It is necessary to say something about the mode of worship of the formless (nirākāra) God of the universe, who must be given some form (ākāra) at the time of his ritual adoration. The Viṣṇudharmottara Purāṇa says -

"Prakṛti vikṛtistasya rupena paramatmaneḥ
Alakṣyaṁ tasya tadrupa prakṛtiśaḥ prakṛtiṃśtā
dakāra vikṛteṣyeṇa tasya sarvajagatamṛtaṁ."

"The supreme spirit has two states of form, the one, the nature of the world (Prakṛti), and the other its transformation as appearance (Vikṛti). Prakṛti is His invisible form. Vikṛti is the aspect (ākāra) in which He pervades the universe. Worship and meditation can be performed in relation to His ākāra aspect only".

There are two kinds of worship known as Antarvedi and Bahirvedi, as mentioned by the same Purana (III, I, 2-3). Worshipping of God during the performance of sacrifices is called the Antarvedi. According to the tradition about Jagannātha already noted, the temple of Jagannātha was constructed after the completion of the Asvamedha sacrifice by Indradyumna, and the installation of the deity by Brahma. Then again, the worship is of three kinds: manasī puja (mental), Homa Puja and Berapujā (Image worship). Among these three the image worship is the best, since the devotee can perform it with flowers etc. according to his ability. By this worship his eyes are delighted by the form of the God. His mind is delighted by the satisfaction of a feeling that he has worshipped and seen the formless God in this form.
The devotee's devotion becomes stronger and he acquires it early, so among these three kinds of worship the worship of image is the best.

The temple worship of Jagannātha has assumed a very complicated form in course of time. Just as the conception about the deities developed from age to age, so also the mode of their ritualistic worship has developed. 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 day, the images are conceived on the naurāṇīc lines of thought and the dhyānas and mantras are mostly addressed to the naurāṇīc deities, still the vedic modes of pranava worship and the tantric modes of yantra worship and viṣeṣa mantra worship are also there.

Jagannātha is worshipped at present not only by the ten-syllabled Mantra "Om Gopījanavallabhāya svāhā," but also by the eighteen syllabled "Om, Kling, Kṛṣṇāya, Govindāya, Gopījanavallabhāya Namah." This "Om" or "Praṇava" is the reminiscent of the vedic strand, Kling is indicative of the tantric one while the other aspects of the mantras emphasize the pauristic and Vaiṣṇāvita forms. The sign of coordination is not only noticeable in such mantras but it is also noticeable in other characteristic forms of the composite worship.

The modes of worship are partly vedic, partly tantric and partly pauristic. The vedic part consists of the veneration paid to the symbol Praṇava— the symbol of Brahma. The tantric tradition evolved various nyāsas, such as sadanga nyāsa, Kesa-vādinyāsa, Āruṣtisthīti samhār nyāsa, Mātrikā nyāsa etc., yantras such as Śrī and Dhubaneswari, Kriya (Mudrās) and
It is also to be noted that the yogic-tantric system of impaling the sātkaṇḍras (Sātkaṇḍrabheda) of the body is also given an important part in the mode of worship. The appropriate Dhyānas and mantras profounded by the paurāṇic tradition explain the form, the nature, the character and the power of the images. The inherent power of the images that are worshipped and meditated upon fulfills the desired object of the devotee according to his deserts.

The conception of Jagannātha, Balabhadra and Subhadrā as well as Sudarśana seems to have originated from the yogic-tantric system and developed into the paurāṇic 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.

In earlier times the deities were probably not taken as separate entities but simply as the varying symbols of one deity called Brahmā or Purusottama. It is thus logical to assert that there is no ground to consider the deities and their images as separate entities. The four deities being two males, one female and the remaining one (Sudarśana) as male-female. This division of forms into males and female seems to have been a later feature of the cult. This is partly confirmed by the fact that Rāmānujaçārya, the great vādavaitist, could think of imposing the pāñcarātra form of worship in the temple of Jagannātha or naming the deities according to the caturvyūha system as given in the Tīrtha-cintamani of Vācaspati Mishra of the 16th century.

According to this interpretation (also supported by Brahma purāṇa) the four deities Jagannātha, Balabhadra,
Subhadra and Sudarsana respectively stand for Vasudeva, Samkarshana, Pradyumna and Aniruddha, the four primary vyūhas of the early pāñcarātrins. But the order of placing the four images on the Ratnavedi, does not correspond to the order of the caturvyūhas, because here they are placed as Balabhadra, Subhadra, Jagannātha and Sudarsana. If one of the forms is a female form, such as Subhadra - then it is unthinkable that the followers of pāñcarātra school could contemplate the conversion of it into a male form and support the conversion of the uniconic symbol of Sudarsana into Aniruddha Vyūga. So there seems to be some deeper reason why the mode of worship at this temple should be regarded as being originally a symbol or pranava worship. We have said that the four mātrās of Pranava or the four pādas of Brāhma, explained in the vedas or in the upanishadas came to assume various names and forms with corresponding dhyānas, Pranava mantras and nyāsas in subsequent stages.

The conception of Jagannātha as Dāru brahma and the carving of the image into wooden form lend additional support to this argument. The three images are carved in wood not because stone and metals were not available, but because there was no traditional sanction in support of the representation of these forms in stone or metal. There is not only rigorous injunction that the figures would be cut in wood but also there is a special mention of the type of wood out of which these figures are to be carved. This tradition is rigorously followed even today when the occasion arises for the renewal of the images every twelve years. So naturally the question arises why there should be so much stress on carving the
figures in wood. The worship of the wooden forms as we have in the temple of Jagannatha can not be confused with the aboriginal form of worship of mere wood or tree. The fact is that here is "wood worship" and not exactly the three worship. It has been said in the previous chapter how attempts were made to translate Daru worship into Brähman worship and how this passed through many stages.

Scholars are of opinion, however, that the earlier worshippers of Jagannatha were Sāvaras and thus Jagannatha in one of his aspects was a Sāvara deity. Some also want to connect it with the totem worship of the Sāvaras.

The concept of Daru Brahma raises an important question and in this context reference to Pranava becomes indispensable. So Brähman and Pranava were identified as one.

The Utkal Khaṇḍa of Skandapurāṇa makes an illuminating suggestion. It describes Lord Purusottama as "Pranava rUpi" and His Mantra is Pranava. "Nilādri Mahādaya" also supports this by explaining the idea more elaborately. Pranava has three relatively complete mātrās and one half mātrā, which is "Nāda Śindu" and it is attached to Jagannatha. He is, therefore, addressed as "Nāda Śīndu Samanvita". Ākāra is the 1st mātrā which is on the petals; "U"kāra is the 2nd mātrā which is in the interior side, and "M" kāra is the third mātrā and is situated at the root. Ardha mātrā is the karna itself. There is no wonder therefore that this Ardha mātrā is called Subhadra.

As it has been said before, in the temple of Jagannatha three priests usually perform the worship ay simultaneously and there is not a fourth one, although the main images are four. The reason is that the fourth form is Jyoti Brahma or
the Turiya or the Nirakāra, and it cannot be directly worshipped but is worshipped only in the three manifest forms. Sudarśana, the symbol of Jyoti Brahma or Turiya, is "Arūpa" or formless. So no specific form has been given to it and it is the self of the universe. It represents the absolute Oneness or unity of Being and at Turiya stage there can not be any distinction between the subject and the object — between the Upāsya and Upāsaka. The fourth stage is misrepresented if any distinction is brought there. This is the reason why the worshipper sits before Sudarśana. Sudarśana is in that stage from where all mundane words withdraw and it remains inaccessible to sense perception or mental representation.

Now it will be very much interesting to discuss here the existing mode of worship in detail. According to Parasurāma-kalpasūtra and Śrīmad Bhāgavata, the worship should be performed in three different ways such as Vedic, Tantric and Mīśra mode. The Bhāgavata Purāṇa says —

Vaidikastāntrikā mīśrā iti me trīvidhā makhāḥ

Trayaśnāyispitsitenaṁ vidhiṁmaṁ
Samarcayet

The Parasurāmakalpasūtra quoting from the Mahābhārata says —

Āmnāyagamāvedāya śudhabudhayate namah

Here the word Āmnāya means veda and Āgama means tantra. So the best way of worshipping the Lord is the mixed form of both vedic and tantric. The Bhagavata further notes that 'those who are desirous of attaining mokṣha should worship the Lord in both ways, vedic and tantric'.

So the mixed worship that is conducted at the Jagannatha temple is based on authoritative texts.
The daily worship of Jagannatha starts from the early morning and lasts till a late hour at night. The deity Jagannatha is given 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 Dunduvi Vadya(sounding of drums), then the Vitarche Mahapatra, a temple servant comes and examines the seal of the main door (Jaya Vijaya Dwara). After satisfying himself about the condition of the seal, he along with Paliya mekap, Pratihari, Akhanda mekap and Muduli opens the main door. After this he, with the lamp inspects everything up to the place where the images are installed in order to ascertain whether there are any impure things or not. He then breaks the seal of the garbhagriha and opens the door of the same. They then go up together to the Simhasana saying "Manim" "Manima" (addressing as Oh Lord, Oh Lord) and keep the lamps burning at both the sides. They then remove the tender coconut, perfumed water, betel nut etc. which were offered to the Gods previous night and restore them to the store house.

The next item follows with Mangalaratrika i.e. showing to the God twenty-one lamps with ghee followed by mistrakarati. During this time "Suprabhatastotram" (auspicious hymns to rouse the God) and auspicious instrumental music (mangalavadyam) are done by the Vaisnavas. Thus the Gods are awakened. Then the old clothings are removed and new clothings are given. After this start other daily acaras - namely -washing the teeth and cleaning the tongue (Dantadhavana and jihvallakhan). During the time of Abhiseka the painted wooden images are not actually bathed. They are reflected in three mirrors and the water is poured on the reflections of the deities in those
mirrors only. Then the deities are dressed with new clothings and ornaments together with garlands. Then ārati is performed. All these ritualistic performance are known as Avakāśa.

Then the public are allowed to have darsan of the images by going very near to and touching (sparśana) them. This is called in Oriya as Sāhānamela (Sādhanamela or sādhārana-darsana or public visit).

Then the kitchen is cleaned and hema is performed according to the Vaisnava rites and the cooking is started. Then the worship of the Sun and the Dvārapālas is performed. The next item, the breakfast of the deities, is called Ballabha or Bāla bhoga. It contains edible offerings such as Suamanda, Papudi, Butter, curd, fried paddy (Khai), Kera (prepared with cocoanut), cocoanut rachadi, plantain. Other ripe seasonal fruits, green cocoanut, betel and other kinds of cold bhogas (sitala bhoga).

Generally these bhogas are offered between 7.30 A.M. and 8 A.M. at the Anabasara Pindi. After this Bāla bhoga, the temple is cleaned from the Grabhagriha up to the caṇḍana Arghalī. Then a curtain is put on the Chandan Arghalī to prevent others from seeing the deities. Now starts the morning worship called the sakāladhūpa or the first dhūpa. It consists of offerings to the deities, the sixteen upacāras called (sodasa upachārapuja). This time pūjā is performed in five places indicated by five alpanas. The priest who perform the pūjā of Jagannātha also performs the puja to Laksāmi, Viśvadhātrī (Dhūdevi) and Sudarśana. 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 this Bhoga.
They are, offerings of umbrella fanning with cāmara (fly-whisk) and dance and music by Devadāsis accompanied with instrumental music. This Bhōga is offered inside the Garbha-grha before the Ratnavedi. Next the dresses of the deities are changed. This ritual is called (Mailambagī). The item that follows just after this is called Chaturbhōga or Mandapabhōga or Bhandabhōga offered at the Bhogamandapa behind the Garuda pillar. The offering of the five items called the Panchopacāra—sandale paste, flowers, dhūpa, lamp, Naibedya (eatables) etc. are made during this type of worship. This Bhōga is meant purely for the public and the Mathas alike.

**Madhvāhna Bhōga or (mid-day meal):**

This is called the 2nd dhūpa or the 2nd Bhōga. There are fifty-six kinds of bhogas generally offered to the deities. More items of Bhogas are also there which may number above hundred. Various kinds of bhogas are offered during this time. Then the dresses of the deities are changed and three palanquines are brought and are kept before the images. Below the palanquines, betel, green ceeconut and perfumed water are also kept. After this the Karpūra-ārati is performed. This is the indication of the deities going to take the mid-day rest. Then the doors are sealed. In the evening just as the early morning Vītechhṛimkhāpatra inspects the seal of the door and opens it.

Then begins Sandhyā dhūpa or the evening worship. Ārati is performed and this is followed by change of dress. The deities are worshipped according to ṣodasepacāra pūjā. During this pūjā Ārati is performed four times. After the Sandhyā dhūpa the deities are dressed with silken garments and applied with sandal paste. This is called Candanalāgi. Then the singing of Gītagovinda accompanied with Vinā and other
instrumental music is done. Then starts the Badasimhāravāsa. Various bhogas are also offered to the deities. During this ritualistic performance the deities are decorated with flower crest, Candrikā etc. Specially the tulasi garland is offered to the deities. Like other previous worships various bhogas are offered to God Jagannātha during this time. This Badasimhāravāsa is mainly done with the flowers. Just as in the afternoon three palanquines are brought, and green-cocoanut, perfumed water etc. are placed near them. To prevent mosquitoes dhūpas are offered. After Puspalaka, puspanjali is made, the utsava image of Lakṣmī-nārāyana (Ardhanārīśvara) is put on the palanquine and offered green-cocoanut, betel nut etc. Then the utsava-hera is placed on a Dambaru āsana near the Jayavijaya dvāra. Next Karpurārati, singing of Gīta Govinda accompanied with dance by the devadāsis are performed. Another feature of the sandhyā Puja is that the king of Puri or one of his representative presents himself with golden stick in hand, and the Praharāja (the chief priest of the Rājā) chants the vedā mantras. Then the Laksminārāyana image is brought near the store. At night, the ceremonials consist of the following: - Putting off the lamp (Akhanda dīpa), uttering of “Manimā”, "Manimā" by Pāliā Khuntiā, closing of doors, sealing the lock of the door with mud along with the seal of Madānomohana by Terachhe Mahāpatra. This shows that the Gods go to bed after this.

It is necessary here to describe in detail the daily worship (nityapūjā) performed by the priests. Before they begin the actual worship, they perform certain rites which are based on vedic and tantric principles, without which they are not eligible for the pūjā ceremony. They should first of all utter initiatory mantras in the prescribed form. Thus
they become worthy of performing the act of worship. Then they should perform the Sandhyā, vedic as well as tantric. After this they are to recite proper mantras for the vedic and tantric mode of snāna of the deities. The veda mantras are chanted during vedic snana and the tantric mantras are chanted during the tantric snāna. Now the priest will perform the Saṅkalpa saying "I am doing the bath for the sake of Gopijanaballabha Kṛṣṇa". After this he is to invoke all the sacred rivers to give water in order to be used for this snāna (bathing). Then the rites of Afūrti-karana (making him full of nectar) along with Abhagunṭhana (covering) and Samrakṣanā (protecting) etc. are performed. Then invocation to sun and moon and meditation on their Istadevataḥ and chanting of the Mūlamānta are done.

The next items of the Pujā are the Ācamana, Sadānga nyāsa or touching the parts of his body at six places - heart, head, tuft, two eyes and centre of fore-head. Then kavaca and chanting of ekajata mantra follow. With the chanting of the ekajata mantra the water from left hand is brought to the right hand and it is sprinkled for 7 times on the priests' heads, the rest of the water being thrown on the Vairasālā. After this the arghyas are offered to the Sun god with chanting of the Gāyatrimānta. Then follows tarpana, vedic as well as tantric. Invocation to Vaiṣṇavi Saktis and tarpana to Kṛṣṇa, Gurupatnī, as well as Istadevataḥs are performed. Invocation is also offered to preceptors - guru, para guru and parātparaguru and noted Vaiṣṇavas, Nārada, Uddhava etc. It is interesting to note that during the course of worship the Tarnana is conducted for twenty-five times, or ten times or three times with
chanting of the Mula mantra, saying "I perform Tarpana to Krsna." After this item is finished, the worshipping of three saktis namely Brähmani, Vaisnavi and Rudrañi is performed in the morning, afternoon and evening respectively. After doing 'Súryanāmaskāra' they proceed towards the deities to do ācamana according to the Vaisnava principles. Then the pāca-vimsati matrika Nyāsa is performed, the religious marks (Tilakas) are put on the foreheads, the nine saktis (Dipti, Sukṣma, Jayā, Bhadrā, Bibhuti, Vimalā, Amēgha, Vidyutā and Sarvātmanakhi) are worshipped on the eight petals (asta-dala) and central pericarp (Karnikā) of the lotus, the seat of the sun god. After this begin the invocation of Yogapitha, the seat of the Sun as representing the Gods such as Brahma, Viṣṇu, Krsna, Siva and others. Then the deities called avarana devatas installed in the different parts of the enclosures are worshipped in the usual manner. Next starts the worship of the Dvrāpālas (door-keepers). Taking the permission from the Dvrāpālas, now start the worship of the main deities. They are worshipped as usual according to the previous pattern. That is to say the priests should undergo all sorts of dhyanas, mantras, Nyāsas, upacāras in connection with the worship of the deities. After the invocation of the Bhairava with the mantra "Atikara Mahā Kayā" etc., they sit at the right hand side of the deities in Svastika āsana facing the north. Then they begin to worship the main deities namely Jagannātha, Balabhadra and Subhadra in the usual manner.

The Lord Jagannātha is worshipped according to Astāksari, (eight syllabled), Dasāksari (ten syllabled) and astadāsaksari (eighteen syllabled) mantras during morning, afternoon and evening (also night) respectively. The general invocation or
Dhyānas of the Lord Jagannātha is done according to the prapancaśāratantra and mainly the prapancaśārasamgraha - Patal XVII, p.482. Here the Lord is considered and worshipped as Kṛṣṇa in various aspects. During morning he is meditated on as in his infancy (vālagopāla) and his abode is at Gopa - he is two armed. During mid-day (Madhyāhna) he is meditated on as a youthful God Kṛṣṇa seated under Kalpa Vṛkṣa (wish giving tree). His abode is at Vṛndaavana, playing on flute and surrounded by gopās, gopīs and cows. He is also two armed. During evening (sandhya) he is meditated on as seated in the garden of Dwārakā inside the mandapa. He is four-armed and his abode is Dwārakā. At night he is meditated as one described in the Bhāgavata Purāṇa during the famous rasakrida. He is four armed.

Balabhadra is worshipped in the Dwadasaksara mantra (twelve syllabled mantra) ॐ, नमः भगवते वासुदेवाय and also he is worshipped with the hymns of Puruṣasūktā since he is treated as Viratā. 15 (B)

Subhadra is worshipped as Bhūkāneśvarī in ekāksara mantra "Om 'Hrim' Bhūkāneśvaryaṁ Namah". To establish the pranava worship and to make the deities common for all sects the worship had been prescribed according to the Hari-Hara cult. She is also worshipped in the Śrī and Deśī suktas. Sudarsana is worshipped in saptāksara or seven-syllabled mantra. His mantra is "Om Sahasrarāṇum Phat".

What is interesting here is that in the worship of three deities the Pranava Nyāsa and mantra are invariably used. The Nyāsa mantra of Pranava is as follows:
The three syllables A, U, M stand for Balabhadra, Subhadra and Jagannātha respectively and their colour is the same as that of the above syllables of Prāṇava nyāsa. There is no wonder that the different colours of the deities have been conceived according to the Nyāsa mantra.

It is important to mention here that a close study of Prapañcasāra, Meru and Sarada Tilaka including other tantric texts reveals that the Bhubaneswari cult was adopted and prescribed perhaps by Śaṅkarāchārya to please all sects. By the introduction of this cult the Vaiṣṇavas take their supreme God as Hari (Vaiṣṇu), Jagannātha, the Śāivites as Hara (Balabhadra) and the Saktas as Goddess Bhubaneswari. In the Govardhana matha even though the Ardhanārisvara linga is installed the main deity is Gopālkṛṣṇa. There are number of Hari-Hara images and temples in Orissa. As regards the images - one carved on the Somesvara temple at Mukhalingam and the other at Harisāmkar in the Bālangir district in Orissa may be cited. This cult became so popular in course of time as to influence the Lingarāja temple at Bhuwanesvara, where we see the remnant of the cult still existing. For example on the Garuḍa pillar both a Bull and a Garuḍa are placed. On the top of the temple there is Pīṇaka Dhanu instead of Trisula.

The twin temple at Gandharūḍi is the finest specimen of Harihara temple in Orissa (Plate No. 45), the date of which has been fixed in the 8th century A.D. The emblems are on the top of the temple. The Śiva Linga is on the top of the shrine belonging to Śiva Sidhesvara and the Chakra is seen on
the crest of the Visnu temple (Néplamadhava). So it is clear that by the worship of the Bhuvanesvari, the presence of Hari i.e. Jagannatha and Hara i.e. Balabhadra as well as Omkara the Pranava also are worshipped here. For detailed information about the mode of ritualistic worship prevalent in the temple of Jagannatha the palm-leaf potthi - Gopalärchanabidhi of Purusottama Deva may be consulted. Further this temple was visited on pilgrimage by almost all the Acharyas of different schools of thought. But only Śankarachárya has been given more prominence and his picture is kept on the Natamandira. This affirms that Śankarachárya was the man who enjoined that worship in the temple of Puri. It is said that Ramanujācārya the founder of the Visista Dvaita School visited Puri and influenced the king to adopt the pāñcarātra system of worship in the temple, but could not succeed. For this reason another temple known as "Allva-ranatha Temple" (Plate No. 7) was built at Brahmagiri a place 12 miles far away from Puri and the system of worship is strictly based on the pāñcarātra system. It is now under the supervision of the Emara matha, another famous matha of the Visista Dvaita School.

We have already stated in the chapter on "Administration" that the Muktimaṇḍapa is the seat of justice for deciding the religious dispute arising out of the temple. The Śankarachārya of the Govardhanamatha of Puri presides over on such occasions and judgments are delivered under his signature and seal. While employing the temple priests the king is to ask them to produce necessary certificates of fitness from the Śankarachārya of the Govardhana Matha. A marble statue of Śankarachārya is still seen in the said matha (Plate No. 47). This proves that Śankarachārya came to Puri and introduced some changes into
this cult. The tradition goes that the astaka called Jagannātha-astaka so popular in Orissa was composed by Sankarāchārya. This has been included in the Sankarāchārya Granthavali. According to some this is the work of the famous Saint Caitanya.

Another interesting feature seen in the ritualistic worship in the Jagannātha temple is the tantric pāncamakara mode which is partly adhered to. But the pāncamakaras are identified in a manner that divets the individual items of the gross sensuality. The pāncamakara are, as is well-known — (1) Matsya (fish), (2) Mānsa (meat), (3) Madya (wine), (4)Mudra (fried rice) and (5) Maithuna (sexual intercourse). The first Matsya is substituted for green vegetables cooked with Hing (asafetida). The second i.e. Mānsa consists of the preparation of Ada pacidi (Ginger). The 3rd i.e. 'Madya' substituted for green coconut water offered in the Belmetal vessel. The 4th i.e. Mudra consists of a king of eatable prepared with sugar and flower (mixture) named as Kānti. The fifth i.e. Maithuna which consists of peculiar kind of dancing by Devadasis (utkauchhanptya). But according to some this maithuna aspect is represented by the Aparājita flower. This flower is conceived as Yoni. This shows that the tantric features are sublimated in the pure form at Jagannātha worship with the help of these Anukalpas (substitutes). It is interesting that the sākta mode of sacrifice of Rams etc. before the goddess Vimalā is also given. It is only thrice in a year during the Mahāśṭamī tithi of the autumnal worship of the Goddess Vimalā, the animal sacrifice is made for three days. She is also offered fish from the Saptamī tithi up to Navami as she is conceived as Durgā.

According to tradition and information received from Pandit Ānanda Čandra Mishra — Pradhanāchārya of the
Mukti maṇḍapa, Puri, Jagannātha is worshipped representing the five Devatas, the Sun, Goddess Durgā, Viṣṇu, Ganesā and Rudra in different occasions. During the Snāna yātra, Jagannātha is decorated as Ganesā. During the Ratha yātra he is treated as the Sun. During Sayanastabha, He is treated as Goddess Durgā and during the Navakalevara he is treated as Rudra (Śiva). By this He is represented as the Supreme God to Saivites, Saktas, Ganapatyas, Sauras and Vaiṣṇavas. In Orissa the five sacred shrines at Mahaviniyaka, Konarka, Puri, Virajī and Lingarāja are the centres for the panchadevatas - the five deities Ganesha, Sūrya, Viṣṇu, Durgā and Śiva respectively.

It is very interesting to say something about the lighting system in the temple of Jagannātha. The lighting arrangement of the Jagannātha temple is based in a systematic way. Lamps are burnt day and night inside the temple but the burning of Masāla is a speciality in the Jagannātha temple. This Masala is burnt in different places in the Jagannātha temple in different occasions. The lamps (dīpa) are also burnt on the Garuda stambha. This masāla is of three kinds - (1) Masāla Dihudi, (2) Cakradihudi and (3) Chhāmudihudi. The sevakas of the Sudra caste use Masāla and Cakradihudi whereas the Brāhmaṇin sevakas use Chhāmudihudi.

The oil lamps with til oil and salītā are always burnt inside the temple. From Jayas Vijaya dvara to Kalāhata (near the store) nine lamps are burnt, and from Kalahat to Simhasana twenty-seven lamps are burnt. The numbers Nine and twenty-seven represent the nine planets and twenty-seven stars respectively.
The handle of Deudimāla is made of brass, the tip of which is bound with cloths. It is soaked in oil and fire is put to it. By this it goes on burning for a number of hours. Whenever there is a shortage of oil it is again soaked with oil from the oil-pot called Kāhāli.

The handle of Chakradoudimāla is made of iron. Towards the tip of the handle there is a round disc which has several peaks, five or seven in number, covered with cloths. Oil is poured on them and they are lighted. At the time of processions or special occasions they are used.

The deudimasālas are especially meant for the processions of the deities.

Six Akhanda Dīpa or perpetual lamps are burnt at two sides of the Ratnasimhāsana on a Stambha (pillar) three in each side. The Mahādvīpas are offered during the month of Margasirā in the tithis like Trāṇodāsi, Amavāsyā and Pratipad. One of the temple servants known as Chunāra goes up to the top of the three sections namely Jagamohuna, Nātamandira and Vimān and shows lamps and another fire-work named Candraudia after going round the tops for three times. He shows the lamps wishing prosperous life for the king.
1. Visnudharmottara Purana III, Ch.XLVI, pp.2-3.
3. Laksmitantram, p.23.
6. According to Pancaratra Agama the order is Vasudeva, Samkarsana, Pradyumna, Aniruddha.
8. Utkal Khanda (Skanda Purana), Ch.XXIV, Slokas 14-15.
   Utistutva surestanem devami pranava rupinam
   Pranatah pranavam mantra jaya purato Hare Hare.
   Sarvavedeshu mantresu nayake yah parisvkrutah
   Pranava pranatanamstu vavarnave vidarana.
   Tri-matri-scardhamatrasca
   Vindunada-samanvita.
    "Paruse sudarsana yati
    Se mahasunya Brahmajyati."
12. Bhagavata, Ch.XI 27/7.
16. (a) Prapanna-rasangraha, pp.279-278.
    Detail Worship of Bhunaneswari Patala XI, pp.305-306.
    (b) Prapancasara-tantra, Ch.X, Soks 1.
17. The works of Sankaraarya, Vol.XVIII, Ch.II - Published by Vainvilas Press, Srirangam.