

The oldest readable rock inscription in *Oḍiṣā* is the *Dhaūli* inscription (257 BCE), discovered by Markham Kittoe in 1837. This inscription provides the first evidence of the use of the word ‘*Śveta*’ (white) for color, used in the context of purity and sanctity (Sistla, 2021; MapAcademy, 2023; N.K. Mishra, 2004, p. 18). In the literary field, the ancient poet Sāraḷā Das used the term ‘*Śveta*’ instead of ‘white’ in several places in his *Mahābhārata (Svargārohaṇa Parba)*, p. 160; Mohanty, 2020, p. 460). This suggests that even in 257 BCE, the people of contemporary *Oḍiṣā*, or *Kaḷinga*, used the term ‘*Śveta*’ instead of ‘white.’ Additionally, the white color of the ‘*Śānti Stupa*’ at *Dhaūli*, built on the banks of the *Dayā* River, symbolizes peace and harmony (Sistla, 2021; N.K. Mishra, 2004, p. 18).

In the 1st century BCE, the *Hātigumphā* inscription of King Khārabeḷa of the Chedi dynasty in *Oḍiṣā* was first documented by Stirling in 1825 in “An Account of Geographical, Statistical and Historical of Orissa or Cuttack.” However, James Prinsep deciphered the *Brāhmi* script of the inscription in 1835. In 1877, Lock Sahib was the first to create a plaster cast of it. Additionally, in 1885, Pandit Bhagabān Lāl Indrajī was the first to identify the name Khārabeḷa from the inscription (Agrawal, pp. 7-8). These *Khaṇḍagiri* inscriptions show the use of various pigments to beautify caves in ancient times. Natural red pigments are also observed (S. Pradhan, 2009, p. 298).

3. Results and Discussion

3.1. Preparation of Colors in Ancient Times

In ancient times, colors were prepared using various mineral substances and natural elements such as leaves, roots, branches, and fruits of plants. References to this color preparation can be found in the *Biṣṇudharmottara Purāṇa*, composed in the 4th century BCE (Stella, 1928). In *Oḍiṣā*, people used these colors to beautify their homes by painting walls, as well as in the creation of *Citrapaṭṭa*, *Paṭṭācitra*, *Paṭṭācitra*, and *muruj*. The people of *Oḍiṣā* also engaged in literary composition, writing on palm leaves for preservation, and illustrated these manuscripts with images corresponding to the themes of the poetry, using various colors. Evidence suggests that natural colors were used to paint these illustrations (Stella, 1928, p. 15; Sarkar, 2022, pp. 332–333). (Picture-1)

3.2. Materials Used for Color Preparation

- **White:** Conch shell (*Śaṅkha*)
- **Black:** Lampblack (*Kājvaḷa*) and coconut shell charcoal
- **Yellow:** Turmeric (*Haritāḷa*)
- **Red:** Red lead and vermilion (*Hiṅguḷā*)
- **Orange:** Red ochre (*Geru*) or saffron (*Kuṅkuma*)
- **Green:** Derived from leaves
- **Brown:** Sulfur arsenic
- **Blue:** Indigo (*Goracanā*)

4. Paṭṭācitra and Paṭṭācitra

The artisans of *Oḍiṣā* have achieved mastery in *Paṭṭachitra*, creating various narrative themes through the medium of painting since ancient times. From intricate craftsmanship to the use of diverse colors, *Oḍiṣā*’s artifacts are adorned with vibrant illustrations. Researchers suggest that the *Paṭṭachitra* tradition of *Oḍiṣā*, particularly from Raghurājpur, dates back to the 5th century BCE (Sarkar, 2022, p. 332). However, the *Yātripaṭṭa* tradition associated with Puri’s *Jagannāth* Temple has now completely declined (Pathi, 2009, p. 14). Paintings from 1550 CE depict *Gopi* by the *Yamunā* River, using colors like blue (peacock, water), red (deer), orange (trees and *Gopi*’s), green (tree leaves), and black (hair). Similarly, a *Paṭṭachitra* of two lovers from 1850 CE features yellow, red, orange, green, white, and black. A painting of Puri’s *Rath Yātrā*, collected by MacKenzie in 1818 CE, uses green, red, gray, white, blue, black, and yellow. *Śaṅkhaśbhi Paṭṭācitra* from 1880 or 1910 CE employs black, white, red, yellow, green, blue, orange, gray, and earthy tones. (Picture -2)

In *Oḍiṣā*, two primary types of paintings are observed: *Paṭṭachitra* and wall paintings (*Kāñhacitra*). Temples and monasteries in *Oḍiṣā* feature walls adorned with paintings, ranging from depictions of the *Daśāvatāra* to Kṛṣṇa’s childhood and various deities. *Oḍiṣā* is globally renowned for its *Paṭṭachitra*. The oldest among these is the *Yātripaṭṭa* from Puri (Sarkar, 2022, p. 332), preserved in museums

worldwide. The *Śaṅkhaśbhi Yātripaṭṭa*, painted in the 18th century and housed in Copenhagen's National Museum, is over 200 years old and uses black, white, red, yellow, green, blue, and orange. (Picture-3)

Researchers note that the *Paṭṭācitra* of Raghunāthapur dates to the 5th century BCE, but the *Yātripaṭṭa* tradition of Puri's *Jagannāth* Temple has entirely collapsed (Pathi, 2009, p. 14; Sarkar, 2022, p. 332). Notable *Yātripaṭṭa* types include *Kagajagolā*, *Kagajapānā*, *Khaṇḍiā*, *Kagajaṭhiā*, *Kagajachaukhunṭiā*, *Pahanḍiāḍiā*, *Moḍhagolā*, *Tikili*, *Āṅguṭhi*, *Pānapatriā*, and *Sānamastakiā* (Pathi, 2009, p. 15). *Oḍiśā*'s famous *Paṭṭachitra* and *Pothichitra* are painted with black, white, red, green, blue, yellow, and orange. To preserve these paintings for a long time, a coating made from tamarind seed gum or *Kaitha* tree gum was applied (Sarkar, 2022, p. 332).

Oḍiśā also features *Paṭṭācitra*, where paintings are created on wooden panels depicting deities, animals, birds, charioteers, warriors, companions, and soldiers. During Puri's *Rath Yātrā*, *Paṭṭācitra* with images of deities are affixed to the chariots, and various parts of the chariots are painted in vibrant colors (*Rathacitra*). Texts like the *Brahma Purāṇa*, *Padma Purāṇa* (Deshpande, 1951), and *Skanda Purāṇa* (Tagare, 1950) mention the construction of chariots for *Jagannāth*'s *Guṇḍicā Yātrā*, while the *Kaṭiṇa Sahimṭā* uses terms like *Jaḷada* (cloud) and *Nīla* (blue) instead of black for *Jagannāth*'s body color (*Kaṭiṇa Sahimṭā*, p. 7; *Skandha Purāṇa* 2/2/33; *Padma Purāṇa* 7/18). (Picture -4)

The earliest reference to Puri's *Rath Yātrā* is found in the travelogue of Fa-Hien, a Chinese traveller who visited India (Mahapatra, 2010, p. 14). *Jagannāth*'s *Nandighōṣa* chariot uses yellow and red, *Balabhadra*'s *Taladhvaṇa* chariot uses green and red, and *Subhadra*'s *Darpadaḷana* chariot uses black and red (*Rathachitra*). In the 12th century, *Sāraḷā Dās*'s *Mahābhārata* describes *Jagannāth*'s body as black, *Balabhadra*'s as white, and *Subhadra*'s as saffron or yellow. In the 15th-century *Mahābhārata* by *Sāraḷā Dās*, color terms like black (*Kṛṣṇa*, *Nīla*, *Śyāmaḷa*), white (*Śukḷa*, *Dhabaḷa*, *Śveta*), red (*Lohita*, *Rakta*), yellow (*Pīta*, *Kuṅkuma*), green (*Śyāmaḷā*), and orange (*Goura*, *Gorā*) are used (*Sāraḷā Mahābhārata*, *Muṣaḷa Parva*, pp. 115–119). This indicates that *Oḍiśā*'s artists were aware of color hierarchies proposed by Berlin and Kay (1971), including primary (black, white), secondary (red), and tertiary (yellow/green) colors.

5. Oḍiā Literature

The earliest written records of *Oḍiā* literature, from the 3rd to 9th centuries CE, are found in the *Caryagīti*, composed in *Apabhramśa*, where color terms like 'black' (*Bhusukupā*, *Mahidharapā* – *Kaḷā* (Black)) and 'white' (*Śabarīpā* – *Shukla* (White)) are used (*Caryagīti*, pp. 83–84, 154–155). The earliest written *Oḍiā* work, from a literary perspective, is *Jayadeva*'s *Gīta Gobinda*, composed in the

12th century, which employs color terms such as dark blue/black (*Śyāmaḷa/Nīla/Kaḷā*), red (*Kanaka/Bimba*), and yellow/saffron (*Pīta/Kuṅkuma*) (*Gīta Gobinda*, pp. 7, 22, 23, 30).

In the 15th century, *Sāraḷā Dās*'s *Mahābhārata* uses various color terms across contexts, including black (*Kṛṣṇa*, *Nīla*, *Śyāmaḷa*), white (*Śukḷa*, *Dhabaḷa*, *Śveta*), red (*Lohita*, *Rakta*), yellow (*Pīta*, *Kuṅkuma*), green (*Śyāmaḷa*), and orange (*Gorā*) (*Sāraḷā Mahābhārata*, *Muṣaḷa Parva*, pp. 115–119). *Balarām Dās*'s *Dāṇḍī Rāmāyaṇa* introduces black, white, and blue color terms, using *Raṅga* for red and *Basanta* for green (*Rāmāyaṇa*, *Ādikāṇḍa*, p. 153). While *Sāraḷā Dās*'s *Mahābhārata* uses *Nīla* to denote black, *Balarām Dās*'s *Dāṇḍī Rāmāyaṇa* is the first to use *Nīla* specifically for blue (*Rāmāyaṇa*, *Ādikāṇḍa*, Part II, p. 195; *Mahābhārata*, *Muṣaḷa Parva*, p. 116).

6. Pothicitra (Illustrated Manuscripts)

Oḍiśā's painting tradition is ancient, with evidence from temple carvings and intricate artwork dating from the 6th to 12th centuries. Among the 210 discovered *Gīta Gobinda* manuscripts, many are illustrated (*Pothichitra*). One manuscript from the 16th century (Cat. No. L/46), six from the 18th century (Cat. No. L/225, L/226, L/188, EXT/3, EXT/9, EXT/24, EXT/166), and two from the 19th century (Cat. No. L/61, EXT/35) are notable, alongside many others. The oldest illustrated *Pothichitra* is considered to be *Jayadeva*'s *Shri Gīta Gobindam*, translated by *Dharaṇidhara* in the 16th century (Cat. No. L/46), written in Sanskrit using *Oḍiā* script. This palm-leaf manuscript primarily uses black, red, and yellow colors (Cat. No. L/46). In 18th-century *Gīta Gobinda* manuscripts, black, white, yellow, red, and green are used (Cat. No. L/225, L/188) (Patel, 2008, pp. 195–199; Pathi, pp. 2–3).]

The oldest written palm-leaf manuscript of *Gīta Gobinda* is *Abhinaba Gīta Gobinda* by *Kabi Chandra Ray Divakar Mishra*, edited by *Shridhar Sharma* on April 6, 1494 (Nanda, 2020). A 17th-century illustrated *Gīta Gobinda* by *Bipra Dhananjaya* is preserved in the *Oḍiśā* State Museum (Pathi, Preface). Three hundred years after *Gīta Gobinda*'s composition, the first *Pothicitra* based on the *Daśāvatara Stuti* was found in Gujarat in 1593 (16th century). This manuscript, painted in Gujarati and Rajasthani styles, reflects a purely Indian painting tradition, using black, white, red, yellow, green, blue, purple, brown, and pink (*Vatsyayan*, 1979, pp. 40–75). (Picture -5)

An analysis of *Oḍiśā*'s *Gīta Gobinda* painting tradition reveals that 35 illustrated palm-leaf manuscripts are housed in the *Oḍiśā* State Museum. Additionally, *Gīta Gobinda* manuscripts are scattered across museums in India and abroad. Each manuscript contains at least 50 to 60 illustrations, totaling approximately 4,000–5,000 paintings, created between the 17th and 20th centuries, spanning 400 years (Pathi, pp. 2–3). (Table-6)

Śiśuśaṅkara Dās's *Uṣābhīlāśa* is linked to Sāraḷā Dās's *Mahābhārata*, the first significant *Oḍiā* poem after Jayadeva. Sāraḷā's *Mahābhārata* indirectly influenced the development of *Oḍiā* language and art, with *Uṣābhīlāśa* paintings reflecting this influence. Similarly, *Gopalīlā* paintings are inspired by *Jagannāth Dās's Oḍiā Bhāgabata* (10th Skandha). The influence of *Gīta Gobinda* paintings is evident in *Uṣābhīlāśa* (Cat. No. O.L/109,299, Ext/1) and *Gopalīlā* artworks (Mishra, 1970, pp. 102-107; Pathi, p.3). The *Uṣābhīlāśa* palm-leaf manuscript uses black, white, red, yellow, green, blue, and orange colors (Acc. No. Ext/1). (Mishra, 1970, P.105; Picture 7,8)

Comparing poetry and painting can be misleading, as illustrated by the fact that palm-leaf manuscripts were created long after the poems. By the 18th century, manuscripts like *Gīta Gobinda*, *Amaruśataka*, and *Ādhyatma Rāmāyana* show distinct *Oḍiā* style and sentiment. This *Oḍiā*-ness began with *Gīta Gobinda* (Pathi, p. 3). *Oḍiā*'s paper-based painting tradition, linked to *Mughal* rule from the 18th century, could not sustain Sanskrit or *Oḍiā* traditions. Palm-leaf painting remains the true representative of *Oḍiā* art (Pathi, p. 3). The tradition that began with *Gīta Gobinda* evolved with the use of various colors, and many *Oḍiā* poems were also illustrated. Paintings of Upendra Bhanja's work, like *Lābanyabatī* and *Baidehiśa Bilasa* from 1833, found in Bāripadā, and 15th–16th-century *Ādhyatma Rāmāyana* manuscripts feature colorful illustrations (Williams, 1996, pp. 7–24). (Picture -10)

7. Jagannāth and Color Theory in Oḍiā

According to color theory, light and color are distinct concepts. Black light contains no color, while white light encompasses all colors. Conversely, white color contains no hues, while black color inherently holds all hues, absorbing any light that interacts with it. White, lacking any hue, reflects all colors, blending with any color mixed into it and reflecting that hue (Vijay, 2023; Liws, 2024; Color with Leo). However, black, containing all hues, absorbs any added color, causing it to lose its distinct identity (Liws, 2024; Color with Leo). French Impressionist painter Pierre-Auguste Renoir famously said, "I've been 40 years discovering that the queen of all colors was black" (The Painter's Keys, 2014).

In *Oḍiā*, the divine black form of Lord *Jagannāth* embodies the qualities of black: beauty, refinement, dignity, discipline, self-control, protection, sensuality, allure, richness, efficiency, mystery, secrecy, formality, unity, nothingness, creativity, strength, peace, sanctity, authority, solemnity, devotion, finality, and magic (Studio Guerasso, 2017). In tribal culture, trees are worshipped as deities, and wood is considered sacred. When this wood is carved into the *Caturdhā Murti* (four deities) and enshrined on the *Ratna Sihāmsana* in Puri, Lord *Jagannāth* is revered as a non-Aryan or *Śabara* deity. *Baḷabhadra* symbolizes day

(white), *Jagannāth* represents night (black), and *Subhadra* signifies dawn (yellow) (Mahapatra, 2010, p. 5).

The captivating black hue of *Jagannāth* draws devotees to merge with him, just as black absorbs all colors, erasing their individual existence. Similarly, diverse religious ideologies across India blend into *Jagannāth's* essence, losing their distinct identities (Mahapatra, 2010, p. 17; Liws, 2024). Thus, the incomplete finds completeness in *Jagannāth*. Despite lacking hands and feet, Lord *Jagannāth* is wholly divine, attracting devotees with his black eyes, red lips, and striking black-and-white round eyes, inviting them to merge into his divine presence.

8. Festivals

The *Sāntaḷa* community decorates white lime-painted walls with subtle red hues. In the *Saurā* language, wall art is called '*Iditāl*' (*Idi* meaning 'painting', *Tāl* meaning 'wall', i.e., 'wall painting') (Ravindra, 1993, p. 3). Even today, village homes feature mud walls adorned with colorful paintings. In 1198 CE, a copperplate inscription from *Gaṅga* king *Rājārājadeba's* servant *Dāsagopa* reveals that *Anāṅgabhīma Deba*, grandson of *Codagaṅga Deba*, built the *Jagannāth* Temple and established 36 service communities, including painters. These painters adorned *Jagannāth* and the other deities with colors and painted temple walls to enhance their beauty (Ravindra, 1993, p. 4).

In South India, '*Muruja*' and paintings are called '*Kolam*'; in Rajasthan, '*Mandana*'; in Kolkata, '*Alpanā*'; in Maharashtra, '*Raṅgoli*'; in Uttar Pradesh, '*Cauk*'; and in Bihar, '*Aripan*'. In *Oḍiā*, they are known as *Muruj* and *Jhoticitā* (Gough, 2020). *Oḍiā* women use rice flour and white lime to create *Jhoti* and naturally prepared *Muruj* during festivals like *Paṅcuka*, *Kali Pujā*, *Durgā Pujā*, and other celebrations, decorating courtyards, doorways, and *Tuḷasi Caurā* bases. They prepare colors by grinding soil, charcoal, sand, glass, tree bark, fruits, leaves, flowers, and roots, storing them for use (Ravindra, 1993, p. 5; Sharma, 2023). These are used during festivals to evoke auspiciousness, peace, prosperity, happiness, health, positive energy, and spiritual awakening. The medicinal properties of these natural colors protect homes from diseases and pests and maintain a healthy, vibrant environment (Sharma, 2023). (Picture -11)

During *Citālāgi Amābāsyā*, Lord *Jagannāth's* idol is painted. On *Garbhāṇā Saṅkrānti* in the month of *Bhādraba* (September-October), the clay idol of Goddess *Durgā* is coated with chalk, marking the day as *Khaḍi Chuām Amābāsyā* (Trulytribal, 2021). From this day, painting *Durgā's* clay idol begins, completing by *Āśvina Śaṣṭhī* day for the *Balvabaraṇī Pujā*. During festivals like *Ganeśa Pujā*, *Sarasvati Pujā*, *Biśvakarmā Pujā*, *Kālī Pujā*, *Khudurukuṇi Oṣā*, *Gajalakṣmī Pujā*, *Lakṣmī Pujā*, *Lakṣmī Nārāyaṇa Pujā*, and *Ṛṣiśṅga Pujā* in *Raja*, deities are adorned with colors

reflecting their qualities, power, and essence. These colors, tied to the deities' spiritual energy, awaken divine consciousness in devotees (Pandy, 2022; Trulytribal, 2021; Sagar, 2022). (Picture -11)

Oḍiṣā, renowned as a centre of *Śākta* worship, hosts *Śakti Pīṭhas* across its regions (Mahapatra, 2010). *Nabarātri*, a major Hindu festival, celebrates the triumph of

righteousness over evil and the divine feminine, particularly Goddess *Durgā's* powers. Spanning nine days, each day is associated with a distinct color and emotion, reflecting the goddess's unique attributes. *Nabarātri* is observed twice yearly: *Caitra Nabarātri* and *Śarata Nabarātri* (Sharma, 2025). Below is a description of Goddess *Durgā's* various forms, associated colors, and emotions.

***Caitra Nabarātri* (Spring Nine Night):** (Sharma, 2025)

Day	Goddess Form	Color	Symbolism or Emotion
1	<i>Mā Śaiḷaputri</i>	Orange	Positive Energy
2	<i>Mā Brahmacārīṇi</i>	White	Peace
3	<i>Mā Candraghaṇṭa</i>	Red	Passion, Devotion, Strength
4	<i>Mā Kuṣmāṇḍā</i>	Blue	Stability, Divine Power
5	<i>Mā Skandamāta</i>	Yellow	Hope, Celebration
6	<i>Mā Katyayanī</i>	Green	New Beginnings, Harmony, Growth
7	<i>Mā Kaḷārātri</i>	Gray	Stability, Courage
8	<i>Mā Mahāgaṛi</i>	Purple	Luxury, Glory
9	<i>Mā Siddhidhātri</i>	Light Green	Beauty, Grace

***Śarata Nabarātri* (Autumn Nine Night):** (Sharma, 2025; Sharma, 2024)

Day	Goddess Form	Color	Symbolism or Emotion
1	<i>Mā Śaiḷaputri</i>	Yellow	Positivity, Brightness, Joy, Energy
2	<i>Mā Brahmacārīṇi</i>	Green	Nature, Fertility, Prosperity, Harmony
3	<i>Mā Candraghaṇṭa</i>	Gray	Neutrality, Balance, Stability, Strength
4	<i>Mā Kuṣmāṇḍā</i>	Orange	Zeal, Enthusiasm, Energy
5	<i>Mā Skandamāta</i>	White	Purity, Peace
6	<i>Mā Katyayani</i>	Red	Courage, Power, Valor, Passion
7	<i>Mā Kaḷārātri</i>	Blue	Wisdom, Knowledge, Serenity, Depth
8	<i>Mā Mahāgaṛi</i>	Pink	Love, Compassion, Harmony
9	<i>Mā Siddhidhātri</i>	Purple	Creativity, Spirituality, Transformation, Ambition, Prosperity

9. Conclusion

To attract people to an object or a written narrative, we use various colors, which captivate the viewer's attention. Additionally, applying a coat of color helps preserve these objects for a longer period. Beyond this, colors are used to beautify the walls of *Oḍiṣā's* temples with various paintings. During festivals and rituals, diverse colors are employed in clothing, canopies, sarees, and *muruj* (traditional floor art), as observed widely. The use of colors in *Oḍiṣā* dates back to ancient times. From the Stone Age, when colors were used to paint cave walls, to the 5th century BCE, the renowned *Paṭṭācitra*, *Paṭṭācitra*, *Pothichitra*, and the divine beauty of Lord *Jagannāth's* visage provide evidence that *Oḍiā* people were adept in the use of colors. Furthermore, color-related terms appear in *Oḍiā* literature composed from the 3rd century CE onward. Examining *Oḍiṣā's* tradition of color

usage reveals that it spans approximately 2,500 years. Even before Emperor Āśoka of the Maurya era, the people of *Oḍiṣā* were knowledgeable about the application of colors.

Author's Contributions

Both authors contributed equally to the manuscript's theoretical development, analysis, interpretation, and writing. The exclusive contribution of the individual Author should be written.

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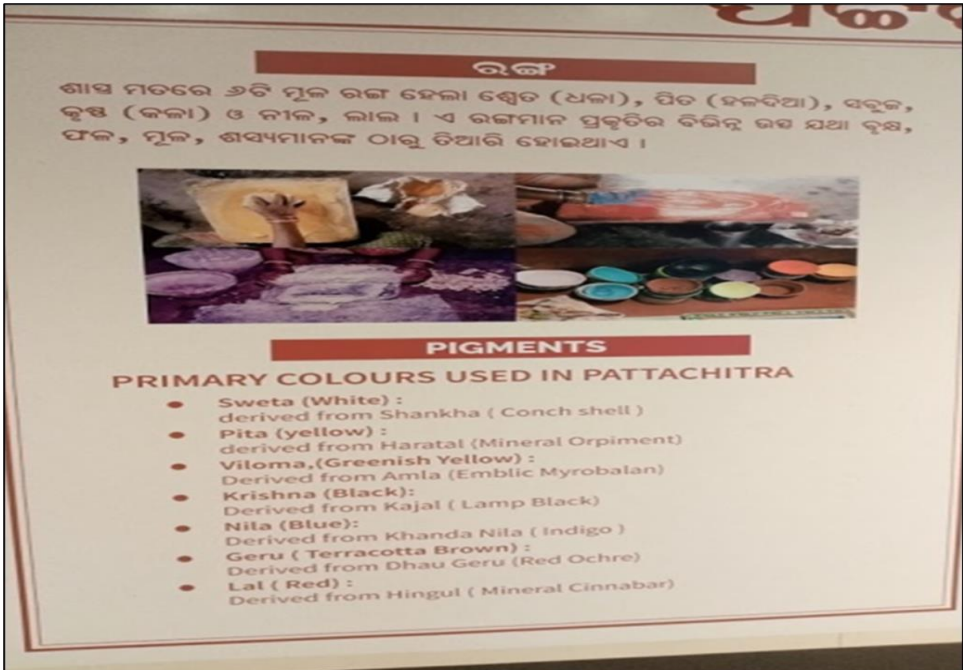
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Appendix 1

Picture No	Collected Images
1.	 ପଦ୍ମ ଆସ ମତରେ ଏହି ମୂଳ ରଙ୍ଗ ହେଲା ଶ୍ଵେତ (ଧଳା), ପିତ (ହଳଦିଆ), ସବୁଜ, ବୃଷ (କଳା) ଓ ନୀଳ, ଲାଲ । ଏ ରଙ୍ଗମାନ ପ୍ରକୃତିର ବିଭିନ୍ନ ଉତ୍ସ ଯଥା ବୃକ୍ଷ, ଫଳ, ମୂଳ, ଶବ୍ଦ୍ୟମାନଙ୍କ ଠାରୁ ତିଆରି ହୋଇଥାଏ । PIGMENTS PRIMARY COLOURS USED IN PATTACHITRA ● Sweta (White) : derived from Shankha (Conch shell) ● Pita (yellow) : derived from Haratal (Mineral Orpiment) ● Viloma, (Greenish Yellow) : Derived from Amla (Emblic Myrobalan) ● Krishna (Black): Derived from Kajal (Lamp Black) ● Nila (Blue): Derived from Khanda Nila (Indigo) ● Geru (Terracotta Brown) : Derived from Dhau Geru (Red Ochre) ● Lal (Red) : Derived from Hingul (Mineral Cinnabar) Primary colors in Odisha
2.	 (Pattachitra created in 1550, University of Calcutta, Sautosh Museum, Kolkata)  (Painting of the Puri Rath Yatra collected by MacKenzie in 1818)  (Pattachitra (Cloth Art) of two lovers from 1850) (B.N. Goswamy: The Spirit of Indian Painting)  (Sankhanabhi Pattachitra obtained in 1880 or 1910)

3.	 2. Thiabadhia pala painting, Puri. Paris: Bibliotheque Nationale.
4.	 Paṭṭācitra (Wood Board Painting)
5.	 (Paṭṭācitra paintings of various colors used on the chariot, colorful fabrics, and three-colored horses.)

6.	 Gītāgobinda illustrated manuscript
7.	Gītāgobinda – 17th century, Odisha State Museum, Odisha ACC. No-EXT/166 
8.	The palm-leaf manuscript "Ushabhilasha," Odisha State Museum (Ext/319, EXT/378, EXT/25) (Colors used: Black, White, Red, Yellow, Green, Blue, Orange)  1. Pages from Ushabhilasha, palmleaf manuscript, Orissa State Museum, Bhubaneswar.

9.	Uṣābhijāsa, 18th century, Odisha State Museum, Odisha, ACC. No. EXT/1 
10.	 The illustrated manuscript of the poem "Baidehisha Bilasa," composed in 1833, obtained from Baripada, using colors: Black, White, Red, Yellow, Green, Blue, Orange (Williams, 1996, pp. 7–21).
11.	 Muruja (Rangoli) and Jhoti Citā

