



SUDHARMA MAHA MAHA SANGHA BHARAT
BISWA SANATAN DHARMA SEVA TRUST · BHARAT



The Sacred Veshas of Lord Jagannath

Thirty-two Divine Attires of Puri Srimandir & the Meaning of Each

PHOTOGRAPHS: "32 BESHA" EXHIBITION · BHUBANESWAR · 14-20 AUG 2026



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This publication is compiled and presented by **Sudharma Maha Maha Sangha Bharat**, under the aegis of the Biswa Sanatan Dharma Seva Trust, and under the guidance of **Pandit Dr. Shri Kashinath Mishra**, whose daily discourses carry the culture of Sri Jagannath Dham, the wisdom of the Srimad Bhagavata Mahapurana and the teaching of the Bhavishya Malika to devotees across India and abroad.

What follows is offered in that spirit: the sacred attires of Lord Jagannath first, so that the reader may see the Lord of the Universe as Puri sees Him — intimate, seasonal, ever-changing, ever the same — and, in the closing pages, the wider teaching that this same Lord calls every age toward Dharma.

ABOUT THE PHOTOGRAPHS

The thirty-two Vesha photographs in this volume were taken at the “32 Besha” exhibition and cultural celebration of Lord Jagannath’s divine attires, held 14–20 August 2026 at the Lingaraj Bhajan Mandap near the Shree Lingaraj Temple, Bhubaneswar — jointly organised by the Odisha Service Center for the Divyang Peoples, Shree Jagannath Sanskruti Prachar Sansthan and the Vishwa Hindu Parishad (Bhubaneswar Mahanagar). They are artistic exhibition representations of the Veshas, since photography of the Ratnasinghasana inside the Srimandir is not permitted. Sudharma Maha Maha Sangha Bharat has compiled and published this volume for the information of devotees. The Odia line beneath each Vesha title reproduces the numbered signboard displayed at the exhibition; the numbers are used throughout.



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FOREWORD

The Sacred Veshas of Lord Jagannath

In the Srimandir of Puri, the Lord of the Universe is not worshipped as a distant idea. He rises, bathes, dresses, dines, receives His people, sings, sleeps — and He changes His clothes with the seasons, the festivals and the moods of the year. This changing dress is called **Vesha** (Odia *Besha*) — literally “attire” — and there are traditionally thirty-two of them. The deities are four: Lord Jagannath; His elder brother Balabhadra; their sister Subhadra; and Sudarshana, the Lord’s discus — enthroned together on the *Ratnasinghasana*, the jewelled throne of the sanctum of the *Srimandir*, the great temple of Puri.

A Vesha is theology in cloth, flower, sandal paste and gold. When Jagannath wears the elephant crown of Gajanana at Snana Purnima, or the bow of Rama, or the flute of Krishna, or woollen wraps in winter, He is teaching that the One takes every form love asks of Him. When more than two hundred kilograms of gold cover the same wooden body that a fortnight earlier lay ill in the Anasara chamber, He is teaching that sovereignty and vulnerability belong to the same God.



Sri Jagannath — the Lord of the Universe, Puri

He who is the Lord of the Universe lets Himself be dressed by human hands — that is the whole secret of Puri.

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THE VESHA CALENDAR AT A GLANCE

One Year in the Wardrobe of the Lord

SEASON / MONTH	VESHA	TITHI / OCCASION
Every day	01 Abakasha · 02 Sadha · 03 Bada Singhara	Morning ablutions · daytime · night
Vaishakha (Apr–May)	04 Chandana Lagi	Akshaya Tritiya, 42 days
Jyeshtha (May–Jun)	05 Gajanana (Hati) Vesha	Snana Purnima
Ashadha (Jun–Jul)	07 Naba Jaubana · 08 Tahia Lagi (Ratha Yatra) · 29 Senapata Lagi · 09 Suna Vesha	Eve of Ratha Yatra · Ratha Yatra · Eve of Bahuda · Bahuda Ekadashi
Shravana (Jul–Aug)	Chita Lagi (unnumbered) · 10 Jhulana Sandhya Dhupa	Shravana Amavasya · Shukla 10 to Bhadrava Krishna 1 (7 days)
Bhadrava (Aug–Sep)	11 Banabhoji · 12 Kaliya Dalana · 13 Pralambasura Badha · 14 Krushna Balarama · 15 Bali Vamana	Krishna 10 · 11 · 12 · 13 · Shukla 12
Ashwina (Sep–Oct)	09 Suna Vesha · 17 Radha Damodara begins	Vijaya Dashami · Shukla Ekadashi
Kartika (Oct–Nov)	17 Radha Damodara · 16 Harihara (Balabhadra) · 18 Lakshmi Narayana · 19 Bankachuda · 20 Trivikrama · 21 Adakia (Lakshmi Nrusingha) · 32 Rajarajeswari · (22 Nagarjuna)	to Shukla 10 · Dipavali to Purnima · 11 · 12 · 13 · 14 · Purnima · (6-day Panchuka only)
Margashira (Nov–Dec)	23 Ghodalagi begins · 24 Sraddha Vesha	Odhana Shashthi · Shukla 14
Pausha (Dec–Jan)	26 Nabanka · 27 Makara Chaurashi · 25 Pushyabhisheka	Eve of Makara Sankranti · Makara Sankranti · Pausha Purnima
Magha (Jan–Feb)	28 Padma · 30 Gaja Uddharana · 06 Jamalagi begins	Wed/Sat before Magha Amavasya · Magha Purnima · Basanta Panchami
Phalguna (Feb–Mar)	31 Chacheri · 09 Suna Vesha	Shukla 10–14 · Dola Purnima
Chaitra (Mar–Apr)	Raghunatha (historic, unnumbered)	Rama Navami season

Tithis follow the Odia lunar calendar of the Srimandir; Gregorian months are approximate. Suna Vesha occurs five times a year — Bahuda Ekadashi, Vijaya Dashami, Kartika Purnima, Pausha Purnima and Dola Purnima. Numbers are the display numbers of the exhibition, used throughout this publication.

32

traditional Veshas across the year

5*

Suna Vesha — the golden attire

1460

CE — Suna Vesha instituted by Kapilendra Deva

26 years

gap before the last Nagarjuna Vesha (2020)

I The Daily Rhythm

From Mangala Arati before dawn to Pahuda at night, the Lord's dress changes with the hours.

O I

Abakasha Vesha

Tadapa-Uttari Vesha

୧. ଅବକାଶ ବେଶ



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

WHEN Every morning, after Mangala Arati

THE ATTIRE

The deities are dressed in a simple *Tadapa* (lower cloth) and *Uttariya* (upper wrap) while their morning ablutions are performed — teeth cleansed with a twig, bath offered before mirrors, camphor water sprinkled.

SIGNIFICANCE

The day begins with the Lord as a living person, not a statue. Beneath all the splendour that follows lies this simplicity: God as a member of the household, tended with the same tenderness one gives a parent or child.

02

Sadha Vesha

The everyday attire

୨. ସାଧା ବେଶ



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

WHEN Several times daily, around each Bhoga (food offering)

THE ATTIRE

Silken cloths of the day's prescribed colour, fresh flower garlands, tulasi, and the light ornaments of ordinary days. The dress is changed after each major offering — the Lord is never seen in the same flowers twice.

SIGNIFICANCE

Devotion is not reserved for festivals. The unbroken daily cycle — 365 days, for centuries without a single break — is the Srimandir's deepest teaching: constancy is itself a form of love.

୦୩

Bada Singhara Vesha

The Grand Night Adornment

୩. ବଡ଼ଶଙ୍ଖାର ବେଶ



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

WHEN Every night, before Pahuda (the Lord's rest)

THE ATTIRE

The most beautiful dress of every day. The deities wear *Khandua Pata* — silk woven at Nuapatna with verses of Jayadeva's *Gita Govinda* — and elaborate flower ornaments (*phula-alankara*). The Gita Govinda is sung as they retire.

SIGNIFICANCE

Beauty, poetry and music are placed at the Lord's feet at the close of every day. Sringara — the aesthetic of love — is not a distraction from the sacred but its highest expression. Even the weaver's loom becomes a page of scripture.

II The Festive Year

The thirty-two Veshas are numbered here in the order in which they were displayed at the Bhubaneswar exhibition; the calendar on page 4 shows each one's place in the lunar year.

THE RITUAL YEAR AROUND THE VESHAS

Two great observances of the ritual year, which are rites rather than attires in the strict sense, are described first, in words alone; the numbered Veshas follow.

Chita Lagi Amavasya

Restoring the golden forehead ornament

WHEN Shravana Amavasya (July–August)

The *Chita* — the golden tilak-ornament worn on the forehead of each deity — is removed before Snana Purnima and ceremonially restored on this new-moon day. The three Chitas are of gold set with precious stones — diamond for Jagannath, sapphire for Balabhadra, emerald for Subhadra. Odisha celebrates the day with the rice-cake *Chitau Pitha*.

The forehead mark is the seat of the inner eye. Its return marks the Lord's full recovery after the monsoon rites and the resumption of the complete regalia — a small ornament carrying a large meaning: sight restored, wisdom re-enthroned.

Raghunatha Vesha

The Lord as Sri Rama

WHEN Chaitra — Rama Navami season (March–April) · a historic Vesha now rarely performed

Jagannath was dressed as Rama with bow and arrow, and figures of Lakshmana, Bharata, Shatrughna and Hanuman in sola-pith (Indian cork) and wood were arranged on the Ratnasinghasana. Records describe it; the practice has largely lapsed and is being remembered.

Rama and Krishna, Vishnu and Jagannath, Vaishnava and Shaiva, tribal and Vedic — the Vesha calendar dissolves every wall between the streams of Sanatana Dharma. The one who wore the bow in Chaitra wears the flute in Bhadrava.

04

Chandana Lagi Vesha

Chandana Yatra — the Sandalwood Festival

୪. ଚନ୍ଦନଲାଗି ବେଶ



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

WHEN Akshaya Tritiya (Vaishakha Shukla Tritiya, Apr–May) · 42 days

THE ATTIRE

For 21 days (*Bahara Chandana*) the representative deities Madanmohana, Rama, Krishna — accompanied by the five Shiva-lingas of the “Pancha Pandava” temples — ride palanquins to Narendra Sarovara and cruise on decorated boats (*chapa*). For 21 more days (*Bhitara Chandana*) the rites continue inside. Sandal paste, camphor and musk are lavishly applied. On this same day the construction of the Ratha Yatra chariots begins.

SIGNIFICANCE

The Lord feels the summer heat of Odisha as His people do — so He is cooled. Shiva rides beside Vishnu on the same boat: the Srimandir quietly refuses the sectarian divide. Season, ecology and devotion move as one.

05

Gajanana (Hati) Vesha

The Elephant Attire of Snana Purnima

୫. ଗଜାନନ ବା ହାତୀ ବେଶ



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

WHEN Jyeshtha Purnima — Snana Yatra (May–June)

THE ATTIRE

On the full moon of Jyeshtha the deities are brought in procession (*Pahandi*) to the Snana Mandapa and bathed with 108 pitchers of consecrated water. That evening Jagannath and Balabhadra are dressed as Ganesha — elephant headdress with trunk and ears — while Subhadra wears her lotus form.

SIGNIFICANCE

On the one day of the year when the Lord is bathed in the open before all, He chooses to appear as Gajanana — the elephant-faced form beloved across India as Ganesha. The Vesha teaches that Ganesha's form too is contained in Jagannath: God takes the form the devotee loves. It is Puri's living charter of pluralism.

୦୬

Jamalagi Vesha

The Lighter Winter Dress

୭. ଜାମାଲାଗି ବେଶ



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

WHEN Magha Shukla Panchami (Basanta Panchami) to Phalguna Shukla Dashami (February–March)

THE ATTIRE

As the cold eases the heavy Ghodalagi wraps are replaced by the *Jama*, a lighter coat-like garment, in the bright colours of spring.

SIGNIFICANCE

Even the wardrobe follows the turning of the earth. Vasanta — spring, the season of Saraswati and of new beginnings — is welcomed on the Lord's own body before it is welcomed in the fields.

୦୭

Anasara & Naba Jaubana Vesha

The Fortnight of Illness and the New Youth

୭. ନବଯୌବନ ବେଶ



Photo: "32 Beshas" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

WHEN Jyeshtha Purnima to Ashadha Amavasya · Naba Jaubana on the eve of Ratha Yatra

THE ATTIRE

After the great bath the deities "fall ill" and withdraw for fifteen days into the *Anasara Ghara*, tended only by the Daitapati servitors — descendants of the tribal Sabara chief Viswvasu — with herbal decoctions and oils. Devotees see the *Anasara Pati* paintings instead. Then the eyes are re-painted (*Netrotsava*) and the Lord gives *Naba Jaubana Darshan* — the vision of new youth.

SIGNIFICANCE

God permits Himself weakness and recovery, and entrusts His most intimate care to His tribal kinsmen, not to Brahmin priests. Renewal follows retreat. Few religious calendars hold so honest an image of the sacred passing through frailty.

LANDMARK VESHA

୦୮

Tahia Lagi Vesha — Ratha Yatra

The Ceremonial Crown Attire of the Chariot Festival — God comes out to His people

୮. ଚାହିଆ ଲାଗି ବେଶ



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

WHEN Ashadha Shukla Dwitiya (June–July) · nine days to Gundicha and back

THE ATTIRE

During *Pahandi* the deities wear the *Tahia* — a towering crown of sola-pith, flowers and coloured paper. Jagannath rides *Nandighosha* (16 wheels, red and yellow), Balabhadra *Taladhwaaja* (14 wheels, red and green), Subhadra *Darpadalana* (12 wheels, red and black), pulled by hundreds of thousands to the Gundicha Temple, their “birthplace”, and back on *Bahuda*, the return journey.

SIGNIFICANCE

For most of the year the sanctum admits only Hindus; on this day the Lord Himself leaves it and rides through the Grand Road so that every human being — of any nation, faith or caste — may see Him and touch the ropes of His chariot. The name *Jagannath*, “Lord of the Universe”, is enacted, not merely spoken. It is among the world’s oldest continuously observed public festivals.

LANDMARK VESHA

୦୨

Suna Vesha

The Golden Attire — Bada Tadhbau / Rajadhiraja Vesha

୯. ସୁନାବେଶ



Photo: "32 Beshha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

WHEN Bahuda Ekadashi on the chariots; also Vijaya Dashami, Kartika Purnima, Pausha Purnima and Dola Purnima inside the temple — five times a year

THE ATTIRE

The deities are covered in solid gold: golden hands (*Sri Hasta*) and feet (*Sri Payar*), crowns (*Kirita*), the Chakra and Sankha of Jagannath, the plough and mace of Balabhadra, necklaces, tilaks and ear-ornaments — reportedly more than 200 kilograms of gold in some 138 designs. The tradition was instituted in 1460 CE by Gajapati Kapilendra Deva, who returned from his southern conquests with sixteen cartloads of gold and offered it all to the Lord.

SIGNIFICANCE

A king's entire war-treasure becomes ornament for a wooden God — wealth is transformed from possession into offering. On the chariot the golden Lord is visible to millions at once: the Rajadhiraja, king of kings, whose only kingdom is the hearts of His people. In Odisha the Gajapati kings still call themselves merely His first servant (*Adya Sevaka*) and sweep His chariot with a golden broom.



Photo: Rajarajeswari Vesha (No. 32) — Suna Vesha of Kartika Purnima



Photo: "32 Beshā" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

IO

Jhulana Sandhya Dhupa Vesa

The Evening Attire of the Swing Festival

୧୦. ଜୁଲଣ ସନ୍ଧ୍ୟାଧୂପ ବେଶ

WHEN Shravana Shukla Dashami to Bhadrava Krishna Pratipada (July–August) — seven days of Jhulana Yatra, at the evening Sandhya Dhupa

THE ATTIRE

Through the seven evenings of Jhulana Yatra — the swing festival of Shravana — the deities are dressed for the evening *Sandhya Dhupa* in fine silks, fresh garlands and light crowns, while the representative deities are swung on a decorated *jhulana* (swing) in the temple.

SIGNIFICANCE

The swing is play, and play is worship: for a week the Lord of the Universe is rocked like a child in the monsoon evenings, to music and lamps. Puri sanctifies tenderness itself — the Divine received not only in awe, but in affection.



Photo: "32 Beshā" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

II

Banabhoji Vesa

The Forest-Picnic Attire

୧୧. ବଣଭୋଜି ବେଶ

WHEN Bhadrava Krishna Dashami (August–September)

THE ATTIRE

The Lord and His brother are dressed as cowherd boys of Vrindavan setting out for a forest feast (*vana-bhojana*) — with sticks, flutes, small bundles and garlands of wild flowers, in the company of cows and calves.

SIGNIFICANCE

The Lord of the Universe is also the barefoot boy of the pastures. Simplicity, friendship and the open forest are as holy as the sanctum. The Vesa recalls Krishna's life among cowherds — a spirituality of joy, nature and equality.



Photo: "32 Beshha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

I2

Kaliya Dalana Veshha

Subduing the Serpent Kaliya

୧୨. କାଳୀୟ ଦଳନ ବେଶ

WHEN Bhadrava Krishna Ekadashi (August–September)

THE ATTIRE

A great multi-hooded serpent, up to thirty feet long, is fashioned of cloth and sola-pith; its hoods are placed beneath the feet of Lord Jagannath, who is dressed as the young Krishna dancing upon Kaliya in the Yamuna. The Veshha remains through the evening Dhupa.

SIGNIFICANCE

Krishna did not kill the serpent — he subdued it and sent it away, restoring the poisoned river to the people and the cattle. The Veshha is a parable of taming, not destroying: ego, poison and fear are danced upon, and the waters run clean again.



Photo: "32 Beshha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

I3

Pralambasura Badha Veshha

Balabhadra slays the demon Pralamba

୧୩. ପ୍ରଳମ୍ବାସୁରବଧ ବେଶ

WHEN Bhadrava Krishna Dwadashi, after the midday Bhoga

THE ATTIRE

This is uniquely Balabhadra's Veshha. The elder brother is dressed as a warrior with plough and mace raised, commemorating the day he struck down the demon Pralamba who had carried him off during a game with the cowherd boys.

SIGNIFICANCE

Strength that protects the young and the weak is holy. In the Jagannath triad Balabhadra represents Dharma's guardian force — the calm elder who does not seek battle but ends it. Protection, the Veshha says, is an act of love.



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

14

Krushna Balarama Vesh

The Divine Brothers

୧୪. କୃଷ୍ଣ ବଳରାମ ବେଶ

WHEN Bhadrava Krishna Trayodashi (August–September)

THE ATTIRE

Jagannath appears as Krishna — peacock feather, flute, yellow silk — and Balabhadra as Balarama with plough and blue garment; Subhadra between them as their sister of Dwaraka.

SIGNIFICANCE

The Vesh states plainly what Odisha has always known: Jagannath is Krishna, the dark Lord, and Balabhadra is Balarama. The wooden forms are not a different God but the same Godhead in the language of the Sabara forest, embracing every tribe and every tongue.



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

15

Bali Vamana Vesh

The Dwarf who measured the Cosmos

୧୫. ବାମନ ବେଶ

WHEN Bhadrava Shukla Dwadashi — Vamana Dwadashi / Sunia (August–September)

THE ATTIRE

Jagannath is dressed as Vamana, the small Brahmin boy of the fifth avatar — with umbrella, water-pot and sacred thread — standing before King Bali. The day is also *Sunia*, the traditional new year of the Gajapati regnal calendar (*Anka*).

SIGNIFICANCE

The smallest form contains the whole universe; three steps cover earth, sky and heaven. Pride is conquered not by force but by humility so complete that the proud king bows and is blessed. It is a lesson for every throne — which is why Odisha's kings count their years from this day.



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

16

Harihara Vesha

Lord Balabhadra as Hari and Hara together

୧୭. ହରିହର ବେଶ

WHEN From Dipavali Amavasya to Kartika Purnima — daily until the midday Dhupa (October–November)

THE ATTIRE

A special Vesha of Bada Thakura Balabhadra: through the closing fortnight of Kartika He is dressed each day, until the midday Dhupa, as Hari and Hara together — Vishnu and Shiva within one devotional vision.

SIGNIFICANCE

Apparent differences in worship resolve in the unity of the Supreme. In a temple where Shiva-lingas already ride beside Vishnu on the Chandana boats, this Vesha states the same truth on the Ratnasinghasana itself.



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

17

Radha Damodara Vesha

A month in the dress of Divine Love

୧୭. ରାଧାଦାମୋଦର ବେଶ

WHEN Ashwina Shukla Ekadashi to Kartika Shukla Dashami (October–November) — the whole Kartika Vrata

THE ATTIRE

For a full lunar month the deities wear velvet garments in a special "tri-crossed" draping, crowns of bamboo-plate covered in coloured cloth, and golden hands — the form of Radha and Damodara (Krishna bound with a rope by mother Yashoda). It recalls Akrura's vision of the divine couple beneath the Yamuna's waters.

SIGNIFICANCE

Kartika is the month of vows in Puri, when thousands of *Habisyali* pilgrims — many of them widows — live on one austere meal and rise before dawn. Their Lord dresses for love, not majesty: the God who lets Himself be tied by a mother's affection is the God the pilgrim seeks.



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

18

Thiakia — Lakshmi Narayana Vesha

First of the five Panchuka Veshas — the fifth, Rajarajeswari, appears as No. 32

୧୮. ଠିଆକିଆ / ଲକ୍ଷ୍ମୀନାରାୟଣ ବେଶ

WHEN Kartika Shukla Ekadashi — beginning of the Panchuka (October–November)

THE ATTIRE

Kartika Shukla Ekadashi is the *Utthapana* or Bada Ekadashi, when the Lord rises from the four-month sleep begun on Ashadha Shukla Ekadashi. On this day Jagannath appears as Narayana with Lakshmi seated at His side: four-armed regalia, conch and discus, golden crown, the goddess in red silk.

SIGNIFICANCE

The Divine is a couple, not a solitary male: sovereignty (Narayana) inseparable from grace and abundance (Lakshmi). The five closing days of Kartika present five great forms one after another — a compressed sermon on the many faces of the One.



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

19

Bankachuda Vesha

The Curved-Crest Attire

୧୯. ବାଙ୍କଚୁଡ଼ା ବେଶ

WHEN Kartika Shukla Dwadashi (October–November)

THE ATTIRE

The Lord's crown is set with a curved crest (*banka chuda*) — the tilted peacock-plume of Krishna — with matching floral and cloth ornaments in the manner of the Vrindavan flute-player.

SIGNIFICANCE

A tilted crown is a smiling crown. Amid the solemn Panchuka days, this Vesha keeps the playfulness of the cowherd alive at the heart of the royal temple — grace need not be stiff.



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

20

Trivikrama Vesha (Dalikia)

The Three Cosmic Strides

୨୦. ତ୍ରିବିକ୍ରମ ବେଶ

WHEN Kartika Shukla Trayodashi (October–November)

THE ATTIRE

Jagannath is shown as Trivikrama — the giant form Vamana assumed to measure the three worlds — with one foot raised, conch, discus and the full royal ornaments (the day's dressing is also called *Dalikia*).

SIGNIFICANCE

If Bali-Vamana taught humility, Trivikrama teaches scale: the same God who begged three paces of land fills the cosmos with a single step. Smallness and immensity are one continuous gesture.



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

21

Adakia — Lakshmi Nrusingha Vesha

The Man-Lion with the Goddess

୨୧. ଆଡ଼କିଆ / ଲକ୍ଷ୍ମୀନୃସିଂହ ବେଶ

WHEN Kartika Shukla Chaturdashi (October–November)

THE ATTIRE

On the fourth Panchuka day Jagannath wears the form of Nrusingha, the man-lion avatar, with Lakshmi beside Him — the fierce protector shown at peace. (*Adakia* is the name of this day's dressing.)

SIGNIFICANCE

Nrusingha is the God who tears through a pillar to answer a child's cry. Puri shows Him seated with the goddess — fury already turned to compassion. The message: the Divine can be terrible on behalf of the innocent, and gentle the moment danger has passed.

LANDMARK VESHA

22

Nagarjuna Vesha

The Warrior Attire — Parasurama Vesha

୨୨. ନାଗାର୍ଜୁନ / ପର୍ଶୁରାମ ବେଶ

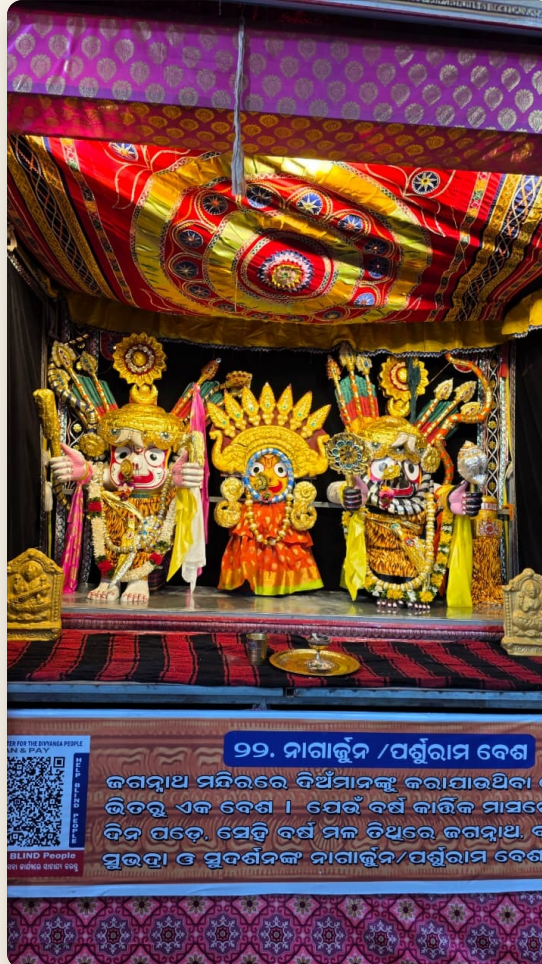


Photo: "32 Beshas" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

WHEN Only when the Kartika Panchuka — the last five lunar days of the month — spans six solar days · last held 27 November 2020, before that 16 November 1994

THE ATTIRE

The rarest of all Veshas. The deities are armed as warriors: bows and quivers of arrows, swords (*khanda*), tiger-claw weapons (*bagha nakha*), armour and helmets, elephant-tusk shaped ornaments. It commemorates Parasurama's slaying of the thousand-armed Sahasrarjuna and, in a local telling, the battle between Arjuna and his son Nagarjuna. In the 20th century it occurred only in 1966, 1967, 1968, 1993 and 1994; in 2020 it was performed, for the first time in history, without devotees present because of the pandemic.

SIGNIFICANCE

The God of love is also the restorer of Dharma. Once in a generation the Srimandir shows this face — reminding the world that compassion without the strength to protect the innocent is incomplete. In the tradition of the Bhavishya Malika this warrior form is read as a sign of an age turning.



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

23

Ghodalagi Veshha

The Winter Attire

୨୩. ଘୋଡ଼ଲାଗି ବେଶ

WHEN Margashira Shukla Shashthi (Odhana Shashthi) to Basanta Panchami (November–February)

THE ATTIRE

With the first cold of Odhana Shashthi the deities are wrapped in warm quilted and woollen coverings (*ghoda* = wrap) — heavy silks, velvet and shawls — which are worn every day until spring.

SIGNIFICANCE

A God who feels the cold. Nothing expresses Puri's theology of intimacy better than a mother-like anxiety that the Lord should not catch a chill. The sacred is not above the seasons; it lives inside them with us.



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

24

Sraddha Veshha

The Lord performs rites for His ancestors

୨୪. ଶ୍ରାଦ୍ଧ ବେଶ

WHEN Margashira Shukla Chaturdashi (November–December)

THE ATTIRE

On this day — the last of three days on which the Lord offers *deepa-dana*, lamps, for His ancestors — the deities are draped in extraordinarily long cloths — 27 feet for Jagannath, 21 for Balabhadra, 18 for Subhadra — with the head covered by *Sirikapada* cloth, in the manner of a householder performing ancestral rites. Oblations are offered on behalf of the Lord to His parents Nanda–Yashoda and Vasudeva–Devaki, and light is offered to King Indradyumna who built the temple.

SIGNIFICANCE

God Himself honours His parents and His human patron. Duty to those who came before us — *pitr-dharma* — is not a burden the Lord imposes on others; He performs it first. Gratitude is modelled from the throne.



Photo: "32 Beshas" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

25

Pushyabhisheka Veshas

The Consecrated Royal Adornment of Pausha Purnima

୨୫. ପୁଷ୍ୟାଭିଷେକ ବେଶ

WHEN Pausha Purnima (December–January) — the Pushya-season Abhisheka

THE ATTIRE

The deities appear in resplendent ceremonial regalia associated with the Pushya-season *abhisheka* — the royal anointing that commemorates the temple's consecration, when the Lord is again dressed in gold.

SIGNIFICANCE

The highest honour is offered to the One before whom every earthly ruler becomes a servant. Odisha's kings anointed themselves in His name; on this night the temple anoints Him.



Photo: "32 Beshas" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

26

Nabanka Veshas

Eve of Makara Sankranti

୨୬. ନବାଙ୍କ ବେଶ

WHEN Evening before Makara Sankranti (mid-January)

THE ATTIRE

The deities wear long cloth with a red border, a matching turban and garlands of tulasi leaves; tradition attributes this attire to the time of Sri Chaitanya Mahaprabhu.

SIGNIFICANCE

The sun turns north; the year turns with it. Tulasi — the humblest leaf — is the ornament of the day. And Chaitanya's memory reminds us that Puri was the home of the great saint of ecstatic love who danced before these chariots five hundred years ago.



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

27

Makara Chaurashi Vesha

The Attire of Makara Sankranti

୨୭. ମକରଚୌରାଶି ବେଶ

WHEN Makara Sankranti (mid-January), as the sun enters Makara

THE ATTIRE

On Makara Sankranti, after Mangala Arati and the morning Abakasha rites, the deities are dressed in the *pata pahada* — silk cloth — and then the *Makara chula*, the special crest of the day, is set upon all three.

SIGNIFICANCE

Cosmic time, harvest and worship meet in gratitude for the sustaining order of nature. The Lord's wardrobe keeps the calendar of the sky as faithfully as the calendar of the festivals.



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

28

Padma Vesha

The Lotus Attire

୨୮. ପଦ୍ମ ବେଶ

WHEN A Wednesday or Saturday falling before Magha Amavasya — one day only (January–February)

THE ATTIRE

One of the most artistic Veshas: the deities are adorned entirely with lotuses and lotus-motifs crafted from sola-pith (Indian cork), lace, paper and gum — lotus crowns, lotus garlands, lotus discs — created by the temple's pith-artisans in the depth of winter.

SIGNIFICANCE

The lotus rises unstained from the mud — the oldest Indian symbol of the soul in the world but not of it. That the Vesha is made when no lotus naturally blooms shows devotion's ingenuity: love creates what season withholds.



Photo: "32 Beshha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

29

Senapata Lagi Vesha

The Attire of the Eve of Bahuda Yatra

୨୯. ସେନାପତା ଲାଗି ବେଶ

WHEN The day before Bahuda Yatra — the return journey of the chariots (June–July)

THE ATTIRE

On the day before Bahuda Yatra — the return of the chariots from the Gundicha Temple to the Srimandir — the deities are given a distinctive ceremonial dressing in full formal cloth and ornament, the Lord prepared as if to receive His court before the homeward journey.

SIGNIFICANCE

Even on the eve of a great public journey the Lord is dressed with quiet ceremony. The Vesha returns us to service: every ornament becomes meaningful only when it supports devotion and remembrance — the wardrobe of the Lord is always, first, an act of Seva.



Photo: "32 Beshha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

30

Gaja Uddharana Vesha

The Rescue of the Elephant King

୩୦. ଗଜଉଦ୍ଧାରଣ ବେଶ

WHEN Magha Purnima (January–February)

THE ATTIRE

The deities are dressed as Vishnu descending on Garuda to save Gajendra, the elephant king seized by a crocodile in the lake; figures of the elephant, the crocodile and lotuses are set before the Ratnasinghasana.

SIGNIFICANCE

Gajendra Moksha is the scripture of surrender: when the elephant's own strength failed, he lifted one lotus in his trunk and cried out — and God came at once — in the Bhagavata on Garuda, in the beloved telling so swiftly that He seemed to come on foot. The Vesha teaches that a sincere cry reaches Him faster than any ritual.



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

31

Chacheri Vesha

The Festival of Colours — Dola Yatra

୩୧. ଚାଚେରୀ ବେଶ

WHEN Phalguna Shukla Dashami to Chaturdashi, then Dola Purnima (February–March)

THE ATTIRE

For five days before Dola Purnima (Holi) the deities wear the special *Bairani* and *Madhabali* cloths, four ear-rings (*kundala*) and two *tadagi* arm-ornaments, and are anointed with sandal at midday. On Dola Purnima the representative deity Dola Govinda swings on the *Dola Vedi*, coloured powder is offered, and the Lord again wears Suna Vesha.

SIGNIFICANCE

Play (*lila*) is a sacred category. Colour thrown in joy, a swing in spring, laughter — the Srimandir sanctifies delight itself. Faith that cannot celebrate has forgotten half of God.



Photo: "32 Besha" exhibition, Lingaraj Bhajan Mandap, Bhubaneswar, Aug 2026

32

Rajarajeswari Vesha

Golden Vesha of Kartika Purnima — also called Raja Rajeswara Vesha

୩୨. ରାଜରାଜେଶ୍ଵରୀ ବେଶ

WHEN Kartika Purnima — the last Panchuka day (October–November)

THE ATTIRE

The Kartika month closes with a full Suna Vesha inside the temple: the deities as Rajadhiraja, emperor of emperors, in gold crowns, hands and ornaments. On the same dawn Odisha floats miniature boats for *Boita Bandana*, remembering its ancient sea-trade to Bali, Java and Sri Lanka.

SIGNIFICANCE

The month of austerity ends in splendour — the Habisyali pilgrim who fasted for thirty days sees her Lord crowned. And the boats on the water remind us that Jagannath's culture always looked outward, across oceans, to the world.

A REFLECTION FOR EVERY FAITH

What the Veshas Teach the World

I

God takes the form that love asks

The Hati Vesha of Snana Purnima, the Rama bow, the Krishna flute, the Shiva-lingas on the Chandana boat — one Lord, every face. Puri offers the world a living model of pluralism that is not tolerance from a distance but embrace.

2

The sacred lives inside the seasons

Sandal paste in summer, wool in winter, illness after the great bath, new youth before the chariots — the Divine is not above the earth's rhythms; He keeps them with us. Ecology and devotion are the same discipline.

3

Inclusion is written into the ritual

Tribal Daitapatis nurse the Lord in His illness; the Gajapati king sweeps His chariot; weavers, pith-artists, flower-growers and goldsmiths of every caste make the Veshas possible; and on Ratha Yatra all humanity may see Him. The temple's hierarchy is inverted at its holiest moments.

4

Wealth is offering, not possession

Two hundred kilograms of gold given by a conquering king now adorn a wooden God five times a year — and the same body wears a simple Tadapa every dawn. Sovereignty and simplicity, Suna Vesha and Abakasha, belong together.

5

Strength and tenderness are one

The Vesha calendar holds Kaliya subdued, Pralamba slain, Nagarjuna armed — and Radha–Damodara, Padma, Bada Singhara. Compassion that cannot protect, and power that cannot love, are both incomplete. The Lord of the Universe is whole.

6

Joy is a religious duty

Colours in Chacheri, a forest picnic in Banabhaji, a swing at Dola, poetry sung nightly — the culture of Jagannath is a culture of celebration. In an anxious century, that itself is a message.

ABOUT THE PUBLISHER

Sudharma Maha Maha Sangha Bharat



Pandit Dr. Shri Kashinath Mishra

Exponent of the Bhavishya Malika · Teacher of the Srimad Bhagavata Mahapurana

Pandit Dr. Shri Kashinath Mishra has devoted his life to the study and teaching of the Srimad Bhagavata Mahapurana and the **Bhavishya Malika** — the body of prophetic scripture composed in the 15th–16th centuries by the **Panchasakha**, the five great saints of Odisha and devotees of Lord Jagannath: Achyutananda Das, Balarama Das, Jagannatha Das, Ananta Das and Yasovanta Das. Through daily discourses reaching millions across India and abroad, he teaches that the present age of transition is to be met not with fear but with Dharma, the daily practice of *Trisandhya*, and the remembrance of the name of Madhava — the path that the Malika describes as leading into the coming Satya Yuga.



Sudharma Maha Maha Sangha Bharat

Biswa Sanatan Dharma Seva Trust · Bharat

Sudharma Maha Maha Sangha Bharat, under the aegis of the Biswa Sanatan Dharma Seva Trust, works to carry the wisdom of Sanatana Dharma, the Srimad Bhagavata and the Bhavishya Malika to seekers of every nation — through discourses, publications, translations in more than seventy languages, and daily digital teachings.

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Jai Jagannath

Offered with reverence

Bhavishya Malika

A Spiritual Guide for the Coming Times

Bhaviṣhya Mālikā Purāṇa Kalki Avatār and Dharma Sansthāpana

Vol - 2



Suklāmbādharam Viṣṇuṁ Saśivarnam Caturbhujam |
Prasannavadanaṁ Dhyāyet Sarvavighnopaśāntaye ||

According to this sacred and highly secret scripture written about 600 years ago, all the world's religions will unite before 2032, leading to the establishment of one universal Dharma — "Viśwa Sanātana Dharma".

Author : Pandit Dr. Kashinath Mishra ji
(D.Litt.)



Bhavishya Mālikā Purāṇa — Kalki Avatār and Dharma Sansthāpana, Vol. 2

Author: Pandit Dr. Kashinath Mishra ji (D.Litt.)

As printed on the cover of this volume:

"According to this sacred and highly secret scripture, written about 600 years ago, all the world's religions will unite before 2032, leading to the establishment of one universal Dharma — 'Viśwa Sanātana Dharma'."

The **Bhavishya Malika** — literally "the garland of what is to come" — is a body of prophetic scripture that Odisha traces to the **Panchasakha**, the five great saint-devotees of Lord Jagannath who lived in the 15th–16th centuries: Achyutananda Das, Balarama Das, Jagannatha Das, Ananta Das and Yasovanta Das. Composed in Odia palm-leaf verse and preserved for centuries within Odisha's manuscript tradition, it is inseparable from the culture of Puri; its authors were themselves lifelong devotees of Jagannath, and its teaching is offered as a continuation of what the Lord of the Universe already shows the world through His sacred Veshas — that one Divinity assumes the form each age requires.

Followers of this tradition do not read the Malika chiefly as a timetable of coming events. Its deeper purpose is described as a spiritual guide: a call to recognise that the present age is one of transition, and that the way to meet it is through Dharma, not dread. Pandit Dr. Shri Kashinath Mishra, who has devoted much of his life to the study and teaching of this text alongside the Srimad Bhagavata Mahapurana, presents it in that light — as scripture meant to awaken sincerity, purity and devotion, addressed to a world it describes as approaching a threshold.

The volume pictured here, the second part of the Bhavishya Mālikā Purāṇa published under Pandit Kashinath Mishra's authorship, sets out the tradition's teaching concerning the coming of **Kalki Avatar** and the re-establishment of Dharma (*Dharma Sansthāpana*). It is presented in this publication as the primary textual witness to that teaching — not as an object of casual curiosity, but as the living scripture from which the mission draws its message.

This section presents the teaching and conviction of the Bhavishya Malika tradition and of Sudharma Maha Maha Sangha Bharat. It is offered to the reader as a matter of faith and scriptural interpretation, not as a claim of settled academic history.

III · BHAVISHYA MALIKA & THE AGE OF KALKI

From Jagannath to Kalki

The Eternal Lord and the Restoration of Dharma

Every Vesha in this publication teaches the same lesson in a different key: the Lord of the Universe is not confined to one form. He is Gajanana at Snana Purnima, Krishna with the flute, Rama with the bow, Nrusingha in fury turned to peace, Vamana who becomes Trivikrama in a single stride, Nagarjuna the warrior once in a generation. Odisha has never treated this as costume alone — it is offered as theology: the One reveals Himself according to the need of the moment and the love of the devotee.

Sudharma Maha Maha Sangha Bharat and Pandit Dr. Shri Kashinath Mishra teach that this same principle extends across the Yugas. The tradition of the Bhavishya Malika holds that the Supreme Lord worshipped at Puri as Mahaprabhu Jagannath has, in the present age, manifested as **Kalki Avatar** for the restoration of Dharma — the tenth and last of the great descents described in the Puranas, whose task is to end adharma and re-establish righteous order.

This publication presents that conviction as it is taught within the mission: that **Mahaprabhu Kalki has already taken birth**. It is offered here as the teaching and faith of the Bhavishya Malika tradition and of Sudharma Maha Maha Sangha Bharat, addressed with respect to an international audience of many convictions — not as a claim requiring universal historical acceptance, but as the living centre of what this mission exists to share.

The bridge, then, is natural rather than abrupt: the God who reveals Himself through thirty-two sacred attires at Puri is the same God whom the Malika tradition says now answers the deepest need of this age — the restoration of Dharma.



Nagarjuna Vesha — the rare warrior form of the Lord, read in the Bhavishya Malika tradition as a sign of an age turning

God takes the form that love asks

The Path of Protection

Spiritual Preparation for the Coming Times

Sudharma Maha Maha Sangha Bharat teaches that the principal spiritual practices for the times described in the Bhavishya Malika tradition are three — each simple, each open to every seeker regardless of birth, wealth or learning.

Trisandhya

Disciplined prayer and remembrance of the Divine at the three sacred junctions of the day — dawn, midday and dusk. Its purpose is regular remembrance, purification of consciousness, strengthening of faith and a mind kept centred on Dharma through the turning of each day. **For Trisandhya guidance visit our websites, www.trisandhya.com, or our YouTube channels.**

Madhava Naam

Constant remembrance and chanting of the name of Madhava — “Madhava, Madhava” — a devotional path open to every seeker, requiring no learning or wealth. It is remembrance, surrender and the purification of the mind carried in the simplest possible form: the Divine Name upon the lips.

Srimad Bhagavata Mahapurana

Regular hearing, reading and contemplation of the Srimad Bhagavata Mahapurana — the scripture through which Odisha has for centuries learned the Lila of Krishna, deepened Bhakti and shaped conduct according to Dharma. Bhagavata Patha is central to the devotional life of Puri and to this mission’s teaching alike.

According to the teachings propagated through the Bhavishya Malika tradition, humanity’s deepest protection in turbulent times lies not in fear, wealth or worldly power, but in sincere devotion to the Lord — through Trisandhya, remembrance of Madhava Naam and the regular study of Srimad Bhagavata Mahapurana.

This is presented as spiritual preparation and inner refuge, not as a claim that devotional practice physically prevents war, disaster or disease. The counsel is to meet uncertain times with Dharma rather than dread.

What Should We Do?

Trisandhya

Pray and remember the Divine at the three sacred junctions of the day. Guidance:
www.trisandhya.com

Madhava Naam

Keep Madhava, Madhava in constant remembrance.

Srimad Bhagavata Mahapurana

Read, hear and contemplate the Bhagavata regularly.

Live truthfully.

Maintain pure conduct.

Remain compassionate.

Become vegetarian.

Avoid intoxicants and harmful habits.

Practise Dharma.

Take refuge in Bhakti and the Divine Name.

Madhava · Madhava

In uncertain times, keep the Name of Madhava upon the lips and the Lord within the heart.



IN CLOSING

The Lord Who Is Never Absent

The thirty-two sacred Veshas gathered here reveal a Lord who is never distant from His devotees. He rises and bathes, is dressed and fed, falls ill and recovers, rides out to His people and returns home — and, for love, He assumes form after form: the elephant crown of Gajanana, the flute of Krishna, the gold of Suna Vesha, the weapons of Nagarjuna. The many Veshas are one Lord, answering the need and the love of every season.



One Lord, every form — the dawn Abakasha, the golden Suna Vesha, the warrior Nagarjuna.

The Bhavishya Malika tradition asks us to carry this same understanding into the present age. If the Lord takes a new form for every festival, He is not absent from the turning of the Yugas either. In the teaching of Pandit Dr. Shri Kashinath Mishra and Sudharma Maha Maha Sangha Bharat, the Lord worshipped as Jagannath now acts as Kalki for the restoration of Dharma — the same Lord, meeting the greatest need of our time.

What, then, is asked of us? Not fear of the times the Malika describes, but the response the tradition itself prescribes: Trisandhya at the three junctions of the day, Madhava Naam upon the lips, the Srimad Bhagavata in the heart, and a life of truth, purity and compassion. This is what preparation means. It does not flee the coming age; it makes us ready to meet the Lord within it.

**DO NOT PREPARE THROUGH FEAR.
PREPARE THROUGH DHARMA.**

CONTINUE THE JOURNEY

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