The construction of the magnificent structure of the temple of Jagannātha at Puri and the installation of three deities therein assumed, in course of time, so much importance that it necessitated to maintain them in a very systematic way. But it must be noted here that the proper maintenance of the temple was certainly not an easy task. Many new systems were introduced with regard to the daily ritualistic services to the deities and this involved the establishment of an administrative machinery to look after the proper management of the temple. The Lord Jagannātha came to be regarded as the protecting deity of Orissa and that is why he was given the epithet as "The Lord of the World". To every devout Hindu, therefore, he became the source of much religious inspiration and guidance.

The rulers of Orissa also spared no pain to see how best the daily activities of temple can be carried on smoothly, and it is thus natural that many rules and regulations were enacted, from time to time, for the same. This administrative code of conduct helped much to maintain the discipline of the entire organisation of the Jagannātha temple.

The present temple as we have already said was constructed by Chodaganga-deva, who, again, laid the foundation of the temple administration. Now when Anarigabhima-deva came to rule Orissa he immediately took steps towards the better maintenance and administration of the temple. So we can safely say that it was during the time of Anarigabhima-deva, the
administration of the temple came to be considered like an institution which required systematic and disciplined administration. Anangabhima Deva was a king of great merit; he therefore foresaw that the temple could not be maintained properly unless a new life was introduced in its administration. For the smooth running of the different activities of the temple-organisation he donated many lands in favour of Lord Jagannatha, dedicated an abnormal wealth of jewellery to the temple, and introduced the system of Chattissanivoga. Previously there were only 9 sevakas according to the local tradition. They are - (1) Caru Hota, (2) Patra Hota, (3) Brahma, (4) Acharya, (5) Pratihari, (6) Puspalaka, (7) Dyatas, washerman and Barber. Each was given charge of some particular duty so that there would not be any mismanagement in the organisation. This able administration helped much to extend an economic stability to the temple. Chattissanivoga has three important niyogas, viz. pratihariyoga, sur and mahasuaryoga, and bhitareluttiyoga. These three agencies supervised the work of other temple servants and decided the mode of punishment to be meted out to them. Now different types of punishment were meted out to the attendants of the Jagannatha Temple for the violation of their duties. Interference on other's duties was also not tolerated. According to some, there was one head for each Niyoga known as Nayakas. From among these Nayakas three important officers are selected to accept the office as one Adhinayaka (President), Karji (Secretary) and Karana (Accountant). These three heads were actually managing the temple. Then again there were few more Nayakas belonging to the Chatisaniyoga namely - Chatisaniyoga Nayaka, Vitarchu Nayaka, Talchu Nayaka and Badapanda. They were also called Adhinayaka and above them there were Mahanayakas who were
responsible for the smooth running of the administration. If any Vagari of the particular Niyoga does not do his duty or creates disturbances the head of the temple officers reports to the concerned Niyoga for taking action. In these matters the king is the final authority.

Now came the Suryavamsi kings.

Kapilendradeva, being influenced by the great legacy of Jagannatha, began to introduce still more details towards the proper running of the temple. As he was a devout follower of the Lord he abhored the greed of other kings in respect of the State as well as the deity Jagannatha and His temple. Similar strictures were passed on to his people not to ever disturb the peace, harmony of the State and that of the institution. All these are recorded in one of his inscriptions. This was a clear indication that perfect unity and amity were necessary for the well being of the temple-organisation.

Now when we come to Prataprudradeva we find a very interesting system introduced for the first time in the Jagannatha Temple. The great life of poet Jayadeva influenced him in such a remarkable manner that his monumental work, Gitagovinda, which was acclaimed as a work full of religious devotion was taken up by the king only to be daily recited at the temple. As per his orders this system came to be observed by the different sects of the Vaisnavas. But this must be noted here that some particular chapters of Gitagovinda was proclaimed by the king to recited at some particular hours of the day. This explains that possibly there arese previously, some disputes relating to the recitation of religious works. And this procedure to recite the different portions of the work at different hours is still being followed today.
His supervision of the temple management was a further step towards the smooth running of the temple. He also assigned specific duties in connection with the temple to different groups of Vaishnavas.

But all credit must go to king Rama Chandradeva of the Bhoi dynasty without whom we could not have the present deities and the mode of worship at the Jagannatha temple. He infused a new life into the entire system.

Then came a transitional period in Orissa's history. The Moghuls were then ruling in India and Akbar, then the Moghul Emperor, sent Mansingh as his emissary to Orissa to inspect, supervise and report to him all about the administration of the Jagannatha Temple as well as the State of Orissa. Mansingh was impressed by the remarkably good management of the temple.

The most important change made by the Moghuls in respect of the temple-administration was by way of tax levied on the pilgrims which was known as "The Pilgrim Tax". So we can see some interference from the Moghuls in respect of the administration.

After the Moghuls came the Marhattas. They were Hindus, and they refrained from doing any atrocity on the temple which was so very often committed by the Moghuls. They regarded Jagannatha Deva with perfect devotion. And although the Pilgrim Tax was retained by the Marhattas they did still bring many improvements in the temple-organisation. The Marhattas did not interfere with the internal affairs of the temple; on the contrary several new improvements were made by them like the construction of the famous Atharnala Bridge. It is said that during the time of the Marhattas the Muktimaandal of the temple was built by the wife of Mansingh.

Thereafter came the British. They immediately went to
assess the economic position of the temple. With care and precision, they thought that the temple could not be given an economic stability unless the deficit amount was paid by the government. But what is curious is that this payment towards the deficit budget of the temple was not liked by the British Parliament where it was vehemently opposed by many.

At first the British retained the Pilgrim Tax, but later on it was abolished. During the time of the British the power of the king of Orissa began to dwindle, as a result the supreme authority of the temple-administration was vested not to the king but to a Superintendent appointed by the Government. For some reason or other the administrative power was again transferred to the king.

Hitherto no proper account of valuable ornaments and garments of the Lord was kept. Thinking that this was quite arbitrary on the part of the temple-organisation the British took stock of the entire wealth and cared to see how best they could be protected. This action of the British was hailed by all.

Then the British appointed a Collector exclusively for the Jagannatha Temple whose work was to see that all revenues in favour of the Jagannatha Temple were properly collected and utilised for the purpose of the temple. But later on this Collector was replaced by the appointment of the king in charge of this function. Thus the status quo of the temple was fully maintained by the British. Only some new improvements were made in order to better organise and run the temple in a disciplined manner.

Now the system of division of the entire temple-staff into many categories was first introduced by King Anaṅgadhīmadeva, as stated before. This system was not changed by the British,
only it was reoriented in the light of keeping proper records of the rights of the servants of the temple.

With the worship of Jagannatha many new intricacies began to creep in the religious rites. The British did not interfere with the performance of these rites. They only properly supervised everything. In this way the different festivals which came to be associated with the Lord Jagannatha were encouraged to be observed properly by the people. Better police arrangements, looking after the public health, proper sanitary arrangement for the pilgrims as well as lodging houses for them, all came within the purview of the British administration. So we can say that the British administration of the Jagannatha temple perfected the entire organisation in an unprecedented way.

The executive function of the temple of Jagannatha at Puri was based mainly on four agencies. They were - (1) the paramount chief of Orissa or the Rajad of Puri and other tributary chiefs of the eastern states, (2) the temple functionaries, (3) the monasteries and the public at large, and (4) the State Government. The four agencies worked together for the smooth running of the temple-administration. So long this system was observed in the past there was no mismanagement at all, but when the specific duties assigned to different attendants were violated there developed chaos and confusion.

The Rajad of Puri employed sevaksas of various castes to do their respective caste occupations in the temple. Each caste group working in the temple set up their confederation or the nivetas and had a representative body nominated by their group to supervise the day-to-day function. Different attendants of the temple were assigned different types of works. This division
of labour imparted a democratic character to the entire organisation.

However, Puri is such a place where every faith of Hinduism converged. So the place came to be associated, in course of time, with innumerable mathas and āśramas. With the establishment of many monastries at Puri they were given the opportunity to serve the Lord Jagannātha. Different mathas were assigned different duties. The duties assigned to a particular matha came to be exercised by that particular matha when no interference from other mathas was allowed. In other words every matha exercised its duty to the temple independently. But there were occasions when the proper exercise of the duties by various mathas as well as by the Rāja of Puri were grossly neglected. This resulted in the deterioration of the temple-administration. Many mathas and the Rāja were engaged in all sorts of litigations and extravagant living, dishonouring thereby the duty that they owed to the temple.

Previously all disputes pertaining to the temple-administration were first referred to the Rāja of Puri who thereupon used to call the Muktimaṇḍap (the court of paṇḍits) to pass the final verdict on religious matters. For giving decision on religious matters regarding worship of the deity the Head of the Puja pandas also is consulted. They are called Raḍaṇḍaṇḍaṇḍa. This system is still in vogue and the verdict of Muktimaṇḍap is accepted even today. This Muktimaṇḍap with mahānāyakas acted like the final judiciary in religious matters. The executive function of the administration was rested in the Adhīnāyakas of the chettisānivogas, whose supreme authority was, however, the king. The final authority is now vested in the Temple Management Committee. The legislative function was jointly executed by the Muktimaṇḍap
and the king including four parichhas. Thus the temple appeared like a legal person or self-contained viable institution which had three functions: judiciary, legislative and executive.

We can now safely say that during the British regime there were signs of improvements in relation to the temple. But immediately after the independence everything went out of control, when, the government was compelled to pass the Jagannatha Temple Act (1952). This intervention by the government saved the entire institution from further deterioration. But disorder was noticed again, as a result the temple-administration was adversely affected. This prompted the government to assume now the full control of the temple of Jagannatha.

Now we should like to give here a very short account of some mathas in Orissa.

The Oriva Matha: This matha is responsible for making all arrangements for the bhoga in connection with the festivals that are observed in different months. During the Rukminiharana festival this matha will make arrangements for the panktitbhoga in the Jagamohana as well the supply of Kalasari (Black Sari) for the goddess Vimala. The canopy (chandua) over Lord Jagannatha and his pillars are to be supplied by this matha. The work of cleansing the Simhasana is also vested in this matha.

The worn-out door-frames of the kitchen and the storehouse of the Jagannatha temple will go to this matha, which will, in turn, be responsible to replace them with new door-frames. In addition to this, this matha has other duties in respect of the Gundicha Mandir and the Rathas.
The Sankaracharya Matha:

The priests of the Jagannatha Temple will learn the art of ritualistic worship from this matha. That is, this matha will be responsible for the education and training of the priests in respect of worship to the deities. After obtaining sufficient training at this matha certificates will then be issued to the priests. They will then, by an order of the king, be entitled to enter into the priesthood.

The Ramanuja Matha:

This matha is responsible for performing the fanning of the deities. It will also arrange phogas for various festivals. And as to the rights of the mathas they will enjoy some privilege with regard to the temple. They will receive different types of phogas after they are offered to the deities.

Let us now give here, in tabular form, the nature of administration.

<table>
<thead>
<tr>
<th>Administration</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Temple Office of the Gajapati King</td>
</tr>
<tr>
<td>Māhāl, (Income)</td>
</tr>
<tr>
<td>27 Hajari</td>
</tr>
<tr>
<td>Ekhrajat Khāsmāhāl,</td>
</tr>
<tr>
<td>Sadar Khāsmāhāl,</td>
</tr>
<tr>
<td>The entire landed property belonging to the temple;</td>
</tr>
</tbody>
</table>

| Dewī (Expenditure)              |
| Dewī Garad (Temple Police);    |
| All Sadar employees,            |
| Manager, etc.                   |
| All employees in charge of      |
| collecting dues from the        |
| villages;                       |
Daily Administration of the Temple

This administration is carried on by the Nayaks, Karpadadars, Sirastadars, Kothakaranas, Dewikaranas

Expenditure Section

Door-guards, Dakua (peons)
Shodha (cleaners), Aratiya (The deliverer of the summons)
Barkandaz (Sepoys), Patsahani (Peskar)

Dowl Garada (Temple Police)
Sebayait Service

Khatani Sebayait

Kotha Sebayait

Badaparichā,
Rājguru,
Pātajeshi,
Majhiparichā,
Sānaparichā,
Bhitarchu, etc.

Khatani Sebayait

Kotha Sebayait

Daraji,
Paga Patuka,
Mandali,
Kotha Suansia;

Pratihāri
Niyoga,
Interior
Sebayits,

Bada Su̇r,
Dhokori,
Supakar,
Niyoga;

Sȧr,
Bada Sȧr,
Pañkhi Badu;

S e b a y a i t

Khatani Sebayait

Kotha Sebayait

Bada Sȧr,
Dhokori,
Supakar,
Niyoga;

Sȧr,
Bada Sȧr,
Pañkhi Badu;
We are reproducing here a letter full of interesting anecdotes which welcomes the advent of British in Orissa. The possession of the management of the temple by the British is particularly praised here.

The letter is received in the Foreign Department of the Government of India on 24th July, 1804 (Letter No. 345). The letter was signed by almost all the mahantas of various mathas including the head of Chattisāñiveṣa. It was signed in different languages like Telugu, Oriya, Tamil, Kannarese, Sanskrit, Bengali etc.

We are only reproducing here the letter in its abridged form.

The letter is addressed to Lord Wellesly who was then in power. He is here being asked to take possession of the temple in the following manner.

Lord Wellesly is praised here as the Sun among the British who has the power of causing the lotuses (British people) to bloom. All heads of different mathas are thereby blessing him. The language is "as if they are sending mangala to him". He has been fortunate enough to receive the grace of God, which gives him the power and strength to lessen the sufferings of the people of the world. As he has immense power he is able to wipe out all the enemies from the world. That is why the entire world is indebted to him. His arrival in Orissa is hailed by all which, according to the letter, will bring happiness to them by the grace of God. He is then prayed to live in Orissa forever only to create conditions for peace and harmony among the people. People are expressing their faith in him immensely. That Wellesly is a man of outstanding qualities whose fame is radiated far and wide is known to all through śāstras. It has been known to the people
in dreams, that he will come to Orissa to assume the full control of the temple. This has also been known that he earned victory after victory in battle-fields. Let him establish Dharma in this land as a Visnu. People from distant pilgrim centres such as Varanasi, Vrindavan, Ramnath, Dwarka etc. will hear that life and property are safe in Wellesley's regime; so they will come here to see the great gods after which they will proceed to heaven with pleasure. All the people are praying to God day and night for his long life, prosperity and power. This will facilitate the people to serve God without fear. Then Lord Wellesley is being reminded of the fame and sanctity of the place, even the dust is hallowed which goes to purify even the gods. Where bhaga (enjoyment) gives the result of yoga (salvation), where the pandits are asked to take shelter under the Kalpa Tree instead of spending their time unnecessarily in reading the sastras, where there is no barrier between the castes, where even the mahaprasada touched by dogs is readily taken by Brahma as well as others, Lord Wellesley will surely be pleased to leave here permanently.

The concluding portion of the letter is written in Sanskrit verse, the purport of which is given below.

Where Goddess Lakshmi resides, Goddess Saraswati is absent there, and where both are present magnanimity is absent there, where three are the three (Lakṣmī, Sarasvatī and the magnanimous quality) there are no humanism and pleasure in virtuous deeds. But all the entities are present in him, i.e. Lord Wellesley.
This letter was written in Sanskrit and signed by:

1. Kṛṣṇacandra Mahāpātra Chhatissāniyēga Nayēk in Oriya.
4. Ramamahanta Nāmaratna Dēs.
5. Sūrdās Gurujī,
7. Sree Sīrāgūm.
8. Sree Gopalajī.
9. Chaitandasjī - Mahanta, Bāda Akhada
   All of them have signed in Sanskrit.
10. Sree Ratranrusincha Āchārī Svāmī in Kanaḍi language.
15. Sree Sreerām Sreerāmadasjī in Sanskrit.
17. Sree Sitalānanda Devagōswāmī in Bengali.

This will show that large number of mathas and Mahantas were existing at Puri when the British took possession of the temple.
Festivals of the Jagannatha Temple:

It is essential to perform yatras or the festivals for the installed deities. By the performance of yatras, the people in interior parts of the country may take pleasure to see the deities in procession. There may be devotees who are old, invalid and diseased and thus will not have the access to the shrine. All these people may be eager to have a darsana of the God. To satisfy such people festivals are observed.

According to the Dharmasastras Bruddha Harita Smrti and Agamas (both Saiva and Vaishnava). Again the performance of festivals in the temples removes fear from fire, famine, flood and epidemic (Brundaharita Smrti, Ch.VI, Slokas 1-6).

These festivals may be celebrated for nine, seven or five days and half-yearly and annually. In Jagannatha temple there are about 62 utsavas (festivals) and 25 yatras. During these festivals and yatras the images are taken out in procession. This system of taking out the installed deities is called Mulabera, which is, however, a speciality in this temple. We are going to describe only the main twelve yatras, the rest will only be named in the end.

According to Niladrimohadaya, Lord Jagannatha is born during the month of Jyastha Purnima (full-moon day of Jyestha). So, on that day, the Snana jatra is performed. The images of Jagannatha, Balabhadra and Subhadra, along with Sudarsana, are brought in procession to the Snana Vedi. This procession is called Pahandi or Pahandi Vijaya. Scholars have given different interpretations as regards this term "Pahandi". Some say it has come from the term "prospanda" meaning delight.
Some others are inclined to interpret it to be a derivation from Pāṇḍya Vijaya. The images as well as the Snānavedi will be decorated with jewell-trees, flower gardens, flags, toranas etc. All kinds of perfumes, dhupas, etc. are then offered. 108 golden and copper pots filled with water are brought from the well of Sītāla only, and placed at the Bhogamandapa. The water is purēd, the rituals are performed, and the Pavamana hymns are chanted. This ritual which is called the "Jaladhivasa", is performed on the day before the Snāna Yāṭrā. First, the images are offered red powder and then they are taken to the Snānavedi. During this time, the body of the images are covered with silken clothes. Then they are bathed. After the bath, the deities are dressed as Ganesha. This is called Śāra Gajānana vāsa. It is said that a staunch devotee of Gānd Ganesha and a profound scholar visited Puri from South India and he was rewarded by the king for his scholarship. That was the time of Snāna Yāṭrā. The king asked the scholar to accompany him to see the Lord Jagannātha, which the scholar refused under the pretext that he would not worship any God other than Gānesha. Some how he was persuaded and brought before the Snāna Vedi. To the surprise of all Lord Jagannātha gave darsana to the scholar in the form of Ganesha. During the Snāna Yāṭrā, when the sacred bath is performed, the deities are dressed like Ganesha.

After the Abhiseka or sacred bath, colours of the images are generally washed away. To see an wooden image without proper colouring the devotees will get sin instead of getting virtues. For that reason a peculiar form of Ganesha is made preventing the devotees from seeing the discoloured images.
This is the first annual yatara of Jagannatha. Generally the deity Ganesha is worshipped at the beginning of every religious rite and ritualistic worship. So the Lord Jagannatha is decorated as Ganesha during this time. According to the sastric texts Ganesha himself is Visnu.

After the Snana Yatra the images of Jagannatha and others are kept, for fifteen days, without proper daily worship. This is the period which is called Anabasara meaning improper time for worship. Already we have stated above that the images are discoloured due to the sacred bath. During these fifteen days the Daitas will colour the images and make suitable decorations. They observe the period of colouring and decorations of the images into seven divisions and each division will take two days and one day for over-hull colouring. Thus the period covers a fortnight. On the 16th day the images become fit for worshipping in their new forms after proper renovation. The first appearance of the Lord Jagannatha to His devotees is called Netrota or Navavavana. According to the silpasastras and Agamas the image become fit for worship only after the performance of the rite of "caksurupnilana". During Anabasara the Daitas will offer only fruits and water mixed with cheese. According to them the Lord does not keep well and takes rest.

Now let us describe the great Rath-yatra which is observed on the Sukla dvitiya, i.e. on the second day of the bright fortnight of the month of Asadha. It attracts people from different parts of India.

After a particular kind of bhoga is offered to the deities they are then brought to the chariots one by one. The chariots are kept ready on the day before the Rathayatra.
ceremony, and they are placed in front of the Simhadrāra facing north. They are placed in a row, the car of Balabhadra being in the first position after which come the cars of Subhadra and Jagannātha. Just before the carrying of the deities from the temple to the chariots they are adorned with flower-crowns, and their exit from the temple is known as pahandi.

Jagannātha's car stands 45 feet high, is supported on 16 wheels, each with a diameter of 7 feet and is beautifully painted in yellow. Taladhwaja is the name of Balabhadra's car, which is 44 feet high and is blue in colour, while Subhadra's car, known as Darpadalanā or Deviratha is 43 feet high and black-red. So the colour of the cloth is prescribed according to the dresses the deities generally wear. Jagannātha is conceived as Krishna who wears Pitambra. Balabhadra is Nilambar whereas Subhadra is conceived as sakti. So the colour is black-red. Inside these cars are installed the deities, robed in golden garments. Ornaments of diamond and gold decorate their celestial forms.

However, after the installation of the three deities in their cars, they, of course, cannot immediately start, unless the Rāja of Puri, the descendant of the builder of the Jagannātha Temple, bows down his head in perfect awe and reverence and sweeps the platforms of each car one by one.

Then comes the most auspicious and final moment. Thousands of people seize the huge ropes and begin to pull the cars as millions of pilgrims shout "Jagannātha Dev Ki Jai" (victory of Lord Jagannātha). The cars roll forward slowly along the Bada-danda or the main road, till their journey ends at Gundichā Mandir. (Plate 25- 36 17 28.)

After the seven-day stay at the garden-house, the
idols make their return trip or "Bahudāyātra".

Whatever may be the case it is a widely known fact that great religious importance is always attributed to the construction as well as the final consecration of the Rathas on the chariots. According to the Vanavāga ceremony, the construction of the Rathas begins from the day of aksaya-trītya and the Rathas are to be made only of Sāl wood supplied by the Rāja of Dasapallā.

As has been aforesaid, every religious rite of this sacred place, Milācalā, has some unique significance of its own; indeed every ritualistic performance breaths nobility and sanctity and is always guided by the religious scriptures.

The construction of the Rathas from the aksaya-trītya day, the christening of the carda, the different floors of the cars - perhaps all can be assigned to some deep religious significance.

The aksaya-trītya day heralds the commencement of satya-yuga, and as it conjures up a sacred idea because of its association with satya-yuga that may perhaps well explain the reason why the construction of the Rathas is similarly to take place from this day.

The body as a Ratha:

"Ātmanām rathinam viddhi sarīram rathamevatu".
(Smṛti).

The Vedas, the Tantras, and the Purāṇas - all speak about the infinite nature of all beings. In the Śrīmad-bhāgavatam an episode on the 24 incarnations of the Lord recalls that His first incarnation is to be defined as jīva-svarūpa. This jīva-varūṇa nature is but the first aprūvavātara of that Eternal Being.
The structure of the Ratha has been taken as the gross body of this material world, while the paramātman or the Supreme Being, in a caturvyūha manifestation of Vasudeva, Saṅkarsana, Pradyumna and Aniruddha, is believed to ascend the Ratha. This opinion is held by many scholars. Again, it is believed that the creation of this material world starts by the end of mahāpralaya or the great universal cataclysm. Se the aksava-trṭīva day, because of its association with satyayuga, clearly indicates why the construction of the Rathas or the outer bodies of all beings is to begin from this day. The importance of aksava-trṭīva as the most auspicious day for sewing medicinal seeds has also been widely acclaimed in the scriptures.

All people, irrespective of caste, creed and religion, can of course get a maximum facility as to the seeing, touching and worshipping the Lord placed on a Ratha. This has made possible because the evil of untouchability is conspicuously absent here.

The religious adoration of the Rathas on the Gundica-Bahuda days is to be accompanied with all non-cooked food-stuffs like milk, ghee, etc., while for the remaining seven days all the rituals are to be performed, in the manner of the Jagannātha temple, with cooked food-stuffs and through homa and pūja.

The above Ratha-vātra is acknowledged in every faith of Hinduism. Now, if the reason for holding Adhāmaratana-vātra for a period of nine days is investigated, it may well account the meaning that the nine marks on each foot of the Lord are nothing but the abstract properties or the creative manifestations of this material world.

The subject of the present discussion is, however, about the structure of the three Rathas of Sri Jagannātha of
Purusottama-kṣetra. The car of Sri Jagannatha is called Nandighosa. It has 16 wheels indicating 16 kālas or emanations of the Lord.

The Supreme Being, in order to assume His jīva-svarūpa nature, created this living world with the help of five subtle elements and eleven perspective organs. These five subtle elements and eleven organs eventually led to signify 16 kālas or emanations of God. These 16 emanations, permeated with the conception of māyā, found expressive with God's desire for creating avatāras or incarnations.

However, the name of the above Ratha is - Nandighosa.

Charioteer - Takalī.
Horses - Śanikhī, Ṛcikī, Nacikā, Jvalinī.
Rāla - 16 kālas.
Ara - 14
Rsi - Pānda.

The car of Subhadra is termed as Devī-Ratha or Devī-dalana.

Wheels - 12
Charioteer - Dāvadatta.
Horses - Praśna, Anuśna, Ghorā, Aghora.
Rāla - 12
Ara - 10
Rsi - Jalānaballīa.

Balabhadra's car is called Tālādhyajā. It is supported on 14 wheels, which indicate the life-time of Brahma involving caturdasa-manvantar. Balabhadra is the lord of this gross material world, and has therefore a huge body. He is thus Virāta.

Charioteer - Tālādhyajā.
Horses - As, Jājur, Sana, Atharva.
Rāla - 14 (worlds).
Ara - 11
Rsi - Āndira.
On the 11th day of the bright fortnight of the month of Asara, the Sawana utsava or sleeping ceremony is performed. Previous to that day the Adhivasa rites are done. At night the representative images (small golden images) Laksminarayana, Ananta Vasudeva and Ruhanesvar of Jagannatha, Balabhadra and Subhadra are brought to the well-decorated sleeping chamber and placed on the cots. They are all four-armed with usual attributes. With the prayer "Oh Lord, do please sleep for four months for the welfare of the universe". They are also called Mrida. On the day of change of Sun to the Equinox a festival is observed which is called Dakshinayana yatra.

On the Haribasara day of the 11th day of bright fortnight of the month of Bhadrapada, the Parsvanarikartana (turning of sides) festival is performed. On this day at evening, after the usual rituals, the God is requested to change the side.

Again on the 11th day of bright fortnight of the month of Kartika the Gods are made awakened from sleep. This festival is called "Prabodhana yatra" or rising ceremony.

On the 6th day of the bright fortnight of Margasirha the deities are dressed in winter garments. This festival is called Pravahana utsava.

On the full moon day of the month of Pousha, a yatra called Pusyabhiseka, is performed. During this festival the same rites just as Adhivasa etc. are performed as in Snana-vatara. Pots filled with perfumed water are taken from Dhogarandapa to the Ratnavedi. This Abhiseka is performed for the representative deities like Ram, Sita and Lakshmana. That is why this festival is also called Ramabhiseka.
Then the **Uttarāsana yatra** is performed on the **Nakara sankrānti** day, i.e. the Sun's movement to the northern equinox. The next important yatra is the **Dola yatra**. The Archāberas are taken out to Dola vedī and the swinging festival is performed. Another yatra, called "**Damanaka**", is also observed when offering of the Damanaka plant is made to the images. This is observed in the month of Chaitra.

The last of the annual festivals which lasts for 21 days is called **Candana yatra**. The entire place from the shrine of Jagannātha up to the Narenira tank along with the roads and houses are decorated. At some places big **taranas** are erected where the images take casual rest together with offerings. The images of Madana Mohana, Goddess Laksmī and Sarasvatī are taken in palanquins and are carried by the sevakas to the Narendra Sarovars. These images are followed by different deities from different shrines - Śrīpūr Rāmkrsna and five śivas. After reaching the Narendra tank the images are kept in different well-decorated boats and they are rowed for a long time by the sevakas. During this rowing ceremony devadasis dance and sing in the boat. Generally the colours of the boats are white and red. The peculiarity of this ceremony is that Madana Mohana with Laksmī and Sarasvatī ride the white boat whereas Rāmkrsna with Pańca Pāṇḍava ride the red boat. All the deities on the boat take a ride in the tank for several times.

The festivals observed in the Jagannātha temple are also observed in other Vaishnava temples of Southern India (which follow the Vaikhānāsa and Pāncarātra Agamas) except the **Prāvarana utsava**.
We have already stated in the chapter on "Icon" that the images are renewed at intervals. Generally it takes place once in twelve years. The main principle adopted to fix the year is to find out whether that year has two full moons in the month of Asara. If the month is not auspicious due to some religious reason, it may take place at another year.

During the last 100 years this ceremony was performed only 5 times namely, in 1853, 1877, 1904, 1931 and 1950. The rites are as follows. On the bright fortnight in the month of Vaisakha after obtaining due permission from the king, the chief priest of the temple accompanied by Brāhmins, well-versed in four vedas, the Rajguru, the artisans and some temple servants will start from the temple taking a garland of Jagannātha as a token of permission from Him. They then proceed to the forest. There they will spot the Nimba trees having four branches undamaged by insects, birds and serpents. Then they will clean the place all around the trees with cow-dung and sprinkle them with perfumed water. Then all the people would pass the day chanting the vedas, singing the names of Lord Jagannātha etc. During the night they obtain permission from the Goddess Mangaldā of Kākatpur in dream. The next morning rites according to Vanavāsa Vidhi are performed. The important item during these rites is to worship lord Nṛsimha by meditating on him and by performing homa to him. At the end of this homa, axe is worshipped while the Brāhmins chant the four vedas and the priests touch the trees with the worshipped axe. Then, with great pomp, the artisans will cut the trees into pieces and the pieces of wood will then be brought to the Koili Vaikunṭha (a part of the temple) by a four-wheeled cart. There the images are
made accordingly. Nobody is allowed to see the making up of the images, except the artisans. Before starting the making up of the images, one hundred and eighty Brahmanas are appointed to perform the necessary rituals. After the images are made the consecration ceremony is held there and the deities are brought to the main temple and placed on the Anvasara Pratik, inside the temple. Before they are taken to the old deities they are circumambulated thrice around the main temple. Then the important ceremony i.e. the removal of Brahma from the old deities and placing them in the new ones takes place. This is called Ghata Parivartana, i.e. changing of bodies. After this the old images together with their beds, pillows, horses, sūrathis etc. are buried and deposited in the wells of Koili Vaikuṇṭha. The artisans and the men engaged in bringing the wood and making the images are rewarded. Apart from these, the deities assume various vesās in course of 12 months.

There is also a very spectacular system current in the temple of Jagannātha known as Mahāsnāṇa. Generally bhogas are carried by the Suārās (cooks). They are not to be touched by any one when the bhogas are carried inside the temple. They pass through a covered path, with their mouths tied with a piece of cloth. The pots containing the bhogas are placed one on the other and they are carried in bamboo-yokes. If they are touched by some one inside the temple then the mahāsnāṇa will take place and the entire bhoga will be buried.

During the exact time of worship no-body, except the priests and some attendants, is permitted to enter the sanctorum. Now if some one, even a child, creates any sort of nuisance inside the temple then this mahāsnāṇa will take place.
Even a drop of blood seen inside the temple at the time of worship will cause mahānāma, with every corner of the temple cleansed and washed and the bhogas buried. Persons committing this nuisance are punished.

If death or a murder takes place inside the temple premises then this mahānāma will take place.

At night when all religious services are over and the deities go to bed the main entrance of the temple (Śīnadhāvāra) is closed to all. A group of temple servants is empowered to keep on strict vigil over the presence of anyone, including the servants, inside the temple at night. All will leave the temple premises at night.

The deities are dressed in different vesas (dresses) annually. They are more than fifty in number. The most important ones are (i) Ganaśa Vesa, (ii) Gajodharana Vesa, (iii) Badasringar Vesa, (iv) Kahāvērī Vesa, and (v) Padma Vesa. p. 110, col. 42.
REFERENCES

   The king Anangabhimaḷadeva introduced Chatisāniyōga.

   Article under the title 'Administration of the Jagannātha Temple, 18th Century' by N. Patnaik - Reports of the Special Officer under the Puri Jagannātha Temple Act, 1952, p. 46.

3. The references have already been given in Chapter II regarding his activities. This king also constructed the 1st prakāra or Meghāni Prachir - Madalanaṭi, p. 44.

4. The reference has already been given in Chapter II. Prataprudradova did some improvement of the Temple. Midalanaṭi, pp. 53, 55.


6. The reference have already been given in Chapter II.

7. According to reports of the Special Officer under the Puri Jagannātha Temple Act, 1952, p. 46 that under the Nārātaka Government discipline of the temple greatly relaxed.


10. Letter written by G. Webb, Collector, Jagannātha Temple to G. H. Barlow - President of the Board of Revenue, Fort William, 19th December, 1807. It is now preserved in the Board of Revenue Office, Cuttack.

11(a). Samhita-Śāstra of Harita, Ch. LVII, slokas, 73-75.
12. Brahadārātita Sārti, Ch. VI, slokas 1-6.
   Athawaksamā samksepadu-utsavasya teṣām param
   Stāpipūrṇā śecana prasādi śatāñkta
   Abda mādhūram trīṣamamvya māsam paksamambave
   Nāgāhan vapi saṭhaham pānchaham naṣṭeṣaḥparam
   Māhe vē va nārgaśīrsevā ca chāitre vaśākha evaya
   Paśe vē va śalāgne kuryāḥ dīṭsvam bahu vistāram.
   Pa
14. *Sriksetra*, p.163. The term Pahundi has been derived from the Sanskrit word *Padahundava* - meaning - walking slowly. According to Pandit Binayaka Mishra it has been derived from Praspanda.

15. *Chhandogya Upanishad*, Ch.VI, Section 7-1. The God should take rest for fifteen days.

\[ \text{S\text{\textasciitilde}edasakal\textasciitilde} s\text{\textasciitilde}umya pur\text{\textasciitilde}u\text{\textasciitilde}h} \]
\[ \text{Pan\text{\textasciitilde}dasah\textasciitilde} n\text{\textasciitilde} m\text{\textasciitilde}n\text{\textasciitilde}h k\text{\textasciitilde}m\text{\textasciitilde}m\text{\textasciitilde}p\text{\textasciitilde}h} \]
\[ \text{Fit\text{\textasciitilde}apamay\text{\textasciitilde}h pr\text{\textasciitilde}\text{\textasciitilde}n\text{\textasciitilde}o n\text{\textasciitilde} p\text{\textasciitilde}v\text{\textasciitilde}at\text{\textasciitilde} \text{\textasciitilde}v\text{\textasciitilde}i\text{\textasciitilde}ch\text{\textasciitilde}t\text{\textasciitilde}\text{\textasciitilde}zy\text{\textasciitilde}ti \text{\textasciitilde}it} \]

The translation of this is given below.

"Man my dear is made up of sixteen kulas (or attributes). For fifteen days, I do not take anything; drink as much water as you like since prana consists of water and it will not be cut off if you drink water. During this Anavasara the deities are offered only water or prapanaka.

16. *Vaikh\text{\textasciitilde}n\text{\textasciitilde}a\text{\textasciitilde}g\text{\textasciitilde}ama*, Ch.LXV, p.217.

A\text{\textasciitilde}k\text{\textasciitilde}i me\text{\textasciitilde}c\text{\textasciitilde}na\text{\textasciitilde}m\text{\textasciitilde}ning \text{\textasciitilde}s\text{\textasciitilde}r\text{\textasciitilde}v\text{\textasciitilde}m \text{\textasciitilde}n\text{\textasciitilde}\text{\textasciitilde}\text{\textasciitilde}s\text{\textasciitilde}\text{\textasciitilde}e\text{\textasciitilde}y a \text{\textasciitilde}b\text{\textasciitilde}h\text{\textasciitilde}v\text{\textasciitilde}t\text{\textasciitilde}i \text{\textasciitilde}t\text{\textasciitilde}\text{\textasciitilde}\text{\textasciitilde}a\text{\textasciitilde}d\text{\textasciitilde}a\text{\textasciitilde}m\text{\textasciitilde}n\text{\textasciitilde}m\text{\textasciitilde}h v\text{\textasciitilde}a\text{\textasciitilde}i\text{\textasciitilde}na\text{\textasciitilde}m v\text{\textasciitilde}i\text{\textasciitilde}g\text{\textasciitilde}n\text{\textasciitilde}u\text{\textasciitilde}s\text{\textasciitilde}u\text{\textasciitilde}k\text{\textasciitilde}t\text{\textasciitilde}m,\]
\[ \text{pur\text{\textasciitilde}u\text{\textasciitilde}s\text{\textasciitilde}u\text{\textasciitilde}k\text{\textasciitilde}t\text{\textasciitilde}m \text{\textasciitilde}e\text{\textasciitilde}k\text{\textasciitilde}s\text{\textasciitilde}a\text{\textasciitilde}r\text{\textasciitilde}t\text{\textasciitilde}d} \text{\textasciitilde}i\text{\textasciitilde} \text{\textasciitilde}n\text{\textasciitilde}a\text{\textasciitilde}v\text{\textasciitilde}g\text{\textasciitilde}r\text{\textasciitilde}h\text{\textasciitilde}a\text{\textasciitilde}m \text{\textasciitilde}d\text{\textasciitilde}a\text{\textasciitilde}t\text{\textasciitilde}v\text{\textasciitilde}t\text{\textasciitilde}y\text{\textasciitilde}m \text{\textasciitilde}h\text{\textasciitilde}t\text{\textasciitilde}v\text{\textasciitilde} \text{\textasciitilde}p\text{\textasciitilde}u\text{\textasciitilde}r\text{\textasciitilde}a\text{\textasciitilde}k\text{\textasciitilde}m\text{\textasciitilde}c\text{\textasciitilde}n\text{\textasciitilde}m \text{\textasciitilde}k\text{\textasciitilde}r\text{\textasciitilde}t\text{\textasciitilde}\text{\textasciitilde}t\text{\textasciitilde}y\text{\textasciitilde}t.\]

17. *Utsav Vid\text{\textasciitilde}hi*, pp.46-47 (Sri P\text{\textasciitilde}\text{\textasciitilde}h\text{\textasciitilde}bar\text{\textasciitilde}\text{\textasciitilde}tra sama\text{\textasciitilde}sha\text{\textasciitilde}n\text{\textasciitilde}s\text{\textasciitilde}t\text{\textasciitilde}edi\text\textasciitilde} u\text{\textasciitilde}t\text{\textasciitilde}s\text{\textasciitilde}v\text{\textasciitilde}n\text{\textasciitilde}m\text{\textasciitilde}g\text{\textasciitilde}r\text{\textasciitilde}h\text{\textasciitilde}a\text{\textasciitilde}m), pp.46,47,190 &191.