CHAPTER - THREE
In Hindu religion the festivals and the sacred performances are two inseparable parts. For Hindus, festivals are also a major source of cultural entertainment which reinforce the social solidarity through the exchange of ideas and experiences. Festivals with greater ritual significance invariably attract large number of devotees and entailed fun-fair of greater magnitude. Festivals promote intense socio-cultural interactions and maintain the society. Hence festivals are nothing but the performances of rituals which are of communal nature through which the religious activities are carried on by stipulated time period.

Ritual is a standardised unit act which may be secular as well as sacred (Schechner and Goffman). Ritual is the performance of a complex sequence of symbolic acts. It is a transformative performance revealing major classifications categories and contradictions of cultural processes (Gromes: 1976). Ritual is the formal behaviour prescribed for occasions not given over to technological routine that have reference to beliefs in mystical beings or powers (Turner: 1967). He says that the collective ceremony (law-ritual) is a container, a vehicle that holds something and it gives form to that which it contains; for ritual is in part a form which gives meaning to its contents.

Turner (1968) says that both religious ritual and legal ceremony are genres of social action. A ritual system is the articulated, institutionalised complex of ritual actions, objects, events, words and the like, employed under circumstances. Ritual is a factor influencing social action, associated with collective ends and means whether explicitly formulated or not.
The festivals which are carried out through performance of rituals are of different types, observed in specific occasion during different time period. There are daily rituals, annual festivals and periodical festivals observed at both the sacred centres; at Puri and at Simhachalam.

DAILY RITUALS : (A) DAILY RITUALS OF LORD JAGANNATH

The pattern of worship of Lord Jagannath, the God of the Universe, in the temple has assumed a very complicated form in course of time. Lord Jagannath has two states of form, the first one is the nature of the world (Prakriti) and the second one is its transformation as appearance (Vikriti). Prakriti is His invisible form. Vikriti is the aspect (akara) in which He pervades the universe. Worship and meditation can be performed in relation to His akara aspect only Vishnudharmottara Purana says.

The mode of ritualistic worship has developed from age to age, it appears that there was a progressive assimilation of the fundamentals of the earlier modes with the later modes of worship. For example, although, at the present time, the images are conceived on the pauranic lines of thought and the dhyanas and mantras are mostly addressed to the pauranic deities, still the vedic modes of Pranava worship and the tantric modes of Yantra worship and Vijamantra worship are also there (Mishra : 1984 : 144).

For the daily rituals of Lord Jagannath the modes of worship are partly vedic, partly tantric and partly puranic. The vedic part consists of the veneration paid to the symbol pranava - the symbol of Pratima. The tantric tradition evolved various nyasag, such as Sadanganyasa, Kesavadinyasa, Sritistithisamharanyasa, Matrikanyasa, etc. Yantras such as Sri and Bhubanesvari, Kriyas (Mudras) and
Bijamantras. The Yogic-tantric system of impaling the satcakras (satcakrabhedas) of the body is also given an important part in the mode of worship. The appropriate Dhyanas and Mantras propounded by the puranic tradition explain the form, the nature, the character and the power of the images. However, though the earlier worshipper of Jagannath were Sabara. So Jagannath in one of his aspects was a Sabara deity.

The conception of Jagannath, Balabhadra and Subhadra as well as Sudarsana seems to have originated from the yogic-tantric system and developed into the puranic and vaisnavite setting. Even though the images are seen in four different forms they are treated as one and the same, and that is why at the time of daily worship three priests simultaneously perform the rites according to the tradition.

The daily worship of Jagannath starts from the early morning and lasts till late hours at night. The deity Jagannath is offered all the Upacharas of a god as well as a king. That is to say he has been conceived as a superman.

Early morning the first item begins with the Dumduvi Vadya (sounding of drums). After that a temple servant (Vitarcha Mahapatra) come and examines the seal of the main door (Jaya Vijaya Duara). He along with other servants (Palia mekap, Pratihari, Akhanda mekap and Muduli) open the main door. After proper inspection he breaks the seal of the garbhagrha and opens the door of the same. Then all these servants go up to the Lord to give the first wakeup call by calling them (Lord Jagannath, Lord Balabhadra and Goddess Devi Subhadra). The strotras are recited after that only.
The next item follows with Mangalaratrika i.e. showing to the Deity twenty one lamps fed with ghee followed by pistakarati. During this time "Suprabhat-strotrams" (suspicious hymns to rouse the Deity) are recited and suspicious instrumental music (mangalavadyam) is played by the Vaishnavas. And the Daities are invoked. Tadapas (a kind of dress) are supplied. Old dresses are removed and new ones are put on. Other daily rites like washing the teeth & cleaning the tongue (Dantadhavara & Jihvallekhana) follow. During the time of Abhiseka the Deities are not actually bathed. They are reflected in three mirrors and the water in poured on the reflections of the duties in those mirrors only. Then again the Deities are dressed in new clothings and decked with ornaments and garlands. All these ritualistic performances are known as Avakasa. Now, they are open to the devotees waiting for them for the darshan and a touch (sparsana). This is called Sahanamela (Sadharanamela or darshana or public visit). After this again the Deities are dressed with new clothings.

Then the kitchan is cleaned and homa is performed according to the vaishnava rites and the cooking starts. Then the worship of the Sun and the Duarapalas is performed. The next item, the breakfast of the Deities, is called Gopal Ballabha or Bala Bhoga. It contains edible offerings such as Suamanda, Papudi, Butter, Curd, Popcorn (Khei) Kora (prepared with coconut), cocoanot pachedi, plantains other ripe seasonal fruits, green coconut, other kinds of cold bhogas (sitala bhoga) and betel. Generally, these bhogas are offered between 7.30 a.m. and 8.00 p.m. at the Anabasara Pindi. After the Balabhoga, the temple is cleaned and a curtain (Tera) is put on the Chandana Argali to prevent others from seeing the Deities. Then the morning worship (Sakaladhupa or first dhupa) is performed. It consists of offerings to the Deities, the sixteen upcharas.
(Sodasopacharapuja) - items of offerings. This time puja is performed in five places indicated by five alpanas. The priest who performs the puja to Jagannatha also performs the puja to Lakshmi, Visvadhatri (Bhudevi) and Sudarsana. Other two priests worship Balabhadra and Subhadra respectively. Then the twenty-course Bhogas are offered to the Deities. Some new features are to be seen in these Bhogas. These are offerings of Chhatra, fanning with chamara (fly-whisk), and dance and music by Devadasis accompanied with instrumental music. The Bhoga is offered inside the Garbhaghrha before the Retnadevi. Next the dresses of the deities are changed. This ritual is called Mailamlagi. The item that follows just after this is called Chhatuabhoga or Mandapabhoga or Bhandabhoga offered at the Bhogammandapa behind the Garuda pillar. The offering of the fine items called the Panchopachana-sandalwood paste, flowers, dhupa, lamp, Naivedya (eatables) etc. are made during this type of worship. This Bhoga is meant for the public and the Mathas alike.

**Madhyanha Bhoga or Mid-day worship**

It is the second dhupa or bhoga. There are fifty six kinds of bhogas generally offered to the Deities. But at times the items of the Bhoga cross more than hundred. Then the dresses of the Deities are changed and three palanquins are brought and kept before the images. By the side of the palanquins, betel, green cocoanut and performed water are also kept and the karpura-arati is performed. This is the indication of the Deities going to take the mid-day rest. The doors are sealed and devotees are not allowed to have darshan during this period.

**Sandhya Dhupa**

In the evening just as in the early morning Bhitorchha Mohapatra inspects the seal of the door and opens it. This is followed by the Sandhya-arati and change
of dresses. The Deities are worshipped according to Sodasopachana puja. After the Sandhya dhupa the deities are dressed in silken garments and sandal paste is applied to them. This is called chandamagi. Then the recitation of the Gitagovinda accompanied with the melody of the vina and other musical instruments is done. Then starts the Badasimharavesa gorgeously luxuriant dress. Various Bhogas are also offered to the deities. During the ritualistic performance the deities are decorated with flower crests, chandrika etc. and especially the Tulasi Garland is offered to them. Just like the afternoon rituals three palanquins are brought, and green coco-nut, betel nut etc. Then the utsavabera is placed on a Dambaru asana near the Jayavijaya duara. Next karpura-arati is offered along with recitation of the Gitagovinda accompanied with dance by the devadasis. Another feature of the Sandhya Puja is that the king of Puri or one of his representatives presents himself with golden stick in hand, and the Praharaja (the chief priest of the Raja) chants the veda mantras. Then, the Lakshmi Narayana image is brought near the stone. At night, the ceremony consists of the following; 'Putting out the lamp, (Akhanda Deepa), Uttering of Manima Manima by palia pratihar, closing the doors and sealing the lock of the door with mud along with the seal of Madanamohana by Terachho Mohapatra. Thus the gods go to bed.

The Lord Jagannatha is worshipped according to Astakari (eight syllabled), Dasaksari (ten syllabled) and Astadasaksari (eighteen syllabled) mantras during morning, afternoon and evening (also night) respectively. The general invocation or dhyanas of the Lord Jagannatha is performed according to the Prapancasaratatantra. Here the Lord is considered and worshipped as Krishna in various aspects. The morning meditation conceives Him as He was in His infancy (Balagopala), his abode is at Gopa - he is two armed. During mid-day (Madhyahna) he is meditated as a
youthful God Krishna seated under Kalpa Vrksa (wishgiving tree). His abode in Brindaban, playing on flute and surrounded by Gopas, Gopis and cows. He is also two armed. In the evening (Sandhya) he is conceived as seated in the garden at Dwarika inside the mandaps. He is four-armed and his abode is Dwarika. At night he is meditated as one described in the Bhagavata Purana during the famous Rasakrida. He is four-armed (Mishra : 1984).

Worship of the deity by the pilgrims
The simplest and the most common way of showing reverence to the deity is obviously bowing before the image and to speak prayers. But if the visitor wants to worship the deity, he uses principally the same mode of puja as the priest with the only difference that in case of a visitor it is highly simplified. The puja of a pilgrim consists of, at the most, five Upacharas namely gandha, puspa, dhupa, dipa and naivedya which are the most important ones of the sixteens. No services of any temple priest are required for offering the dipa to the deities. They are kindled and placed near the Garuda pillar in the Nata Mandira (dancing hall). However, if a devotee wants to offer puspa or naivedya to the deity, he has to ask a priest to do it on his behalf since one he (the priest) is allowed to go into the sanctum and touch the deity. Some dakshina (fees) is required to be paid to the priest for his services and the 'Yajamana' receives a portion of his offerings as prasada. The naivedya thus offered to the deity is to be purchased from the store house of the temple since no food brought from outside may be taken into the sanctum (Tripathi: 1978)

3.1 (B) DAILY RITUALS OF LORD NARASIMHA
The rituals or the detailed code of temple procedure of the Simhachalam Temple have been mainly formulated systemised by the great Vaisnavite Ramanuja and his followers like Anandalvan. He is believed to have not
only laid down certain procedures of rituals like the reading of the Dravida Prabandha, but also installed his own followers to guide the temple rituals in Vishnu shines all our South India.

There are two systems of worship namely the Vaikhanasa system and the Pancharatra system in the Vishnu shines all our South India. These two systems though differ in their approaches to some extent, agree on the basic tenet that (iconic) form is the most important of Lord Vishnu since it facilitates the process of surrender (Prapatti) to him. The mode of worship in Simhachalam Temple is in accordance with the Pancharatra system. There are many opinions about the derivations of the Pancharatra system. But the latest opinion on the subject is that of Prof. V. Raghavan. According to him the Pancharatra system should refer to Five Nights each of which is devoted to a discourse on Siva, Brahma, Indra, Rishis and Brihaspati respectively.

The ritualistic text of Pancharatra system described as Pancharatna Agamas, consist of 108 'Samhitas'. The most important and these Samhitas are 'Satzvata Samhita', 'Paushkara Samhita' and 'Jayaka Samhita'. The mode of worship in the Simhachalam Temple is based on 'Satzvata Samhita', 'Iswara Samhita' which is the commentary of the 'Satzvata Samhita' govern the conduct of worship of the lord in the festivals. Sometime 'Bharadwaj Samhita' is been referred which takes less time. In many occasion the conduct of worship is based on the mode of conduct evolved by customs (Sishtachara).

The Lord is conceived as the living being with all good and pure qualities ('Saguna'). Each of the Services like offering of incense, lighted lamp and food is accompanied by chanting of the relevant formula.
The Daily worship

The commencement: The deity worship starts early in the morning around 5.30 a.m. The priest on duty opens the inner gates of the temple, chanting the 'Vayumantra' formula for invoking the 'Wind God' (Marut) which is considered to be the motive force at all life and with his invocation the temple gets new lease of life every day morning. For about an hour and half the chanting of Suprabhatam is made for waking up all the stepping gods for the preparation of other regular worships (Pujas). The Suprabhatam stotras are designed to coax the Lord and the other Gods and pray them to wake up to give blessings to the waiting devotees. The chanting of the 'Suprabhatam' is accompanied by instrumental music outside the frontal porch played by the 'Sannayi Melam'. During the Suprabhatam the priests are engaged in clearing the stale materials of previous day and lighting up the wicks, cleaning up the entire place and the sacred vessels to be used in the ritual.

The Early Morning Session

The sleeping 'Vigrahams' are made to stand erect by the formula ("U Hishtheti") and are worshipped in a preliminary fashion ("laghvarchana"). The Lord's presence is first invoked. He is given water for washing hands & feet and for taking in ("achamanyamu"). The incense ("dhupa"), lamp and food are then offered to the Lord. While these are being offered music is being played again by the 'Sannayi Melam'. The food consists of a small piece of Jaggery and a coconut. The incense is given then which is called the 'Mangalaharati'. After that the ritual comes to an end and the early morning 'darshan' is given to the devotees waiting in front of the frontal porch. The holy water 'tirtha' styled as 'avakasa tirtha' is given to them and they are allowed to see the Lord for ten minutes.
Preliminaries for the Aradhanas

The actual worship starts around 6.30 a.m. and ends around 8.00 a.m. Vishvakseva, the chamberlain of the Lord who is also the Lord of success is invoked and worshipped. He has to confer his benediction on the proceedings of the day. The 'Parikshaghar' is expected to attend this ceremony and receive the benediction in the form of 'akshatas'. This is followed by a ceremony called the 'Punyahavachanam', designed to purify the place trodden by the multitudes indifferent to cleanliness.

The Tiruvaradhana

The mode of actual worship consists of sixteen services (shodasa upachara'). The Lord's presence is first invoked. He is then offered a seat (asana) and shortly after is given water for washing feet ('padyam'), and hands ('arghyam') and for taking in ('achamaniyam'). Next comes the offering of water for the sacred bath. The presentation of dress ('Vastram') sacred thread ('Uphitam') sandalwood paste ('gandha'), flower ('puspa') and ornaments ('Alankara') follow the bath. Finally, he is offered incense ('dhupa'), lighted lamp ('deepa') food offering ('naivedya') and betel-leaves ('tambula') with the performance of obeisence ('namaskara'), the sixteen services are completed.

The conduct

All the services offered to the Lord are performed by the priests by uttering the relevant formula. At first, the Lord's 'Snapana bera' is bathed with the Panchamrta. Next, five 'Pots' are placed before the deity. The guardian deities of the eight directions (dikpalakas) are then invoked, and water is poured in these vessels as though these guardian deities brought the waters from the water expanses ('Jalanidhi') of the four quarters of the earth. Then, as the deity is bathed, the Purusha Sukta and the
Niratta Pasura of the Dravida Veda, are chanted. While officiating priests are chanting these verses, the pandits start reciting the suktas and Dravida Prabhandha outside the frontal porch. This sacred bath ('tirumanjana') is followed up by a flower offering, the principal 'puja' of the temple. The food-offering described as 'Balabhoga' consists of a kind of fried rice of which the principal ingredients are rice, tamarind and seasoning ('Pulihara'), a rice and gram pudding ('venupongali') and a rice and curd pudding ('Dadhojanamu').

**Baliharana (Pacification Ceremony)**

The last phase of the 'archana' is characterised by a ceremony called 'Baliharana'. The offering of a portion of the consecrated food to the spirits is called 'Baliharana'. For this ceremony, the image of Chakra Perumal ('Bali Bera') is taken to the Yagnasala situated near the marriage hall and installed at the appointed place. Thereafter, a sacrifice is performed. Into the consecrated fire, sticks are placed while the murti mantra is chanted, and ghee and cooked rice while the Vishnu sukta and the Purusha Sukta are chanted. Then the Lord is conducted round the temple on a palanquin as the rest of the food is offered to the guardian spirits of the temple. The Lord is accompanied by the entire family member 'Parivara' during the ceremony.

**The Last Phase**

The last prayer of hymns is chanted by priest in Sanskrit and by the teacher in the Dravida Veda. The sacred tirtha of the Lord and the prasadam are distributed among those that are present for the ritual.

**Ritual in otherstrines**

The performance of the ritual in the strines of Chaturbhuja Thayar, Andal, Lakshminarayana and Alvars - is the same. The preliminary services up to the stage of the
incense offering are performed individually to each deity. The incense, lighted wick and food are offered in these strines in succession often offering them in the main shrine.

The Mid-day Worship
The visiting pilgrims are allowed to visit the Lord till about 11.00 a.m. Then it is time for offering of the midday food offering ('Rajabhoga') to the Lord and it is done with all the above stated services. The 'Rajabhoga' consists of cooked rice, dal, soup, cooked vegetables, ghee and curds. Then the Lord is coaxed to take his afternoon siests (rest). About 2.00 p.m. the deity in once again made to wake up and then offered a small quantity of milk. After these, the pilgrims are free to see the deity till 6.00 pm.

The Evening Service
It commences at 6.00 p.m. with a ceremony called the 'Diviti Salam' which signifies a salute with torches. Two temple servants, one bearing the torch, and the other the drum go round the temple. The evening ritual is essentially the same as the morning ritual. The only deviation is the increasing prominence given in it to the singing & instrumental music. The night food offering consists of fudding with milk, rice and jaggery, fried grom & rice-cakes.

The Last Phase
The evening worship is followed by the ceremony of putting the Lord to bed (Sayanaseva). While the archakas are engaged in this, the lay devotees sing songs in praise of the Lord. Finally, the sacred 'Tirtha' & 'Prasadan' are distributed to those devotees assembled in front of the frontal porch and the day's proceedings are finished.
Special Services

The mental resolve ('Sancalpa') for the worship is done in the name of the trustee of the temple. The visiting pilgrims can institute a special service in their name by praying the prescribed fees. There are like asking for umbrella service (Godugu Pattu Seva), the fan service (Vinjamara seva) and the vehicle service (Vahana seva) and are accompanied by utterances of the requisite formula.

3.2. ANNUAL FESTIVALS

(A) ANNUAL FESTIVALS OF LORD JAGANNATH

The Hindus observe a number of festivals all the year round. These festivals may broadly be divided into two categories i.e. domestic festivals and public festivals. The domestic festivals are observed in each household and are confined to the worship of family deities.

But the public festivals and fairs are observed publicly with the congregation of large number of persons on auspicious days. The public festivals are usually religious ceremonies attended by a large number of man, woman and children, who come for worship as well as entertainment (i.e. Rath Yatra, Snana Yatra, Chandan Yatra etc.).

It is seen, in a Hindu year, there are 24 Ekadasis (eleventh lunarday), 12 Sankranties (first day of solar month), 12 purnamies (full moon days) 12 Amabasyas (new moon days). People observe different types of fasting, Vratas (religious vow) on the above days and also in other festive occasions. Hindu widows observe religious fasts in a more strict sense; they have to observe fastings all along the month of Karktika by taking one meal a day. Hindu wives observe different Vratas, fastings on different occasions for the betterment of their husbands and
children. Vrata and Osha (fasting) are mainly observed keeping in view any particular God/Goddesses, with a specific objective in mind.

More than sixty-two festivals are celebrated in a Hindu calendar year in the temple of Lord Jagannath and most of them find mention in the annual almanacs of Orissa. The exact dates of Hindu festivals are invariably fixed in accordance with the position of various heavenly bodies at the time of events which lead to them. Lunar days are called as Tithis and the solar days of the week are called Vara or Var.

Puri is a unique place where all shades of Hindu religious faith have converged. The sanctity and fame of Puri or Purushottama Puri as an important centre of Hindu pilgrimage is of remote antiquity. The lure of Jagannath was irresistible to the Hindus. Pilgrims came to Puri in thousands surmounting all the hazards of the journey in the past, of course, communication has improved a lot now.

In the temple of Jagannath, one ceremony or another goes on almost everyday. The popular saying in Orissa is "Bara Masare Tera Yatra" (meaning that there are thirteen festivals in twelve months), but those thirteen are only the main ones and we get the names of all festivals in Oriya almanac or Panji. Out of sixty-two festivals, a catalogue of the most important festivals has been given below with reference to different months. Of them Chandan Yatra, Snana Yatra, Ratha Yatra, Dola Yatra (Holi) and Jhulan Yatra are the most conspicuous ones and on such occasions from various parts of India, pilgrims flock to Puri in large numbers.

The Hindu solar year starts from the Mahavishuva Sankaranti, which is the first day of the month of Vaisakha (April-May) and the annual cycle of festivals starts from
this day only. A list of important annual festivals only is
given below, which commence from the month of Vaisakha
according to Hindu calendar.

(1) CHANDAN YATRA

It is observed in the month of Vaisakh (April -
May). This festival begins from Akshya Trutiya (The 3rd
Lunar day of the bright fortnight of Vaisakh) and continues
for twenty one days. During this period, the mobile images
of Rama, Krishna, Madanmohan, Laxmi, and Saraswati are
taken outside in procession to Narendra tank where they
sport in a pair of beautifully decorated boats and enjoy
various modes of worship. Some other deities from other
shrines are also taken in the procession. In one boat Madan
Mohan, Laxmi and Saraswati are placed and in another are
placed Ramakrishna and Panchasivas. The streets are also
decorated with fruits, flowers, festoons and flags. On the
way, the deities are offered Bhoga called a 'Panti Bhoga'.
The Devadasis (temple dancers) sing and dance in the boats
when the deities enjoy a cruise in the specious tank. On
the last day, the 21st day, all the deities on the
decorated boats circumambulate the central aquatic shrine
of the tank twenty one times. This day being the most
important and an auspicious one, devotee assemble in large
numbers at the tank. A large number of pilgrims come from
different corners of Orissa as well as from other parts of
India to celebrate the occasion at Puri.

(2) SNANA YATRA

It is observed in the month of Jyestha (May-June)
on the fullmoon day. This festival is famous for the
occasion of the "Sacred bath" of the Jagannath Trinity on
the bathing alter situated on the eastern side of the
temple precincts facing the Bada Danda (Grand Road). One
hundred and eight pitchers of water are drawn out of the
golden well and poured on the images. To enjoy this ritual
process of bathing of the deities, countless pilgrims assemble in the temple so also in Bada Danda of Puri to witness the ritual and participate in the ceremony.

After the ritual bathing, the deities are taken inside the rest room, and there, they are supposed to suffer from fever in consequence of the bath. So after the festival, the deities are kept away from the public view for fifteen days. The first ceremonial appearance of the Deities is called "Nava Jauvan" (meaning freshness of image), which attracts a large number of pilgrims. This period of fifteen days is known as "Anasar" or "Anavasar" (meaning duration of rest); and during this time, the images are painted a fresh for public appearance on the occasion of the car-festival. This sacred bath of the deities is entirely done by the Daitapatris (a class of Brahman sevaks) of temple. This festive occasion is quite an important one for the part of pilgrims to observe and enjoy during their pilgrimage.

(3) RATHA YATRA (Car-festival) & BAHUDA YATRA
Ratha Yatra is observed on the second day of fullmoon in the month of Asadha (June - July). Thousands of pilgrims and visitors pour into Puri for the impressive centuries - old car festival of Lord Jagannath.

After the renovation and decoration, the images become fit to be seen by pilgrims. On the "Srigundicha" day (Car festival day) in a procession (known as pahandi), the images are carried by Daita Sevaks to the well decorated cars and placed therein. The Raja of Puri with his representatives performs the ceremony of Chherapanhara (Ceremonial cleaning of the cars and sprinkling of water). The cars are then drawn to their destination of Gundichaghar in the north, at a distance of about one and half miles from the Lion's gate of the temple.
Fresh and new cars are built annually for the car festival. They are constructed according to the strictest plans set out in the temple manual. The cars are of large size with considerable heights. The biggest one is the car of Jagannath (Nandighosa) which is 45 feet in height and 35 feet in diameter and is supported on 18 wheels of 7 feet diameter covered by red and yellow clothes. Next to it, is the car of Lord Balabhadra (Taladhwaja) which is slightly smaller - 44 feet high, covered in red and blue clothes and is supported on 16 wheels. And the smallest one is the car of Subhadra (Darpadalana) which is of 43 feet high, decorated in red and black clothes, supported by 14 wheels.

The purpose of journey is interpreted as a world tour by the Lord of the Universe to study the prevailing condition of mankind. Some say it commemorates the journey of Lord Krishna from Gokul to Mathura, where He went to kill Kansa, the demon-king, and rule with his brother Balabhadra.

When the cars lunch forward, there is a yoll of triumph from the crowd and the chariots are pulled by the rushing multitude to Gundichaghar, the garden of pleasure. This appearance of Jagannath in public gives thousands of pilgrims, irrespective of caste, creed and sect, the opportunity of beholding Him. Moreover, the pilgrims cherish the belief that the darsan of the deities on their chariots will spare them from the misery of rebirth.

Bahuda Yatra, the return car-festival of the deities, is celebrated on the 10th day of the bright fortnight of Asadha. On the Bahuda Dasami day, in similar procession the return journey to the temple is performed, but no chherapanhara is done by the Raja of Puri. During the sojourn of the deities at the Gundichaghar,
performances of daily rituals and offerings proceed in the same way as in the temple. On the next day of Bahuda, that is the day of Ekadasi, the deities are fitted with Gold hands and feet and the huge diamond on Jagannath's forehead gleams over the heads of His prostrated devotees. This is called Sunavesha or gold-department of the images. To observe this sort of rare vesha of deities before alighting from their cars in front of Simhadwara, the lion's gate, countless pilgrims come and gather there.

For the occasion of Rath Yatra and Bahuda Yatra at Puri, the Government of Orissa makes the requisite pre-arrangements to handle such a huge gathering of pilgrims. Extra arrangements for accommodation, transport, medical facility and sanitary arrangements are made long before the day of car festival.

It has been calculated that during the year 1983, one lakh sixty thousands pilgrims, in 1984, more than two lakhs and in 1985, six lakhs of pilgrims came to Puri to observe the car festival of Lord Jagannath. No doubt, car festival is the most important festival of the year which has a worldwide reputation. To witness Rath Yatra at Puri means to have a glimpse of the various communities of the country, highlighting unity in diversity.

(4) JHULANA YATRA

It is observed in the month of Shravana (July - August). Jhulana Yatra is celebrated for a week from the 10th day of bright fortnight till the fullmoon day. This festival is associated with the ceremonial swinging of the Deities. A swing is erected on the platform between the mukti mandap and the Jagmohan for the purpose of swinging. On the swing, Madan Mohan representing Lord Jagannath and Radhamadhava are placed. Besides the Shri Jagannath temple, this function is also performed in different Mathas, and
Dharamasalas. Offerings are made to deities on the swing by the temple priests. A large number of pilgrims from all corners of Orissa generally came to witness this function with full devotion and faith.

(5) SRIKRISHNA JANMASTAMI AND KALIDALAN

It is observed in the month of Bhadrava (August - September). Janmastami commemorates the birth of Lord Krishna, which is said to have occurred in the midnight of 8th lunarday of the dark fortnight of Bhadrava. A fast is observed by both men and women during the day, which is broken the following morning. On this occasion Devaki and Vasudeva, mother and father of Krishna, Nanda and Yashoda, his foster parents and Balaram, his elder brother all are worshipped. Large numbers of pilgrims assemble in the temple at midnight to observe Lord Krishna's birth ceremony.

The occasion of Kalidalan is observed on Ekadasi Tithi (the eleventh day of the dark fortnight) of Bhadrava. On this day, pilgrims gather at Puri to see different Veshas or departments, like Bakasura Vesh, Sakasura Vesh etc. of Lord Jagannath inside the temple. On this day, pilgrims observe religious fasting also.

(6) DASHARASA AND DURGAPUJA

It is observed during the month of Aswina (September - October). Dasahara is celebrated for the commemoration of Sri Rama Chandra's conquest of Lanka, the kingdom of the demon king Ravana. A huge gathering of pilgrims coming from all corners of India takes place at Puri to observe the occasion of Dasahara and Durgapuja.

On this occasion, pujas and offerings are made for Devi Durga. For the Durgapuja, at late hours in the night after the doors of Lord Jagannath and other deities are
closed, two he-goats are sacrificed for Goddess Bimla outside the compound and the heads of the goats brought inside for offering on each of the three days i.e. Mahastami, Mahanabami and Mahadasami. Also fish is caught from Narendra Tank, where is not usually cast except on this occasion, and is offered to the Goddess Bimla, where fish or meat is strictly forbidden to be taken inside the enclosure of the temple; there is once and only once during the Durgapuja, the rigour of rule is relaxed.

On the Bada-Danda (Grand Road) a congregation of all the well decorated clay statues of Devi Durga (nearly about 50 statues) takes place on Ekadasi day. In order to witness this ceremonial assembly of the statues, large numbers of pilgrims come to Puri from various rural and urban areas.

(7) PANCHAK, BADAOSHA AND KARTIK PURNAMI

It is observed in the month of Kartika (October - November) from the tenth lunarday of the bright fortnight. Throughout the month local pilgrims and regional pilgrims especially Hindu widows flock to the town in large numbers. Deities are supposed to prostrate for long hours from Shravana Purnami till Kartika Purnami and then wake up. The last five days of Kartika are popularly known as Panchak. People observe austerity in food and vegetarianism during the whole month and particularly for the last five days. They generally take one vegetarian meal per day during panchaka. On the last day of panchaka, the Kartika Purnami or Rahas Purnami people take bath in the Sea from very early morning which is popularly known as Kartika Buda (meaning a dip in the sea in Kartik) Hindu pilgrims believe that this ritual bath washes away their sins to some extent and they emerge pious and hold thereafter. More than one lakh people congregate at Puri to observe this occasion. In the evening session of the Kartika Purnami deities are
bedecked with Suna Vesha (golden deportment) which is quite an attractive and enjoyable event for the pilgrims.

(8) **PRATHAMASTAMI**

It is observed on the 8th lunar day at the dark fortnight of the month of Margasira (November - December). On this day, Pujas and offerings of first crops of the year are made to Maha Laxmi, who is the presiding deity of this occasion. The eldest child of the Hindu parents is ritually blessed for a long life span and he/she wears new clothes on this occasion provided by mother's brother. Generally, large numbers of local pilgrims and pilgrims of nearby places of Puri come and observe this occasion by offering pujas to Mahalaxmi in the temple of Lord Jagannath.

(9) **DHANU SANKRANTI**

It is observed in the month of Pousa (December - January). Special offerings are made to the deities on the first day of the solar month, who are clad with winter clothes of different kinds. On this day, Mahalaxmi leaves the temple for and is supposed to go to Her father's house, and offerings of Dhanumuan (a kind of sweetened puffed rice cake) are made to Lord Jagannath. Mahalaxmi goes to Her father's house from this day up to Makara Sankranti. Local pilgrims observe fastings and spend sometime of the day in the temple premises.

(10) **MAKARA SANKRANTI**

Makara Sankranti observed when Sun is in the sign of capricorn. This is the day of winter solstice. On the 5th lunar day of the bright fortnight of Magha (January - February), Jagaddhatri - Goddess of spring and nourisher of world is worshipped. Siṃh of Makara a creature with the head and forelegs of an antelope and body and tail of a fish is the emblem of Kama, the God of love who likewise receives adoration on this occasion along with his spouse
Rati, the Goddess of love and wealth. To observe Makar Sankranti a large number of pilgrims assemble at Puri. On the fifth lunar day of the bright fortnight Sripanchami is observed in the temple.

On Sripanchami, Devi Saraswati is worshipped inside the temple, and also at different places of Puri town. It shows the advent of the spring when the deities (Jagannath trinity) are dressed with gorgeous light clothings and golden ornaments. Puja and offerings are made to Maa Saraswati who is the presiding deity of learning. Pilgrims come to see Maa Saraswati and observe the rituals of the occasion.

(11) **DOLA PURNAMI (HOLI)**

Holi is a popular festival celebrated from the 10th lunar day of the bright fortnight of the Hindu month Phalguna (February - March). This ceremony is performed in honour of the crops and to ward off diseases from the live stock. The festival of the present day is in the celebration of this event, but it has become the occasion of licentious joy and revery with coloured powder and water drunkenness, evil singing and dancing. People observe the occasion in this manner.

In the temple of Lord Jagannath, Madan Mohan, the representative of Lord Jagannath is taken to Dolabedi, a place where mobile images are placed on a cradle which is swung to and fro. The deities are bedecked with golden hands and feet and are well dressed when on the sacred seat. Pujas and offering are made by the temple priests to the deities on Dolabedi as well as in the temple. A large number of pilgrims congregate in front of Dolabedi to have a Darshan of the deities on the swing which is quite a beautiful one. Pilgrims offer Abira or coloured powder to the deities and receive portions of offered Abira.
Asokastami is celebrated on the 8th lunar day of the bright fortnight of chaitra (March - April). On this day, in the temple premises, pilgrims offer prayers, pujas, and offerings through the priests to Lord Siva. The deity is brought back to the seat in the temple after attending to Nitis (rites) at Jagannath Ballave a monastery of Puri which is situated near to temple. People make offerings of Asoka Flowers (flower of Asoka tree) on this occasion to Jagannath Trinity. On this day also, Shri Bhandar Loknath of Puri (which is on extreme corner of the town) is taken in a procession to Isaneswar Mahadev where certain rites are performed. People also congregate there to observe the occasion.

Ramanavami festival begins with the celebration of the birth of Shri Rama on the 9th lunar day of the bright fortnight of chaitra. Ramalila is performed in which different Sahis (localities) in the town participate. On the day of Ramanavami some devotees observe fasting. In the temple of Jagannath, in front of the image of Ramachandra, Pujas and offerings are made and the birth episode of Shri Rama in the Ramayan is recited by the pandits of the temple. Large gatherings of pilgrims are seen inside the temple for hearing the Ramayan recitations with full devotion.

There are many festivals (utsava) of the temple. They are usually divided into two categories, one is sanctioned by the 'Agama' texts and the other is evolved by custom (sishtachara). The most important among the annual festivals are the kalyanotsava and chandana yatratsava. They are celebrated in grand scale.
Kalyanotsava

This occurs on the 11th day in the first half of the lunar month of Chaitra corresponding to the month of March and extends over a period of 5 days i.e. from 'Ekadasi' to 'Purnami'. This can be described as the mahotsava of the temple since it includes the celebration of the principal items in the procedure of 'Mahotsava' celebrated in most of the temples of south India. There are (i) sewing of seeds (Ankurarpana) (2) hoisting of flag (Dhwajarohana) (3) Pleasure ride of the Lord of the chariot (rathotsava). (4) Purification ceremony (Avabrada snana) (5) Rewarding a devotee (Bhaktesava) and (6) Putting the Lord to bed (Sayanotsava).

The preliminaries of the function start even from the evening of the Dasami (10th day) when the important ritual of the sowing of seeds takes place. The marriage hall is made ready for the function and the soil, needed for 'ankurarpana', is brought from a chosen place. The 'Ashtadikapalas' and the creator of the universe (Brahma) are invoked by chanting the hymns: the nine kinds of seeds are sown in the earthen vessels. The actual ceremony involves the offering of the germinating seeds to gods who are responsible for the creation and sustenance of the universe. Then, the great resolve (mahasankalpa) is made and to mark this, the priests that are to conduct the wedding, tie the sacred knots with thread or kusa grass round their wrists and also round the wrists of the processional image of the hand & his consort.

The day of Kalyan

Conduct of the wedding festival starts at the nightfall of the Ekadasi. The preliminaries of the ritual start with the worship of the pedestal on which the image of the Lord is stationed. The pacification ceremony (Baliharana) is not limited to the premises of the temple.
only, but extends over the entire village on the hill to appease the deities of the village.

Dhwa jaro hana
Hoisting of Garuda Dhwaja is an indication that the festival has commenced. The preliminaries of this important feature, consisting of the worship of Garuda, a performance of a sacrifice, the ceremonial installation of Garuda on the flag, take place on the day previous to the day of actual ceremony.

Rathotsava
It is one of the highlights of the day. Before entering the marriage hall, the Lord is taken round the village on the Temple Car (Rath). The devotees participate in the ceremony by dragging the Rath. About 10.00 p.m. Lord enters the marriage hall where the wedding is performed in much the same fashion as wedding in any Hindu family.

Other days
From the 12th day to the full moon day, the daily worship is performed in the usual way. Religious discourses on vedas, Puranas & Itihasas take place in the morning hours, while in the night musical, recitals and other similar types of entertainment are performed by celebrated pandits. On each day, at the close of the proceedings, the deity is taken round the village on the Sarvajana Monoranjani. On the 13th day of the fortnight eight guardians (Ashtadikapalakas) are invoked and the priests chant selected hymns from the vedas, which express blessings of the 'dikapalakas'.

Full Moon Day
On the full moon day after the morning ritual, the last sacrificial rite to the Fire-God is performed ('purnahuti'). The last rite of the morning is the
purification ceremony which takes place at the Ganga Dhara, the Lord's bathing ghat. On the night Bhaktosava is celebrated.

**Bhaktosava**

It centres round Tirumangai Alvar, the most celebrated among the Twelve Alvars. There is a story connected to this occasion. Tirumangai Alvar before getting salvation was a robber and once wanted to steal the image of Lord himself. Being failed in his attempt he was advised to do penance to get it. Through severe penance he could come close to Lord and Lord instituted a special function in his name to show his love towards his devotees. A mook stealing of Lord's ring is arranged and story of Tirumangai Alvar is read aloud in Telugu. Shortly after, to signify the fact that the functions connected with the marriage of the Lord are over, the flag is unhoisted.

On the sixth day, the image of the Lord is put to bed with his consort after performing the various services and reading the Telugu work 'Laxminarayana Samvadam' which contains a game of a wit & repartee between the Lord & his consort.

**CHANDAN YATRA**

Out of the festivals of the temple, the 'Chandan Yatra' is the most important one and attracts pilgrims from various parts of the country. This day is described as Akshaya Tritiya which occurs on the third day of the first half of the month of Vaishakha, approximately corresponding to April. It is said in sacred lore, that one who propitiates Lord Vishnu on this day with sandalwood paste attains salvation and that even a small offering of it on this day will give the donor infinite bliss.

The function starts early in the morning at 4.00 am with the worship of the sacred seat of the Lord, amidst the
chanting of hymns from the Vedas; and the priests divest the deity of the layers of the sandalwood paste, the whole procedure being started by the religious head, the 'Parikshaghar' while doing so the cloth comes off and Lord's original form reveals itself and the 'Panchmrtabhisheka' is performed. About 6.00 a.m. the devotees are permitted to have a 'darshan' of the original form of the Lord.

The evening ritual starts with a number of bathing services (abhisekhas). The most important of these are bathing service with water in which sandalwood paste is mixed (Chandanabhisheka) and the bathing service with water collected in a thousand pots (Sahashraghatabhisheka'). A full scale ritual is performed now, and all the three food offerings - the 'balabhoga' of the morning, the 'rajabhoga' of the noon and the 'ratriavasara' of the night are offered together to compensate the emission of these during the day.

**Narasimha Jayanti**

The Narasimha Jayanti festival which occurs on the fourteenth day of the first half of Vaishakha celebrates the Birthday of the Lord. The special feature of this festival is the conduct of the evening ritual of the Lord on a specially prepared seat in the Assembly Hall. The proceedings of the morning are as usual; but the 'rajabhoga' is omitted and postponed to the night time.

**Giri Pradakshina**

In this festival the devotees take the principal part. The sanction for the festival is only the custom which ordains that the devotees who want the Lord's favour can obtain it by circumambulating around the hill, which the Lord has chosen as his seat, on the full moon day in the month of Ashadha (June). The devotees of the Lord,
hailing mainly from the countryside, observe a fast on this day and go around the hill over a distance of over thirty kilometers. They eat their dinner after completing the circumambulation, and after having 'darshan' of the Lord. Those who cannot undertake this, satisfy themselves by making 108 circumambulations in the temple itself.

**Krishnashatami or Sri Jayanti**

This festival which celebrates the Birthday of Lord Krishna and which falls on Ashtami (the eighth day) of the month of Sravana (August) is one of the important festivals celebrated in all the temples of Andhra Pradesh. The processional image of Andal is taken round the cloister & is made to occupy the ivory throne. Then there are the bathing activities. After this, the eight 'upacharas' are performed. This is followed by the reading of the chapter on the birth of Lord Krishna from the Bhagavata and of some sections of the Dravida Veda.

**Utlotsava**

On the day, to glorify Lord Krishna's childhood pranks, a festival called Utlotsava is celebrated. To celebrate this, a special 'Utti' (basket type) with a 'Kalasa' and a coconut over it is set up on the precincts of the temple. The youths are challenged to strike at the 'Utti' which eludes them each time they try to catch it. After this carnival, milk is offered to the Lord and is distributed among the participants.

**Navaratrotsavas**

These utsavas occur in the month of Aswina (October) and are conducted for the glory of Lakshmi, the principal Goddess. The special service to Lakshmi takes place every evening of the nine days (1st to 9th day at the first half of this month). The processional image of Lakshmi, known in the temple as Chaturbhuja Tayar is taken
round the cloister of the temple, and made to occupy a special seat in the Assembly hall. An interesting feature of the service rendered to the Goddess is the chanting of the Srisukta at the time of the sacred bath. This is followed by the 'Pushpa Puja' and the final offering of Dipa, Dhupa and Naivedya.

**Sami Puja**
This festival occurs on the Vijayadasami, the Tenth day of the first half of the month of Aswina. It is the day on which the Pandavas got back their weapons from the Sami tree are showered over the Lord & then distributed among the devotees. The deity is taken around the village on the hill on a ceremonious elephant-ride after the completion of the proceedings of the day.

**Kartika Dipam**
In this month (November), the full moon day is considered to be the most sacred day and on this day, the festival of Kartika Dipam is celebrated. The festival starts in the evening. Twelve earthen containers with oil and wicks are placed on a 'Mandala'. After invoking Eight Dikapalakas. Brahma, Narasimha, Sesha & Garuda these are lighted and the lighted containers are placed at the cardinal points of the temple.

The last phase of the festival is the taking of the Lord's processional image around the village and a ritual designed to worship the Fire-God (Agni). A small hut is erected on the premises of the temple with dried plantain leaves. The Lord is first taken around the temple and finally conducted to the platform near the newly prepared hut. Then, incense and comphor are offered to the Lord & then the hut is burnt with the same. The Lord is taken round the fire thrice amidst recital of hymns, and is conducted back to the shrine.
Dhanurmasotsava

The 'Dhanurmasotsava' celebrates the famous 'tapas' of Andal, the Lord's consort. They occur in the month of Margasira (December - January). Andal, known as Godadevi is known for her devotion to Lord Ranganath who could realise Lord & merge herself with Him.

The thirty days of the meditation of Andal are celebrated by a special ritual on the Andal Shrine for the entire month of Margashira. The celebration of the wedding of Godadevi with Lord Ranganath takes places on the Nineth day of the first half of the month of Pausa (January).

Adhyayanotsava

In this utsava the Lord is conducted to the assembly-hall and worshipped with special services for ten days in the mornings, from the first day to the tenth day in the fortnight and at nights from the Eleventh to the fifth day of the Second fortnight. This festival is called Adhyayanotsava since 4000 verses of the 'Nalayira Prabhandha' are recited during these twenty days in front of the Lord. The special service connected with this festival includes the recital of 'Veda', 'Purana' and 'Itihasa' and the offering of special foods on each day. These are done on a grand scale on the Eleventh day which is a sacred day ('Parva Dina') and which is known as Vaikumtha Ekadasi. On each day, in the second phase, that is the worshipping of the Lord at nights, from the Eleventh to the Fifth day of the fortnight, is conducted on a specially prepared porch & special services suited to each incarnation are performed, one on each day.

Makaraveta

The festival of 'Makaraveta' occurs on day after Makara Sankaranti (in the middle of Pausa corresponding to January). This is all about the rescue part of Lord of the
elephant (Gajendra) from the crocodile. This story of the 'Bhagavata' is read and enacted in a make-believe fashion on this day near the temple tank at the feet hill where the Lord is conducted in the afternoon. A mock crocodile hunt is arranged & the Lord is worshipped. After this, the Lord is once again conducted back to this original abode in the temple and is taken round the village in a procession by about 9.00 p.m.

**Tappotsavam**

It means floating festival & has the sanction of the Agama texts. Music occurs on the New Moon Day of the month Pausa (January). The Lord is conducted to the temple fanic, and there He enjoys a pleasure ride on a boat (Teppa). After this He is worshipped & conducted back to the temple. He is taken round the village on the hill about 9.00 p.m.

**Dolotsava**

It is festival of great rejoicing and it occurs on the Full Moon Day of the month Phalguna (February - March). It is the day when Lord Vishnu put on end to Holika, a female demon & sister of Hiranyakasyapu. The importance given to the festival in Simhachalam temple shows the contacts it had with the odra country (Orissa) in earlier times.

The festival starts in the afternoon when the Lord is conducted to His garden in the village down the hill. He is made to occupy a specially prepared seat in the garden. Then, with the chant of hymns, sprinkling of red powder (churnotsava) on the Lord takes place. Then, the image of the Lord is placed on the swing and moved to and fro in a ceremonial way. The sight of this swinging Lord is believed to confer great blessings on the devotees.
Kamadahana Utsava

Another important festival, the festival of the 'Burning of Desire' ('Kama Dahana'), occurs on the Full Moon Day in the month of Phalguna (February - March). According to Sri Vaishnavas of the temple, it is only a self-purification ceremony is not connected with the 'Puranik' story of the burning of cupid (Kama Dahana) by Lord Siva.

The festival starts by about 8.00 p.m. The deity is conducted to a hut prepared for the occasion at the gateway of the 'Kshetra'. Then, the sacrifices ('Homas') designed to burn every aspect of the desire, are performed with an elaborate ritual, and the hut is symbolically burnt to mark the annihilation of kama.

MINOR FESTIVALS

The minor festivals include festivals of the week (varotsavas), festivals of the fortnight (Pakshotsavas) and festivals of the month (masotsavas). The festivals performed on Guruvara (Thursday) Sukravara (Friday), Ekadasi (eleventh day) of the fortnight, Purnima (Full Moon Day), Amavasya (Non Moon Day), Sankranti (sceles), Vishuvas (equinoxes), Grahana (eclipses), Tirunakshatra (natal constellations) obtaining at the time of the birth of the saints, come under this category. The two principal phases of these festivals are the tiruvudhi of the Lord & the performance of the special service appropriate to the occasion.

Hence, it must be mentioned that in all matters connected with the ritual, the practices in the temple exhibit traditions of the Tamil country (Dravida Sampradaya). Firstly, the very names by which the principal deities are usually described show a Tamil influence.
Secondly, the use of Tiru' for a number of things connected with the temple, as per example, 'tiruvidhi', 'tiruvaradhana' and 'tirunallu', shows the same kind of influence. Thirdly, the 'Naivedya' or 'Prasad' offered to the Lord consists of preparations most of which are obtainable only in Tamil Nadu. Fourthly, the celebrations of a number of festivals according to the solar reckoning prevailing in the Tamil Nadu is another example of Tamil influence. Though 'Utlotsova' is performed by the people of Andhra on the Krishnashtami (Eighth day in the month of Sravana), it is celebrated in the temple on the following day as in the custom in Tamil Nadu. Thus, it is the Dravida tradition brought by the Srivaishnava priests that still governs the conduct of the ritual of the temple.

PERIODICAL FESTIVAL OF LORD JAGANNATH

NABAKALEVARA

Nabakalevara is a periodical festival of Lord Jagannath. In this festival, the periodical renewal of the wooden images of Lord Jagannath, Balabhadra and Subhadra takes place. It is a ceremony of new embodiment which is unique in many respects in the field of Hindu religious worship. This ceremony involves a total replacement of the four worshipable images through the new ones after a gap of 10 to 12 years of time period.

Obviously, the ritual of renewal is an unavoidable consequence of the fact that the images in the temple are made up of wood and not of stone. This ceremony takes place only in the year which is having two Asadha months, having two new moon days called as intercalary month. So Nabakalevara takes place in the year with an extra Asa-dha; the new Asadha is intercalated after the first fortnight of the regular Asadhā.
The first half of Asadha, starting from the day following the great bathing festival (Snana Purnami) is used for the repainting of the discoloured images every year. During the period of sickness (Anasara), people are not allowed to have the Darshan of the deities. The period of sickness extends to three fortnights which gives sufficient time to the Temple Management to construct new wooden images and to consecrate them before the temple is reopened on the first day of the bright half of the regular Asadha to make preparations for the car festival which starts from the next day.

This extra or inter-calary Asadha month is known as "Purusottama - masa" all over India. During this month, the Vaisnavas dedicate themselves especially to the devotion of Lord Krishna.

Nabakalevara is not bound to take place everytime when two Asadhas happen to occur in a year. This ceremony is an expensive affair and is performed only when necessary. Sometimes there is a sort of "Small Nabakalevara" when the intercalary Asadha recurs after 8 years, only the various coverings of the icons are renovated and not necessarily the wooden structure.

Daitapatis - a class of Brahman sevaks of Lord Jagannath, take the full responsibilities for conducting the Navakalevara ceremony and also the car festival. This ceremony involves the temple functionaries belonging to different strata of the society and envisaging a proper distribution of labour for all these groups which is a nice illustration of the eclectic character of Lord Jagannath cult.

In the Nabakalevara ceremony, after the total replacement of the wooden images, the "Brahma-padartha" (divine substance) always happens to be recovered from the
old statues to the new ones. The statues of Lord Jagannath installed in 1590 Puri are thus said to contain the fame "Brahma-padartha" which was recovered from the old statues.

The introduction of regular Nabakalevara might have had a psychologically advantageous aspect as well. It shows to the priests and the devotees alike that the images of Jagannath etc. are by their very nature a transitory and perishable objects. They are the wooden forms of the immortal deities, to be discarded and buried, as it is in every 12 years or so.

The most important thing is only the continuity of the divine substance, the "Brahma-padartha" and the fact that the new images be constructed exactly in the same manner as the previous ones. The result of which is the great consolation to the devotees and would make them well prepared for any new sacrilege on the temple without getting hurt in their strong belief in the "Lord of the World" and in their devotional feelings towards Him.

It is seen that Nabakalevara event appears to be comparatively recent. It commenced in the 10th regnal year of Ramachandra Deva of Khurda Raja family. The first Nabakalevara of the Jagannath trinity took place on 17.7.1955, according to the Madala Panji. This installation of the New Image (Nabakalevara) of Jagannath trinity on the Ratha Simhasana (jewel pedestal) was necessitated by the inexorable march of events during the rule of Mukunda Deva between 1559 and 1568 A.D. (Mahapatra and Behura : 1981).

The ceremony of Nabakalevara as it is carried out presently, consists of mainly at the following five phases (Tripathy : 1978) (i) Rites observed in the forest (i.e. finding out the daru (divine wood) with the prescribed characteristic and to bring it to the temple) (ii)
observed in the temple (i.e. the carving of the wooden structure of the images); (iii) The consecration of the images and the insertion of the "life-substance (Brahmapadartha) into them; (iv) The burial of the old figures, the funeral and the purificatory rites of the Daitas, who claim to be the mortal descendants of Lord Jagannath; (v) Giving the images their final shape by means of several coverings of cloth and sandal paste etc., and by applying paints on them.

With the last act of the purification of the new images, the ceremony of Nabakalevara comes to an end.

To find out the daru, the whole party (consists of temple functionaries) sets out to Kakatpur, a place 50 Kms. away from Puri which is famous for the temple of Goddess Mangala. There is a dense forest containing mostly Nima trees which alone are used to fashion the image of Jagannath at distance of 6 Kms. from the town of Kakatpur. Therefore, this place remains as the head quarters of the party from where they undertake different expetitions in search of Daru for the deities and come back in the evening to Kakatpur (Tripathy : 1978).

This unique ceremony of Nabakalevara certainly greets an immeasurable multitude of the pilgrims to see the new images of the Lord at Puri. Nabakalevara ceremony links the total ritual to the coastal region. This rituals of renewal could probably not occur in its usual form, directly substituting the new figures to the old ones. To secure the continuity of the cult, the old figures insert into the new one.

For this periodical festival, which is a rare occasion, pilgrims from all corners of India as well as from abroad gather at Puri to observe and have a Darshan
the new faces of the deities. Pilgrims congregate at Puri from the very beginning, long before the car festival starts to see the daru (divine wood) of deities. So this ceremony of Nabakalevara is immediately followed by Rath Yatra. It is found that the last Nabakalevara was held in the year 1977; and when the next one will be performed, nobody knows it.

3.3. (B) PERIODICAL FESTIVAL OF LORD NARASIMHA

In case of Lord Narasimha, such type of periodical festival is not observed. In Simhachalam temple, the main deity is not made up of wooden materials; there is no necessity of periodical renewal of the image of Lord Narasimha. No periodical festival like Puri is observed at Simhachalam.