A Hindu Worship Service in Sixteen Steps, 
Shod?asa-upacara-puja

<table>
<thead>
<tr>
<th>著者</th>
<th>ジャン・ルイ・デュ・ノレント</th>
</tr>
</thead>
<tbody>
<tr>
<td>タイトル</td>
<td>A Hindu Worship Service in Sixteen Steps, Shod?asa-upacara-puja</td>
</tr>
<tr>
<td>出版物名</td>
<td>Bulletin of the National Museum of Ethnology</td>
</tr>
<tr>
<td>卷</td>
<td>8</td>
</tr>
<tr>
<td>号</td>
<td>1</td>
</tr>
<tr>
<td>頁</td>
<td>104-186</td>
</tr>
<tr>
<td>年</td>
<td>1983-03-31</td>
</tr>
<tr>
<td>URL</td>
<td><a href="http://doi.org/10.15021/00004463">http://doi.org/10.15021/00004463</a></td>
</tr>
</tbody>
</table>
A Hindu Worship Service in Sixteen Steps,  
Shodasa-upacara-puja

Musashi TACHIKAWA

CONTENTS

Preface
I. Temple of Goddess Catuhäringi
A. Entrance to the Temple
B. Images of Deities Associated with the Goddess Catuhäringi
C. Main Hall of Catuhäringi Temple
II. A Worship Service in Sixteen Steps Performed at the Catuhäringi Temple
A. Preliminaries performed by the priest
A-1. Purification of self by sipping water (deaamana)
A-2. Control of breathing (pranayama)
A-3. Recitation of the Gayatrimantra
A-4. Contemplation of the divinities (dhyana)
A-5. Declaration of performance and purpose (sankalpa)
A-6. Worship of Ganapati (ganapatipujana)
A-7. Consecration of the pot, the conch, and the bell (kalasankhaaghantapujana)
A-8. Consecration of the lamp (dipapujana)
A-9. Consecration of self and materials for worship by sprinkling water (prokshana)
B. Main worship
B-1. Invocation (avahana) to the Goddess
B-2. Offering the seat (asana) to the Goddess
B-3. Offering the water for washing the feet (padya) of the Goddess
B-4. Offering the sacred water (argaapya)
B-5. Offering the water for rinsing the mouth (acamaniya)
B-6. Purification of the deity by bathing (snana)
B-6-1. Bathing with milk (payas)
B-6-2. Bathing with curds (dadhi)
B-6-3. Bathing with ghee (ghrta)
B-6-4. Bathing with honey (madhu)
B-6-5. Bathing with water mixed with sugar (akrara)
B-6-6. Bathing with fragrant water (gandhodaka)
B-6-7-a. Anointing with yellow powder (haridra) and red powder (kumkuma)
B-6-7-b. Offering flowers (pushpa)
B-6-8. Offering the lamp (dipa)
B-6-9. Consecration (abhisheka)
B-6-9-a. Consecration with the recitation of Purushashtakam (Rigveda, X, 90, 1-16)
B-6-9-b. Consecration with the recitation of Srisukta (Rigveda, V, 87)
B-6-9-c. Consecration with the recitation of Rudra (Yajurveda, IV, 5, 1-11)
B-6-9-d. Consecration with the recitation of Vasodhara (Yajurveda, IV, 7, 1-11)
B-7. Offering the garment (vastra)
One of the most popular Hindu rituals to felicitate the sacred is called *Shodasa-upacara-pūjā* (Worship Service in Sixteen Steps). This paper illustrates the *ShodaSa-upacara-pūjā* performed in the Catuhṣṛṅgi Temple, Poona, Maharashtra, India, on the morning of the twenty-seventh of August, 1981.

Every religion is characterized by the distinction between the sacred and the profane. These two poles are not isolated points at the edges of the universe, since a dynamic relationship exists between them. The profane violates the territory of the sacred, while the latter wants to distinguish itself from the former. As long as the power or function of the profane remains, the sacred has difficulty in appearing in the world. That is, in order for the sacred to manifest itself, the profane has to be destroyed. The two religious poles are thus found in such an unsympathetic relationship that each denies the existence of the other. We know, however, that the profane makes desperate efforts to approach the sacred. It is through the power of rituals or practices that the dynamic relationship between the two poles becomes possible. Ritual is a form of human action in which the profane is trying to obtain the power of the sacred.

One of the commonest forms of such human actions found in India is *pūjā* (worship, offering). The term "pūjā" derives from the root *puṣṭa*, to make offering. That which is offered is one of the indispensable elements of *pūjā*. The materials to be offered in *pūjā* are various. A great number of animals such as cows and horses are offered even today, and it was reported that human flesh was offered in some parts of India, as happened elsewhere. Nowadays, however, in most Indian temples, water, fruits, flowers, and the like are offered. What is offered in *pūjās*
is not necessarily corporeal or tangible, for devotees often offer their minds to the gods.

Offering is made not only in \textit{pûjā} but also in other types of religious actions. For example, in \textit{homa} (recio) sacrifice, which should be distinguished from \textit{pûjā}, materials such as ghee and rice-cakes are offered to fire. Offering, which comprises the world of the profane, is the most basic means adopted by humanis to enter into a relationship with the sacred. Let us note here that offerings are determined to be destroyed or "killed." In Kathmandu, a huge number of buffalos and goats are slain on the days of the Durgā \textit{pûjā}. The ghee (clarified butter) and rice-cakes offered in \textit{homa} sacrifice are consumed by fire. When water, fruits, flowers, and the like have been offered in \textit{pûjā}, they no longer belong to the world of the profane. When those things such as flowers and fruits are offered to the sacred or to its image, their religious value is changed. That offerings are destined to be destroyed implies that the profane must "die" to obtain "rebirth."

Offerings such as animals are substitutions for humans who act as the sacrificers. By killing animals on the altar, humans experience a symbolic death, since the animals "die" in place of humans. By giving part of their property to others, those who perform rituals show to the sacred that they are lessening their power, even if they are not actually sacrificing their lives.

Another basic aspect of \textit{pûjā} is that it must possess that to which offering is made.\textsuperscript{2) }Offering is always made to someone or to something. The blood of scapegoats is offered to the terrifying Goddess, Durgā. In the \textit{ShoDaśa-upacāra-pûjā} (Worship Service in Sixteen Steps), materials such as water, flower, and garments are offered to the Goddess Catuhṛṣṭingi. Usually it is to a divinity that offering is made. We need not discuss here whether the offering is made to the image of a divinity or to that which is symbolized by the image. In our system, however, it would be safe to designate 'that to which the offering is made' as the sacred. That to which the offering is made does not necessarily have a concrete image. A \textit{pûjā} can be performed even to a particular kind of atmosphere, if the atmosphere is believed to have sacred power.

Having bought offering materials such as flowers and fruits at the gate of a temple, people come to the main hall, and ask the priests to perform \textit{pûjās}. In temples, \textit{pûjās} are usually performed by priests. Those who perform \textit{pûjās}, however, need not be priests, for the head of each Hindu family is supposed to worship gods daily. A patron and his wife participated in performing the worship in sixteen steps in Nāgėśvar Temple (see Appendix I).

The procedure of \textit{ShoDaśa-upacāra-pûjā} may be divided into two parts: preliminaries (A) and main worship (B).\textsuperscript{3) } (For the signs: A and B, see CONTENTS.)

\textsuperscript{2) }cf. [HUBERT & MAUSS 1964: 10], [MALAMOND 1976: 15]

The preparation for the puja is done in the former. First the priest purifies himself by sipping water (ācamana) (A-1). Then he controls his breath (A-2). Next he recites the Gāyatrīmantra (A-3) and contemplates the divinities (A-4). By these four actions the priest becomes ready to perform the worship service. Then he declares the performance and the purpose of the puja (A-5). Next, in order to get rid of obstacles for the puja, the priest worships the God Gaṇapati (A-6). This deity is often worshipped before something is undertaken. Now that the priest himself has become ready to perform the puja, he is going to consecrate the ritual utensils, such as the pot, the conch, the bell, and the lamp (A-7, 8). At the last stage of the “preliminaries” (A), the priest consecrates himself and the materials for worship by sprinkling water (A-9).

The main worship (B) consists of sixteen steps, the first five of which are:

1. Invocation to the deity (āvāhana)
2. Offering the seat (āsana)
3. Offering water for washing the feet of the deity (pāḍya)
4. Offering sacred water (ārghya)
5. Offering water for rinsing the mouth (ācamanīya)

Here the priest treats the deity just as one treats a guest. Yet human guests visit the houses of their friends; the deities have to be invoked to visit the houses of human beings. Similarly, when a guest has arrived, he is offered a seat, water for washing his feet, and the like.

The sixth step, i.e., bathing (snana), which is the most important part of the Worship Service in Sixteen Steps, may be portioned into three:

6–(1)—(5) Bathing the deity with the five ambrosia (pañcāmrita), i.e., milk (payas), curds (dadhi), ghee (ghrita, clarified butter), honey (madhu), and sugar (śarkara).

6–(6)—(8) The priest bathes the deity with fragrant water (gandhodaka) and anoints it with yellow powder (haridra) and red powder (kumkuma) on the divine image. Then he offers flowers and a lamp to the deity.

6–(9) The last part is consecration (abhisheka) with water.

In the Shoḍaśa-upacāra-puja performed in Catuḥśriṅgī Temple, the consecration (abhisheka) with water was done with the recitations of some Vedic passages: Puruṣasūkta (Rigveda, X, 90, 1–16), Śrīsūkata (Rigveda, V, 87), Rudra (Yajurveda, IV, 5, 1–11), and Vasu dvārā (Yajurveda, IV, 7, 1–11). In the Shoḍaśa-upacāra-puja performed in Nāgeśvar Temple, Poona (cf. Appendix I), among the above-mentioned four Vedic passages only Puruṣasūkta was recited, and some Vedic hymns belonging to Viṣṇu were recited. The Vedic passages to be recited at this stage differ according to the identity of the main deity to be worshipped.

The next seven steps (B-7–13) may be considered as comprising one group:

7. Offering the garment (vastra)
8. Offering the upper garment (upavāstra)
9. Offering fragrant materials (gandha)
10. Offering flowers (pushpa)
11. Offering incense (dhūpa)
12. Offering the lamp (dīpa) and fragrant materials (gandha)
13. Offering food (naivedya)

The guest who has taken a bath is now offered the garment, the upper garment, fragrant materials, flowers, incense, and food. After the food (naivedya) has been given, a tāmbūla (a leaf of betel together with areca-nuts, catechu, and spices) is often offered, as seen in the pūjā performed in Nāgeśvar Temple (cf. Fig. 104).

The next step is especially endowed with a religious value:
14. Going around the divine image clockwise (pradakshinā)
The priest goes around the image of the deity clockwise so that the right side of the priest is always turned toward the image of the sacred. This is a way of making a reverential salutation to someone. At this stage the deity has been fully adorned with garments, flowers, and fragrant materials. Now that the sacred has manifested its full form before the eyes of the priests or devotees, the priest or the patron of the pūjā will felicitate the theophany by walking around the image clockwise or by waving the lamp. This is the climax of the Shodasa-upacāra-pūjā.

Since the deity has been treated properly (satkṛita), he, who feels satisfied (prasanna), is going back. It is in the last two steps that the priest or the patron makes salutation to the deity and send him or her off.

15. Salutation (namaskāra).
16. Offering flowers with the recitation of mantra (mantrapushpa).

The last step is also called visarjana, i.e., sending forth, or allowing the deity invoked to return.

Pūjās are always performed with some purpose. Most of the people coming to Catuḥśriṅgī Temple seem to request the performance of pūjās in order to obtain secular success such as wealth, health, or the birth of a son. They do not completely believe that those rituals have real magical power which would enable them to obtain whatever they want. Nonetheless, they come to temples and “obtain the prasāda so that they can feel refreshed and encouraged.” Some, however, do not come for secular purposes, since there are those who come to temples such as Catuḥśriṅgī Temple to seek ultimate spiritual enlightenment.

There remains to be mentioned one of the most remarkable things about Shodasa-upacāra-pūjā, the worship service (pūjā) consisting of sixteen ways of showing reverence (upacāra). That is to say, each upacāra begins with the recitation of each verse of the Puruṣasūkta (Ṛgveda, X, 90), which consists of sixteen verses. Accordingly, the first upacāra, i.e., the invocation (avāhana) to the deity, starts with the recitation of the first verse of the Puruṣasūkta. The second upacāra begins with that

---

4) [APTE 1978: 768]
5) [APTE 1978: 1091]
of the second verse, and so on. It is obvious, however, that the content of the Purushā sukta in no way corresponds to the procedure of the service.

The Purushā sukta belonging to the Taittirīyāranyakā of the Black Yajurveda, however, consists of eighteen verses. Accordingly, the worship of the schools keeping that type of Purushā sukta has eighteen steps. For example, those Brahmans belonging to the Hiranyakesi Branch observe the worship service consisting of the eighteen steps, which are enumerated in List 1. The fifteenth verse of the 16 verses edition missing in the 18 verses edition of Purushā sukta.6) The sixteenth and the seventeenth verses of the 18 verses edition are missing in the other edition. This, however, makes little difference in the procedure of the ShodaSa-upacāra-pūjā.

Another important aspect of ShodaSa-upacāra-pūjā is that it is the norm or frame of Hindu god worship. Various kinds of deities are worshipped in this frame with slight modifications. Although the main purpose of this paper is to illustrate the general procedure of the ShodaSa-upacāra-pūjā performed at Catuhšriṅgi Temple, Poona, it includes general surveys of two other ShodaSa-upacāra-pūjās in Appendices I and II. The main deity of the worship at Catuhšriṅgi Temple is the Goddess Catuhšriṅgi, who is believed to be an incarnation of the wife of the God Śiva. This male god is one of the three main Hindu deities. The other two are Viṣṇu and Brahmā. The main deities of the second ShodaSa-upacāra-pūjā treated in Appendix I are Vittal and his wife Rukmiṇī. The former, an incarnation of Viṣṇu, is popular especially in the state of Maharashtra. The main deity of the

<table>
<thead>
<tr>
<th>16 steps</th>
<th>18 steps</th>
<th>the name of the step</th>
<th>Skt.</th>
<th>the number used in this article</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>contemplation</td>
<td>dhyāna</td>
<td>A-4</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>offering the seat</td>
<td>āsana</td>
<td>B-2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>offering the water for washing the feet</td>
<td>pādyā</td>
<td>B-3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>offering the sacred water</td>
<td>arghya</td>
<td>B-4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>offering the water for washing the mouth</td>
<td>ācamana</td>
<td>B-5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>offering a mixture of honey</td>
<td>madhuparka</td>
<td>B-6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>bathing</td>
<td>snāna</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>offering the garment</td>
<td>vastra</td>
<td>B-7</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>offering the sacred thread</td>
<td>yajnopavīta</td>
<td>B-8</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>offering fragrant materials</td>
<td>gandha</td>
<td>B-9</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>offering flowers</td>
<td>puṣṭha</td>
<td>B-10</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>offering incense</td>
<td>dhūpa</td>
<td>B-11</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>offering the lamp</td>
<td>dīpa</td>
<td>B-12</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>offering food</td>
<td>naivedya</td>
<td>B-13</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>offering betel leaf</td>
<td>tāmbāla</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>offering presents</td>
<td>dakṣiṇā</td>
<td>B-14</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>offering fruits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>offering flowers with salutation</td>
<td>puṣṭpañjali</td>
<td>B-16</td>
</tr>
</tbody>
</table>

List 1

---

6) For the text of the 18 verses edition of the Purushā sukta, see [LIMAYE & BHIDE 1981].
third Shodas'as-upacāra-pūjā treated in Appendix II is Gaṇapati, "Chief of the Gaṇas" (demigod attendants on Śiva). He is depicted as having an elephant's head with one broken tusk and a fat paunch. Although he is said to be the second son of Śiva and his wife Pārvatī, he is revered not only by Śaivas (those who worship Śiva) but also by Vaishṇavites (those who worship Viṣṇu). The main deities of those three worships thus differ from one another. Their procedures are, however, almost the same.

It was at my request that the worship service was performed at Catuḥśrīṅgi Temple on the twenty-seventh of August, 1981. A week before its performance, I paid eleven rupees (about one dollar and a half) at the counter of the main hall of the temple. Having filled out a form, a priest gave it to me as the receipt. When a week later four of us reached the temple, two priests were making preparations for the pūjā in its sanctuary, where the pūjā was going to be performed. It began at 8 : 18 A.M., and ended at 9 : 48 A.M. While it was being performed, I was engaged in photographing it. Mr. Suenaga, who accompanied me, was taking 8 mm movie films. Mr. Asai was noting the number and time of each of my photographs. Miss Kate was not only recording the recitations of the ritual text but also pointing out for me each step of the worship.

It is not determined when a Shodas'as-upacāra-pūjā should be performed. It may be performed any day if a patron (yajamāna) makes a request to the priest in a temple. The place for its performance is not confined to a temple. As a matter of fact, the householder of a Brahman family is recommended to perform this worship in his house. The Shodas'as-upacāra-pūjā may be performed either in the morning or in the evening, as we shall see later (cf. Chapter II, and Appendix I). During even my short stays in Poona (one month of 1975, three months of 1977, ten days of 1979, one month of 1981, and one week of 1982), I found it quite easy to have numerous opportunities to see Shodas'as-upacāra-pūjās being performed. In Poona City, I was able to observe simple pūjās, if not the elaborate pūjā in sixteen steps, being performed daily in almost every Hindu house. Pūjās are thus alive in the Poona area. I requested the priests at Catuḥśrīṅgi Temple to perform the worship in the same manner as they would at the request of Hindu devotees. As far as I could see, the worship service at Catuḥśrīṅgi Temple was performed in the ordinary manner. Hence, I believe that the worship service performed at Catuḥśrīṅgi Temple in August of 1981 may be considered as exemplary of the Shodas'as-upacāra-pūjās that are nowadays performed in the Poona area.

Except for Nos. 95, 97, 99, and 108-125, which were taken by Mr. H. Hori (Graduate School, Nagoya University, Japan), all photographs used here were taken by the author. Those used in Chapter I were taken on August 18, 1981, except No. 1 (Aug. '77). Those in Chapters II and III were taken on August 27, 1981; and those in Appendix I, on August 22, 1981; and those in Appendix II, on January 14, 1982. Those in Note 35 were taken on August 25, 1979. A Nikon camera (Photomic A, f=50 mm/1: 1.2) was used to take the photographs in
Chapters I, II, and III, except for those in Note 35, which were taken with a Konica C35 (f=38 mm/1: 2.8). For those in Appendix I, I used a Konica C35 and Mr. Hori used an Olympus XA2 (f=35 mm/1: 3.5). For those in Appendix II, a Pentax MVI (f=28 mm/1: 2.8) was used. Except for those in Chapter I, a stroboscopic lamp was always used. The illustrations used in Chapter II have been drawn by tracing photographs printed from 35 mm negative films, which had been made from 8 mm movie films, as the photographs made from 8 mm movie films did not come out clearly. I wish to express my deepest gratitude to Dr. V. N. Jha (Reader, Center of Advanced Studies in Sanskrit, Poona University), who answered my questions about the Shodaśa-upacāra-pūjā, when he was staying in Nagoya, during the fall of 1981. I would also like to thank Miss A. Kate (Research Fellow, Poona University) who helped me to photograph the service performed in Catuḥśrīṅgī Temple in August of 1981.

I owe a special debt of gratitude to the priests of Catuḥśrīṅgī Temple who permitted me to photograph their service. Dr. S. Bahulkar (Principal of Sanskrit College, Tilak Maharashtra Vidyapeeth) was of great help to me in observing the Great Worship (mahāpūjā), an elaborate form of Shodaśa-upacāra-pūjā, performed in the same temple in the summer of 1979. I must also thank Mr. H. Hori, Mr. A. Suenaga, and Mr. N. Asai, from whom I received assistance during research in Poona in the summer of 1981. Thanks also should go to Miss Yūko Yagami, who typed this manuscript and drew illustrations by tracing the photographs. Finally, I would like to express my deepest gratitude to Mrs. Christine Ogawa who rendered a great service in improving my English.

I. TEMPLE OF GODDESS CATUḤŚRĪ://'G

A. ENTRANCE TO THE TEMPLE

Catuḥśrīṅgī temple is situated on the side of a small hill in the western part of Poona, India.7) The main deity worshipped is the Goddess Catuḥśrīṅgī, or ‘Goddess with four horns.’ Probably “horn” means the peak of a hill or a mountain. The Goddess Catuḥśrīṅgī is said to be an incarnated form of the Goddess Saptāśrīṅgī (‘Goddess with seven horns’) who is believed to reside in a mountain in Nasik, 220 km north of Poona. The name of “Saptāśrīṅgī” is on the list of the one hundred and eight holy places (śaktapīṭha) included in the Devībhāgavata.8) According to the tradition of Catuḥśrīṅgī Temple, the Goddess Saptāśrīṅgī in Nasik manifested herself at the very location of the present Catuḥśrīṅgī Temple to a devotee who had become unable to visit Nasik on account of old age. A naturally carved rock formation found on the slope of the hill is regarded as an image of the Goddess Catuḥśrīṅgī.

7) cf. Appendix III
8) Devībhāgavata, 7, 38, 6; cf. [SIRCAR 1973: 107]
For several decades the Angal family, who belongs to Deśastha Brahman, has been in charge of this temple. A few priests belonging to the Angal family are sent to take care of the temple for one or two years. In the summer of 1981, the priests of the temple began to renovate the temple. When I visited it in September of 1982, renovation had been completed.

The Angal family has employed a young Deśastha Brahman, Mr. Kurkarṇi, to stay in the temple and perform daily services. As we shall see later, two priests performed the worship in sixteen steps, of which records have been taken in this paper. The performing priest who sits in front of the divine image is a son of the Angal family (see Fig. 34); the prompting priest, who assists the performing priest, is Mr. Kurkarṇi. They said that they performed a simple form of worship, in sixteen steps, early every morning.
Fig. 1 An Illustration of Caturāji Temple.
Fig. 2  The temple of Goddess Catuhsiringi is situated on the side of a hill.

Fig. 3  People are gathering at the gate of the temple. Each deity has its favorite day of the week. Tuesday is the day for goddesses. (The photographs Figs. 2-33 were taken on August 18 Tuesday 1981.)
Fig. 4 Detail of Fig. 3. The image of the feet of the Goddess is covered with flowers.

Fig. 5 Detail of Fig. 4. When these flowers are removed, the image of the Goddess' feet can be seen (see Fig. 6).
Fig. 6 Those who have no time to go to the main hall of the temple do homage to this image of the feet of the Goddess.

Fig. 7 This woman has been selling coconuts, flowers, etc., at the gate of this temple for several years.
Fig. 8 A small cloth (Marth., khan) is offered to the Goddess as her skirt. It must be green, the color of the Nimba tree (Azadirachta indica).

Fig. 9 The road leads to the main hall of Catuhśriṇā Temple. The main hall is visible on the side of the hill. The rest house and the temple office are on the left side of the road.
Fig. 10 At the temple office rituals can be requested. A number of rituals and their prices are listed on the right door of the office.

Fig. 11 There is a flower shop on the right side of the road leading to the main hall.
B. IMAGES OF DEITIES ASSOCIATED WITH THE GODDESS CATUḤṢRĪṅGĪ

Within Catuḥṣrīṅgī Temple and its grounds, there are several shrines of deities associated with the Goddess Catuḥṣrīṅgī, such as Mhasobā, Mariai, Śītalā, Mahishāsuramardini, Saptaśrīṅgī, and Gaṇapati.9)

No. 13 Stone symbols of Goddesses and Māruti
No. 14 Ṭīṅgayoni
No. 16 Shrine of Gaṇapati
No. 20 Shrine of Demon Mhasobā
No. 21 Shrine of Goddess Mariai
Each number identifies the photo number in Fig. 1.

Fig. 12

Fig. 13 A boy worshipping goddesses (left) and Māruti (right), whose stone images are smeared with red powder. Māruti is another name of Hanumān. The cult of this god is prevalent in Maharashtra.

9) For Mhasobā, an aboriginal god especially popular in Maharashtra, see [Kosambi 1962: 181] and [Tachikawa 1981: 72]. For Mariai, goddesses of Southern origin, see [Tachikawa 1981: 72–73] and [Joshi 1972: 85–87]. There are a number of shrines of the Goddess of Smallpox in Poona city, as in other Indian cities. These shrines are usually found under Pippala trees (Ficus religiosa). For the Gaṇapati cult in Poona, see [Hino 1981], [Hino 1982], and [Ikeda 1979].
Fig. 14 Symbol of liṅga and yoni (left). Liṅga is the phallic emblem of the God Śiva, and functions as a symbol of the male creative principle. Yoni or the female generative organ is a symbol of the female creative energy. The liṅga standing on the yoni represents the union of the male and female principles. On the right side of the symbol of liṅga and yoni, stone images of local goddesses are seen.

Fig. 15 Symbol of yoni.
Fig. 16 People at the entrance of the Ganapati shrine. Most of those who come to Catuḥṣṛṅgi Temple are ladies.

Fig. 17 The image of Gaṇapati in this shrine faces east, which means that this image is believed to bestow wealth. If Gaṇapati faces north, he bestows knowledge and ultimate beatitude.
Fig. 18  Steps leading to the main hall.

Fig. 19  The main hall of Catuhiriđ Temple.
Fig. 20 This is an image of Mhasoba, the most famous water-buffalo demon. He is said to have been killed by the Goddess Mahishasuramardini. In Maharashtra State Mhasoba is particularly worshipped by farmers.

Fig. 21 Red painted stones represent Mariai Goddesses.
Fig. 22 A view from Mariai shrine.

Fig. 23 These are three stone goddesses which have been painted red.
Fig. 24 The first entrance to the main hall.

Fig. 25 When one passes through the first entrance to the main hall, one can find a small shrine of the Goddess of Smallpox (Skt., sitalādevi; Marth., sitalādevi). This photograph shows a woman making an offering to the Goddess, whose cult prevails in Poona as in other areas of India. The stone images of this goddess are similar to those of Marai Goddesses.
Fig. 26 Images of Mahishṣuramardini (right) and Saptaśriṇi (left).

Fig. 27 Mahishṣuramardini (detail of Fig. 26).
Fig. 28  Saptāṅgi (detail of Fig. 26). This image was replaced by a new statue of the Goddess Saptāṅgi in 1982.

Fig. 29  Entrances to the main hall. The image of the Goddess Catuḥāṅgi is found at the bottom of the tower.
C. MAIN HALL OF CATUHŚRIŃGĪ TEMPLE

Fig. 30  A homa-altar is in the center of the western half of the main hall. (This photo was taken from the top of the steps leading to the sanctuary of the temple. cf. Fig. 32)

Fig. 31  Renovating the main hall. This photo shows the eastern half of the main hall. In the center of the photo one can see the sanctuary, where the Shoḍaśa-upacāra-pūja is to be performed.
Fig. 32  
(1) Relief of Bhairava and his wife. cf. Fig. 33.  
(2) Image of the Goddess Catuṣṭīrīṇi. cf. Fig. 83.  
(3) A stone image representing a minor goddess.

Fig. 33  
On the left side of the sanctuary (cf. Fig. 32 (1)) there is a relief of Bhairava, the terrifying form of Śiva, and his consort. The erected linga is one of the main iconographic characteristics of Bhairava. A great number of aboriginal female divinities including the Goddess Catuṣṭīrīṇi were gradually identified with Śiva’s wife.
II. A WORSHIP SERVICE IN SIXTEEN STEPS PERFORMED AT THE CATUHŚRĪNGI TEMPLE

A. PRELIMINARIES PERFORMED BY THE PRIEST

A-1. PURIFICATION OF SELF BY SIPPING WATER (ĀCAMANA)

The worship begins with the following citation of the twenty-four epithets of the God Vishnu.\(^1\)

"keśava namah, nārāyaṇa namah, madhava namah, govinda namah, vishnu namah, madhusūdana namah, trivikrama namah, vāmanīya namah, śrīdharāya namah, hrishikesāya namah, padmanābha namah, dāmodara namah, saṅkarṣaṇāya namah, vāsudeva namah, pradyumna namah, purushottama namah, adhokṣaja namah, nārāyaṇa namah, acyuta namah, janārdana namah, upendra namah, haraya namah, śrīkrishna namah.\(^2\)


The worship is going to be performed mainly for the Goddess Catuḥśrīngi, but it is general custom to recite the epithets of the God Vishnu in the beginning of a Shodāsa-upacāra-pūja. This seems to suggest that Worship Service in Sixteen Steps was originally formed in a Vaishnava environment.

Fig. 34 Each time an epithet of Vishnu is mentioned in this step, the priest is supposed to sip water three times. In this service, however, he did not follow such a procedure. (The photographs Figs. 33-88 were taken on August 27, 1981.)
A-2. CONTROL OF BREATHING (PRĀNĀYĀMA)

The priests recite the following formula for control of breathing: om bhūḥ om bhuvah om svāḥ om mahāḥ om janāḥ om tapāḥ om satyām.11)

Fig. 35 The performing priest is lightly pressing his nostrils with his left hand. This is the way to control breathing.

The worship is conducted by two priests: the performing priest and the prompting priest. Ritual actions are carried out by the former, and recitation is done by both. The worship is performed in the sanctuary (garbhāghāra) located in the western half of the main hall. The performing priest sits in front of the sacred image of the Goddess, and the prompting priest recites formulae on the left side of the sanctuary.

10) The priest recites the text of the entire service without the use of written materials. The text consists of ritual mantras and Vedic passages. The former indicates each step of the worship. In this paper I will quote and translate important mantras. The latter of the text contains famous Vedic passages, such as PurushāstIkta (Rigveda, X, 90) and Śrīsukta (Rigveda, V, 87). I could not find any printed text or manuscript of this worship service. cf. [JosHI n.d. b]. This book indicates that other services use almost the same text as the worship performed in the Catuḥśrigi Temple; [MANJUL 1967]. This book sheds useful light upon the process of the Šhoḍaśi-upacāra-pūjā.

11) Every Brahman is supposed to utter this formula at the commencement of his sandhyā (cf. Note 12). The syllable “om” is uttered as a holy exclamation at the beginning of sacred syllables or words. The formula refers to the seven worlds starting with bhūḥ and ending with satyā which is the abode of Brahman. “Bhūḥ,” “bhuvah,” and “svāḥ” are the three mystic words (vyāhriti). They mean, respectively, earth, ether, and heaven. Mahāḥ is the fourth of the seven worlds which extend one above the other from the earth. The third is svāḥ, and the fifth is janāḥ. [APTE 1978: 1247]. Tapāḥ is above janaḥ. Satyā is the upper-most world. cf. [CITRAV 1977b: 29], [ŚNĐYE 1981: 9]
A-3. RECITATION OF THE GAYATRIMANTRA

The Gayatri mantra is recited.

"om tat savitur vareṇyam bhargo devasya dhīmahi dhiyo yo naḥ pracodayāt"12)
(We meditate on that desirable light of the divine Savitri, who influences our pious rites.)13)

In order to purify himself, the priest performs the first three rites (A–3). According to the Hindu tradition, these rites are obligatory (nītya); that is, the ‘twice-born’ (dvija) are supposed to perform them everyday.

Fig. 36
(1) stand
(2) the vessel for kumkuma (red powder) and haridrā (yellow powder) (cf. Fig. 67)
(3) the small vessel for kumkuma and haridrā (Marth. tripod)
(4) water jar
(5) water pot
(6) lamp
(7) the pot of holy water (cf. Fig. 86)
(8), (9) small cups (cf. Fig. 46)
(10) flowers

12) This verse (Rigveda, III, 62, 10) is considered as sacred and is known as Gayatrimantra, which every Brahman is supposed to repeat at his sandhyā (morning and evening devotions) and other occasions. It is said that even great sins are expiated by a pious repetition of this verse [APTE 1978: 657]. cf. [AUFRECHT 1968: Vol. 2, 271].
13) This is Wilson’s translation [WILSON 1977: Vol. 3, 110]. For Gāyatri hymns, see [DEV 1969: 8].
A-4. CONTEMPLATION OF THE DIVINITIES (DHYĀNA)

In this step the priest contemplates “all divinities” (sarvadevebhyaḥ). Remembering their kindness and grace, the priest praises them. Although the worship by sixteen ways (shodasopacāra) which is performed in this temple is offered to the Goddess Catuhśriṅgi, the priest does homage to all divinities during this step.14)

Fig. 37 The garment for the Goddess can be seen in front of the prompting priest (cf. B-7).

A-5. DECLARATION OF PERFORMANCE AND PURPOSE (SAMKALPA)

The priest declares that he will perform the pūjā “in order to please the supreme deity” (parameśvaraprītyartham).15) Then, he mentions the exact time and place of the worship in astrological detail.

14) For the text of this step, see [Jossh n.d. b: 12–13].
A-6. WORSHIP OF GAṆAPATI (*GAṆAPATI-PŪJA*)

*Rigveda* (II, 23, 1) is recited.

“We invoke three, BRAHMANĀSPATI, chief leader of the (heavenly) bands; a sage of sages; abounding beyond measure in [every kind of] food: best lord of prayer: hearing our invocations, come with thy protections, and sit down in the chamber of sacrifice.”

The priest worships Gaṇapati by reciting this Vedic verse, which contains the term “Gaṇapati.” It is, however, uncertain whether the term in this Vedic verse means the elephant-faced god. Gaṇapati is often worshipped when one begins to perform rituals or to write a book. For an image of Gaṇapati, see Fig. 17.


“atha kalagas'arikhaghantapitjanam.”

(Now [the time has come to] worship the pot, the conch, and the bell.)

[Fig. 38] The priest is consecrating the pot by placing a flower on its rim.

16) cf. [DANDGE 1977: 9]. This translation is quoted from [WILSON 1977: Vol. 2, 262–3].
Fig. 39 He is now filling the conch with water. Having done so, he pours water on the head of the Goddess. Then he refills the conch and places it behind the pot.

"ghanṭāmudrāṃ pradārya ghanṭāpājāṃ kuryāt."
(By showing the symbolic gesture of ringing a bell, one should worship the bell.)

He is reciting a part of ritual instructions, not a mantra. cf. Fig. 49.

Fig. 40 The priest is showing the gesture (mudrā) of ringing a bell. It is only in this step that a symbolic gesture is used.
A-8. CONSECRATION OF THE LAMP (DīPAPŪJANA)

Purification of ritual utensils and materials occurs during steps A-7 and 8. After the water in the large pot has been consecrated, it acquires the same value as that of the sacred Ganges.

Fig. 41 The priest is consecrating the lamp by lighting it.

A-9. CONSECRATION OF SELF AND MATERIALS FOR WORSHIP BY SPRINKLING WATER (PROKSHANA)

The priest begins to recite the following purifying formula (prokshanamantra):

\[ \text{apavitrah pavitrah vā sarvāvasthām gato 'pi vā yah smaret pundarikākṣam sa bāhyābhyam-} \\
\text{taraḥ ścīḥ} \] (No matter whether man is pure or impure, no matter what kind of

Fig. 42 The priest is dipping out some water. cf. Fig. 50.
state man has reached, if he remembers the Lotus-Eyed One, he will be purified within and without.)

Then he says, "Having purified oneself, one should purify the materials for worship" (ātmānam prokśya pājādravyāni ca samprkṣhet). While he is reciting the formula, he is sprinkling water on himself and on the materials for worship.

B. MAIN WORSHIP

B-1. INVOCATION (ĀVĀHANA) TO THE GODDESS

The Goddess is invoked.

"Sahasraśirṣṭa purushah sahasrākṣaḥ sahasrāpaṭ sa bhūmīṃ viśvato vṛītvāy atiśṭhad daśāṅgukam /|1/18"

"Purusha has a thousand heads, a thousand eyes, a thousand feet. On every side enveloping the earth, he overpassed [it] by a space of ten fingers."19)

Fig. 43 The main worship now begins. The first five upācāras are performed within a half minute, while it takes more than one hour to finish the entire ritual. The first step is to invoke the deity. Here the invocation is done by means of incense. In this illustration the priest is lighting the incense.

17) cf. [KANE 1974: 739].
18) The Sanskrit text of the Purushaśāstra is taken from [AUFRECHT 1968: Vol. 2, 387-8]. In this paper the palatal s, which is written as "ś" in Aufrecht's edition, is written as "ś," and the accents of Sanskrit words are deleted.
“mahākālīdevatābhya namaḥ, āvāhanam samarpayāmi.”
(Salutation to the Goddess Mahākālī. I invoke [you, O Goddess].)\(^{20}\)

Fig. 44 He then fixes the incense in front of him.

**B-2. OFFERING THE SEAT (ĀSANA) TO THE GODDESS**

The seat is offered to the Goddess.

Fig. 45 The performing priest puts a small leaf of Tulasi (*Ocimum sanctum*) in a basin.

\(^{20}\) In the summer of 1982 it was said, “Salutation to Goddesses Mahākālī, Mahālakshmi, and Sarasvati” (mahākālīmahālakshmisarasvatidevatābhya namaḥ). This expression is repeated after the recitation of each verse of the Purushasūkta.
“purusha evadam sarvaṃ yad bhūtam yac ca bhavyam/ utāṃśitatvasyeśāno yad annenātirohati” // 1//
(Purusha himself is this whole [universe], whatever has been and whatever shall be. He is also the lord of immortality, since [or, when] by food he expands.)

“mahākālīdevatābhyaḥ namoḥ. tulasyātman samarpanī”.
(Salutation to Goddess Mahākāli. I offer [you] a Tulasī leaf [for your seat].)

B-3. OFFERING THE WATER FOR WASHING THE FEET (PĀDYA) OF THE GODDESS

The water for washing the feet of the Goddess is offered.

“etavyān aṣya mahīmataḥ jyāyāḥ ca prārṣaḥḥ/ pādo 'syā viśvā bhūtāni tripād
asamāyamānaḥ divi” // 3//
(Such is his greatness, and Purusha is superior to this. All existences are a quarter of him; and three-fourths of him are that which is immortal in the sky.)

“mahākālīdevatābhyaḥ namoḥ. pādayoḥ pādyam samarpanī”.
(Salutation to the Goddess Mahākāli. I offer [you] the water to wash your feet.) 21)

Fig. 46 The priest takes a small bowl (Fig. 36(8) ) filled with water and places it near the image of the Goddess.

B-4. OFFERING THE SACRED WATER (ARGHYA)

The sacred water is offered.

“tripād ūrdhva ud ait prārṣaḥḥ pādo 'syābhāvataḥ punaḥḥ/ tato viśvaḥ vy akrāmat
sāsa nāṇāṣaṅe abhi” // 4//

(With three quarters Purusha mounted upwards. A quarter of him was again produced here. He was then diffused everywhere over things which eat and things which do not eat.)

“mahākālīdevatābhya namaḥ. hastayoh arghyaṃ samarpayāmi.” (Salutation to the Goddess Mahākāli. I offer [you] the sacred water for [your] hands.)

Arghya is the sacred water offered to the deity. Here the priest takes another bowl (Fig. 36 (9) ) filled with water and places it closer to the image of the Goddess than the first one.

B-5. OFFERING THE WATER FOR RINSING THE MOUTH (ĀCAMANIYA)

The water for rinsing the mouth is offered.

“tasmād virāj ajāyata virajō adhi pūrashahḥ sa jāto aty aricyata pascād bhūmim ato purah” //5//
(From him was born Virāj, and from Virāj, Purusha. When born, he extended beyond the earth, both behind and before.)

“mahākālīdevatābhya namaḥ. ācamaniyāṃ samarpayāmi.”
(Salutation to the Goddess Mahākāli. I offer [you] the water for rinsing [your mouth].)²²)

Fig. 47 The priest is about to take a bowl filled with water. This bowl is larger than that used for the arghya water.

²²) cf. [Joshi n.d. b: 17].
B-6. PURIFICATION OF THE DEITY BY BATHING (SNĀNA)

Now he is going to bathe the image of the Goddess Caṭuhṣṭriṅgī with the so-called ambrosia (pañcāmṛita): milk, curds, ghee (clarified butter), honey, and sugar. Then he consecrates the Goddess with water. This step (B-6) is the most important of the sixteen 'ways of worshipping' (upacāra), and it takes about half an hour.

"yat purushoṇa havishā devā yajñam atanvata/ vasanto asyāṣid ājyaṁ grīṣhma
idhmāḥ śarad dhaviḥ" [6]

(When the gods performed a sacrifice with Purusha as the oblation, the spring was its butter, the summer its fuel, and the autumn its [accompanying] offering.)

"mahākālīdevatāḥbhya namah. snānam samarpayāmi."

(Salutation to the Goddess Mahākālī. I offer to bathe you.)

Each time one of the five ambrosia is offered, a verse of the Rigveda is recited.

B-6-1. BATHING WITH MILK (PAYAS)

Rigveda (I, 91, 16) is recited. In this verse the term "soma" (the juice of the soma plant) refers to milk (payas).

"Increase, Soma. May vigour come to thee from every side. Be diligent in the supply of food [to us]." [24]
Fig. 49 Milk is spreading over the head of the Goddess. "śuddhodaka-sūdānam samarpayāmi." (I offer [you] a bath of pure water.)

Fig. 50 He takes a bowl filled with water. He is going to pour the water over the head of the Goddess.

B-6-2. BATHING WITH CURDS (*DADHI*)

Rigveda (IV, 39, 6) is recited. In this verse the letters "dadhi" appear, although they do not here signify curds.

"I have celebrated the praise of Dadhikra, the rapid and victorious steed: may he make our mouths fragrant, may he prolong our lives."  

25) cf. [JOSHI n.d. b: 19].
26) [WILSON 1977: Vol. 3, 198].
TACHIKAWA A Hindu Worship Service in Sixteen Steps, Shoñasa-upacāra-pūjā

Fig. 51 The curds which have spread over the head of the Goddess are being washed away by water.

Fig. 52 The ghee which has been spread over the face of the Goddess is to be washed away with water as in the previous cases. It seems that at this stage the performing priest is using the curds mixed with ghee.

B-6-3. BATHING WITH GHEE (GHRTA)

Rigveda (II, 3, 11) is recited. In this verse the term “ghrta” (ghee, [clarified] butter) appears.

"I sprinkle the butter, for butter is his birthplace; he is nourished by butter; butter is his radiance: Agni, showerer [of benefits], bring the gods to the
offered oblation; exhilarate them; convey to them the offering that has been reverently sanctified.  

B–6–4. BATHING WITH HONEY (MA DHU)

Rigveda (I, 90, 6) is recited. In this verse the term “madhu” honey, sweet is repeated.

“The winds bring sweet [rewards] to the sacrificer; the rivers bring sweet [waters]. May the herbs yield sweetness to us.”

Fig. 53 The priest is holding a small cup filled with honey water.

Fig. 54  
(1) incense stand (cf. Fig. 44)  
(2) the small vessel for kumkuma and haridrā (cf. Fig. 36(3))  
(3) conch (cf. Fig. 39)  
(4) bell  
(5) basin (cf. Fig. 45)

28) [WILSON 1977: Vol. 1, 231].
B-6-5. BATHING WITH WATER MIXED WITH SUGAR (ŚARKARA)

Rigveda (IX, 85, 6) is recited. In this verse the word "svādu" (sweet) refers to sugar (śarkara).  

"Flow sweet for the celestial people, flow sweet for Indra, whose name is worthily invoked; sweet for Mītra, Vāruṇa, Vāyu, Bṛhaspati, thou who art sweet-flavoured, inviolable."  

29) cf. [JOSHI n.d. b: 19].  
30) [WILSON 1977: Vol. 6, 340].

Fig. 55 The priest is taking a small quantity of sugar or saccharin out of the sugar-bottle.

B-6-6. BATHING WITH FRAGRANT WATER (GANDHODAKA)

Fig. 56 The priest puts a small white flower into the bowl in which sugar had already been placed. Now he is pouring water into the bowl. He is going to pour the sweet and fragrant water on the Goddess. It seems that B-6-5 and B-6-6 are done at the same time.
B–6–7-a. ANOINTING WITH YELLOW POWDER (HARIDRA) AND RED POWDER (KUMKUMA)

Fig. 57 The priest will anoint with yellow powder and red powder again in the ninth step (B-9). cf. Fig. 67.

B–6–7-b. OFFERING FLOWERS (PUSHPA)

Fig. 58 A white Champak flower is being placed on the head of the Goddess.

B–6–8. OFFERING THE LAMP (DIPA)

Here no Vedic mantra is recited.
Fig. 59 The performing priest is lighting a small lamp. He is going to put it between the stand (Fig. 36(1)) and the pot (Fig. 36(5)).

B-6-9. CONSECRATION (ABHISHEKA)

The priest is going to consecrate the sacred image of the Goddess by sprinkling water. Consecration is done by means of a pot filled with water, which is hung above the head of the image of the Goddess.

"uttare nirmālyam visṛṣijya abhishekam kuryāt."

(Having moved to the northern corner [of the sanctuary] the things previously offered, one should consecrate [the Goddess] by water.)

Fig. 60 He is hanging the pot above the Goddess.
B-6-9-a. CONSECRATION WITH THE RECITATION OF *PURUSHA-SŪKTA* (*Rigveda*, X, 90, 1-16)

The priests have recited each verse of *Purushasūkta* at each of the sixteen steps (*upacāra*). How the sixth step is being performed, and the priests are going to recite the entire *Purushasūkta* without stopping.

![Fig. 61 Drops of water fall from a small hole in the bottom of the consecration pot.]

B-6-9-b. CONSECRATION WITH THE RECITATION OF *ŚRĪSŪKTA* (*Rigveda*, V, 87)

Both priests recite *Śrīsūkta* sixteen times.31) While they are reciting it, they do not perform any special action.

B-6-9-c. CONSECRATION WITH THE RECITATION OF *RUDRA* (*Yajurveda*, IV, 5, 1-11)32)

B-6-9-d. CONSECRATION WITH THE RECITATION OF *VASOR DHARA* (*Yajurveda*, IV, 7, 1-11)33)

33) cf. [Apte 1948: 2078-2091], [Keith 1914: 380].
Fig. 62 As soon as the consecration pot became empty, the priest filled it again with water and hung it again above the Goddess. Vasor dhīrā is still being recited.

Fig. 63 Having taken the conch filled with water, the priest is pouring the water on the head of the Goddess. The consecration pot has been taken off.

B-7. OFFERING THE GARMENT (VASTRA)

The garment is offered to the Goddess.

"tam yajñam bārkhisi praukshan purushaṁ jātam agrataḥ| tena devā ayajanta sādhyā rishayaś ca ye" 

(This victim, Purusha, born in the beginning, they immolated on the sacrificial grass. With him the gods, the Sādhyas, and the Rishis sacrificed.)

"mahākālidēvatābhya namah. vastrāṁ samarpayāmi."

(Salutation to the Goddess Mahākālī. I offer [you] a garment.)
B-8. OFFERING THE UPPER GARMENT (UPAVASTRA)

The upper garment is offered.

"tasmad yajñāt sarvahutah sambhitam prishadājyam/ paśūn tāṇī cakre vāyavyān
dravyān grāmyān ca ye" /[8]/
(From that universal sacrifice were provided curds and butter. It formed
those aerial [creatures] and animals both wild and tame.)

"mahakālīdevatābhya namah. upavastrām samarpayāmi."
(Salutation to the Goddess Mahākāli. I offer [you] an upper garment.)34)

34) cf. [JOSHI n.d. b: 21].
B-9. OFFERING FRAGRANT MATERIALS (GANDHA)

Fragrant materials are offered.

"tasmād yajñat sarvahuta ricaḥ sāmāni jajñire/ chandānsi jajñire tasmād yajus
tasmād ajayata" /[9]/
(From that universal sacrifice sprang the rich and sāman verse, the metres,
and the yajush.)

"mahākālīdevatābhya namah. kumkumam samarpayāmi.... haridrām samar-
payāmi."

Fig. 66 The priest has almost finished putting on the upper garment.

Fig. 67 The priest is putting the kumkuma paste on the upper part of
the forehead of the Goddess and the haridra paste on the lower
part. cf. B-6-7-a.
(Salutation to the Goddess Mahākāli. I offer [you] kumkuma. ... I offer [you] haridrā.) 35)

B–10. OFFERING FLOWERS (PUSHPA)

Flowers are offered.

“tasmād aśvā ajāyanta ye ke cobhayādataḥ gāvo ha jajñire tasmāt tasmāj jātā ajāvayaḥ //10//

Fig. 68 He is offering flowers, such as Hibiscus and Nisigandha (Polianthes tuberosa).

Fig. 69 The performing priest is now putting a necklace on the Goddess. The priest’s mother came and sat in the place of the prompting priest, who moved to the right side of the sanctuary.

35) cf. [Joshi n.d. b: 21].
(From it sprang horses, and all animals with two rows of teeth; kine sprang from it; from it goats and sheep.)

“mahākālīdevatābhya namāh. pūṣpāṇi samarpayāmi.”

(Salutation to the Goddess Mahākāli. I offer [you] flowers.)

Fig. 70 He has almost finished adorning the Goddess.

Fig. 71 At this moment the prompting priest left the main hall of the temple in order to bring some material, and the pūja stopped for fifteen minutes.
B-11. OFFERING INCENSE (DHŪPA)

Incense is offered.

"yat purūṣaṁ vy adadhūḥ katidhū vy akalpayan/ mukham kim saya kau bāhū kā
ūrū pādā ucyete" //11//

(When [the gods] divided Purusha, into how many parts did they cut him
up? What was his mouth? What arms [had he]? What [two objects] are
said [to have been] his thighs and feet?)

"mahākālīdevatāḥbhov namaḥ. dhūpaṁ samarpayāmi."
(Salutation to the Goddess Mahākālī. I offer incense.)

Fig. 72 The performing priest has finished adorning the Goddess.
The ShoVaia-upacāra-pūjā is almost over. He is now lighting
incense. The prompting priest has come back and is now
sitting at the entrance to the sanctuary.

B-12. OFFERING THE LAMP (DĪPA) AND FRAGRANT MATERIALS
(GANDHA)

"brāhmaṇo ’syā mukham āśīd bāhū rājanyaḥ kriyāḥ/ ūrū tad asya yad vaiśyaḥ
padbhīṃ śūdro aṭāyāta” //12//

(The Brāhmaṇ was his mouth; the Rājanya was made his thighs and arms;
the being [called] the Vaiśya, he was his thighs; the Śūdra sprang from his
feet.)

"mahākālīdevatāḥbhov namaḥ. dīpaṁ samarpayāmi."
(Salutation to the Goddess Mahākālī. I offer [you] a lamp.)

36) cf. [Joshi n.d. b: 22].

154
B-13. OFFERING FOOD (*NAIVEDYA*)

"candramā manaso jātaḥ cakshoḥ sūryo ajāyataḥ mukhāḥ indraḥ cāgni ca prānāḥ vāyur ajāyataḥ" \[13\]

(The moon sprang from his soul (menas), the sun from his eye, Indra and Agni from his mouth, and Vāyu from his breath.)

"mahākālīdevatāḥbhya namāḥ naivedyaṁ samarpayāmi." \[37\]

(Salutation to the Goddess Mahākālī. I offer [you] food.)

First the priest anoints the altar with water (Fig. 74). Then he places a small cup filled with food (*naivedya*) on the anointed or consecrated spot (Fig. 75). Finally he sprinkles it over the food (Fig. 76).

\[37\] cf. [Joshu n.d. b: 23].
Fig. 77 He has just finished offering food.

The *naivedya* offering consists of fruits and milk, if the worship service is performed in the evening and morning. The *naivedya* offering for the mid-day *puja* consists of daily meals in the noon.\(^{38}\)

The five substances, i.e., milk, curds, ghee, honey, and sugar, which are offered at the sixth stage of *Shoḍaśa-upacāra-puja* (cf. B–6) are also called the *naivedya* offering.

**B–14. CIRCLING THE DEITY CLOCKWISE (PRADAKSHIṆĀ) AND WAVING THE LAMP (ĀRĀTRIKA)**

The fourteenth step is the *pradakshinā* (clockwise circling of the sacred image).\(^{39}\) (1) If there is no space to do the *pradakshinā*, the priest is supposed to turn his own body round. In this worship service, however, the priest did not perform the *pradakshinā*. The priest did perform the *pradakshinā*, however, when *mahāpūja* (an elaborate form of *Shoḍaśa-upacāra-puja*) was conducted on July 25, 1979, at Catibiringi Temple. In a, one can see priests standing and ringing symbols and bells. In b, the priests can be seen performing *pradakshinā* (circling the deity clockwise). They are not circling the sacred image clockwise, but they are moving clockwise in front of the Goddess.

---

\(^{38}\) cf. [KANE 1974: 733].

\(^{39}\) The following photographs (a and b) show the priests performing a *mahāpūja* on July 25, 1979, at Catibiringi Temple. In a, one can see priests standing and ringing symbols and bells. In b, the priests can be seen performing *pradakshinā* (circling the deity clockwise). They are not circling the sacred image clockwise, but they are moving clockwise in front of the Goddess. cf. [AIYANGAR 1940: 8, 25; 30; 59]
1979 at the same temple. At that time, another Angal family was in charge of this temple.

"nābhya āśid antarikṣam śirsho dyauḥ sam avartataḥ padbhyaṃ bhūmīr diśaḥ śrotrāt tathā lokāḥ akalpayan" //14//
(From his navel arose the air, from his head the sky, from his feet the earth, from his ear the [four] quarters: in this manner [the gods] formed the worlds.)

"mahākālīdevatābhyo namaḥ. pradakshinām samarpayāmi."
(Salutation to the Goddess Mahākālī. I offer [you] pradakshinā.)

Fig. 78 Making sounds with symbols, a man is felicitating the Goddess who has manifested herself in her complete form.

Fig. 79 Having lit the lamp on the right side of the sanctuary, the priest is beginning to wave the ārārika lamp. His mother is standing on the right. (The cat is not involved in the ritual.)
Fig. 80 Three men are ringing bells in the western half of the main hall. The entire time the priest is waving the lamp.

The ārātrika lamp held in the right hand of the priest kept moving in circles. At first it moved in a circle counterclockwise, then clockwise. The motion lasted for about five minutes. The priest was standing in the same place until the waving of the ārātrika lamp was finished. Although the waving of the lamp is not counted as a step of the Shoḍaṣa-upacāra-worship, it has become the climax of the Shoḍaṣa-upacāra-pujā.

Fig. 81 The mother of the performing priest is ringing the bell which is hung from the ceiling.
B-15. SALUTATION (NAMASKĀRA)

Here the priests salute the Goddess with their hands joined. See Figs. 106, 107, and 125.

"saptasyāsan paridhyāyas triṁ saṁta samīḍhāḥ kṛtāḥ/ devā yajñam tawānā abadh nā purusham paśūn" //15//

(When the gods, performing sacrifice, bound Purusha as a victim, there were seven sticks [stuck up] for it [around the fire], and thrice seven pieces of fuel were made.)

"mahākālīdevatābhya namah. namaskāram samarpayami." (Salutation to the Goddess Mahākāli. I offer [you] salutation.)

B-16. OFFERING FLOWERS WITH THE RECITATION OF MANTRA (MANTRAPUSHPA)

"yajñena yajñam ayajanta devās tāni dharmāṇi prathamāṇy āsan/ te ha nākaṁ mahimāṇah sacanta yatra pūrve sādhyāḥ santi devāḥ" //16// //19//

(With sacrifice the gods performed the sacrifice. These were the earliest rites. These great powers have sought the sky, where are the former Śādhyas, gods.)

"mahākālīdevatābhya namah. mantrapushpaṁ samarpayāmi." (Salutation to the Goddess Mahākāli. I offer [you] flowers and formulae.)

Fig. 82 Both of the priests are going to throw flowers towards the Goddess while reciting mantras. The pūjā is now finished.
III. OBTAINING POWER FROM THE GODDESS CATUHŚRINGĪ

Here the pūjā has been finished. There remains, however, one more part, which is especially important to patrons or devotees. As we shall see in Chapter III, the people, having watched or attended the pūjā, come up to the priest and are given the prasāda, i.e., blessing or the remnants of the food offered to the divine image. Obtaining the prasāda is one of the main purposes of those who come to temples.

Fig. 84 As soon as the ārātrika was over, the lamp was placed on the floor.
Fig. 85 This lady puts her hands over the lamp for a moment and then touches her body with her hands.\(^{41}\) This kind of action is believed to be one way to obtain divine power.

Fig. 86 Consecrated water is given to people by the priest. For the pot of holy water, see Fig. 36(7).

Then the priest gives them a piece of coconut as \textit{prasāda} or a gift in token of their offering. Some of them belong to the trustees of this temple, and others have been employed to ring bells.

\(^{41}\) The Hindu lady in this picture was helping me take records of the worship. Although she is not particularly devoted to the Goddess Catuhśrīngī, she did this action very smoothly and quickly.
Fig. 87 This lady came into the main hall about ten minutes before the worship was finished. She is devoted to the Goddess Catuḥārīṇī. She is about to offer a coconut, a green cloth (khan), and flowers to the Goddess Catuḥārīṇī. cf. Fig. 8.

Fig. 88 Here she is receiving a piece of coconut as prasūda.
APPENDIX I  SHODAŚA-UPACĀRA-PŪJĀ AT NĀGEŚVAR TEMPLE, POONA

The following photos in Appendix I show the general procedure of the Shodāśa-upacāra-pūjā performed at Nāgeśvar Temple, Somavar Peth, Poona, on the night of August 22, 1981. This temple is a Vishnu temple, and Somavar Peth is an area of old Poona. The worship service was performed for Vittal and Rukmiṇī, who are, respectively, an incarnation of Vishnu and his wife. Although the main deities of the worship performed at Nāgeśvar Temple differed from the deity of the worship at Catuḥṣrīṅgi Temple, which we have seen in Chapter II, the general procedure of these two pūjās was almost the same. The Shodāśa-upacāra-pūjā thus furnishes one of the basic norms of Hindu worship services. Yet there were some differences in the manner of worship in these two pūjās. One of the most remarkable differences between them was that the patron (yajamāna) participated in the worship performed at Nāgeśvar Temple, whereas in Catuḥṣrīṅgi Temple the performing priest himself carried out all the ritual actions. Also, devotees can enter the sanctuary of the former, but no one except a member of the Angal family is entitled to enter are sanctuary of the latter.

The patron of the worship service performed at Nāgeśvar Temple is a medical doctor who lives near the temple. The worship was conducted by a priest and his son belonging to the Vaishnava School. The worship started at 9 : 38 P.M. and ended at 10 : 18 P.M.

Nāgeśvar Temple also functions as an Āśrama (church) for those who belong to Kāṇvaśākhā, i.e., a branch of the White Yajur Veda School, which is closely associated with the Vittal cult. On the night when the worship was performed at this temple, there was a festival of Kāṇvaśākhā people in the main hall of the same temple.42)

---

42) I would like to thank Mr. Manjul (Library of Bhandarkar Institute, Poona) who enabled me and Mr. Hori to take photographs of the pūjā in the sanctuary of Nāgeśvar Temple. In Vittal Temples, such as Nāgeśvar, laymen can enter the sanctum.
Fig. 89 The pūjā (worship) is going to be performed in the sanctuary, from which a lady is here seen emerging.

Fig. 90 Images of Vittal and Rukmini are seen on the altar found in the sanctuary.
Fig. 91 The 22nd of August is the birthday of Krishna. A tiny image of Baby Krishna is found in a small cradle hung from the ceiling.

Fig. 92 These are materials used for worshipping the divinities.
Fig. 93 The priest (left) tells the patron and his wife that the pājā is about to begin.

Fig. 94 The garments covering the deities have been taken off so that the deities can be bathed.
A—B–5. PRELIMINARIES AND THE FIRST FIVE STEPS

Preliminaries (A–1–9) and the first five steps of the main worship (B–1–9) were performed almost in the same order as the worship at Catuḥśriṅgī Temple. The actions representing those steps were, however, not distinguishable from each other, mainly because the worship was mostly performed by the patron and his wife. Here in Appendix I, I will include only those photographs representing several steps in the latter half of the worship, i.e., B–6–15. It is interesting to note that in this service the wife of the patron made an offering to the deity with her hands and adorned the image of the deity with garments and flower garlands. In the worship performed at Pārvatī Nandana Temple, the wife of a householder, as we shall see in Appendix II, does not have the right to touch the image of the deity directly with her hand.
B-6. PURIFICATION OF THE DEITY BY BATHING (*SNĀNA*)
B-6-2. BATHING WITH CURDS (*DADHI*)

Fig. 96 The patron is about to take the bowl filled with curds.

Fig. 97 They are pouring curds on the head of Vittal.
The curds, milk, etc., which were poured on the images, have been washed away with water. The bathing (*snāna*) process is now over.

**B-7. OFFERING THE GARMENT (*VASTRA*)**

A Kānya Brahman is helping a woman put garments on the sacred images.
Fig. 100  This woman also belongs to the Känva branch.

B-8. OFFERING THE UPPER GARMENT (*UPAVASTRA*)

Fig. 101  The upper garment (*upavastra*) of Vittal is being put on.
B-9. OFFERING FRAGRANT MATERIALS (*GANDHA*)

Fig. 102  *Kumkuma* paste is being put on the forehead of Vittal.

B-10. OFFERING FLOWERS (*PUSHPA*)

Fig. 103  A flower garland is being placed on Vittal by the patron. Then incense (B-11), the lamp and fragrant materials (B-12) are offered.
B-13. OFFERING FOOD (*NAIVEDYA*)

Fig. 104 Fruits, sweets, curds, *tāmbāla*, etc., have been offered to the deities. cf. [Kane 1974: 734].

B-14. WAVING THE LAMP (*ĀRĀTRIKA*)

Fig. 105 *Ārārika* is performed by the patron and his wife, not by the priest. Flammable camphor is put on a large plate, which is then used as a waving (*ārīti*) lamp. They are moving the plate in a circle. (They did not circle the deity clockwise.)
B-15. SALUTATION (*NAMASKĀRA*)

Fig. 106 The patron is doing *namaskāra* (salutation).

Fig. 107 His wife is doing *namaskāra*.
APPENDIX II  SHODAŚA-UPACĀRA-PŪJĀ AT PĀRVATĪ NANDANA TEMPLE, POONA

Appendix II illustrates the general procedure of the Shodaga-upacāra-pūjā performed at Pārvatī Nandana Temple, which is a Gaṇapati Temple, on the morning of January 14, 1982. The worship service was held for Gaṇapati, one of the most popular deities in the Poona district. A Brahman family, who live very close to Parvati Nandana Temple, performed the worship without the presence of any priest. The householder of the family conducted the worship. He recited the ritual text which consists of mantras and Vedic passages.43)

Fig. 108 The pūjā is going to be performed in front of this image of the God Gaṇapati.

43) I am very grateful to Mr. H. Hori, who allowed me to use the photographs in Appendix II of this paper. I was not successful in taking photographs of the first several steps of the worship service performed at Catuḥṣringi Temple while I was staying in Poona in the summer of 1981. Therefore, I asked Mr. Hori, who was studying at the University of Poona, to take some photos of the earlier steps of a Shodasa-upacara-pūjā. In the spring of 1982 Mr. Hori sent me these photographs from Poona. I also wish to express my deepest gratitude to Mr. Manjul (Library of Bhandarkar Institute), who enabled Mr. Hori to have the chance to photograph the worship. Even though I was unable to observe the ritual, I have decided to use those photos in this paper, for they clearly show the earlier steps, especially, A-1, 5, and 7, of Worship Service in Sixteen Steps. These steps are not so clearly illustrated in Chapter II and Appendix I.
A. PRELIMINARIES PERFORMED BY THE HOUSEHOLDER

A-1. PURIFICATION OF SELF BY SIPPING WATER (ĀCAMANA)

Fig. 109 The householder is purifying himself by sipping water (ācamana). When he performs a pājā, his wife is supposed to accompany him. Her hands are visible on the left side of the photograph.

When he finishes purifying himself by sipping water, he controls his breath (A-2), recites Gāyatrīmantra (A-3), and contemplates the divinities (A-4).

A-5. DECLARATION OF PERFORMANCE AND PURPOSE (SAMKALPA)

Fig. 110 Looking at a calendar, he tells the exact time of the worship in astrological detail.
No particular action representing the sixth preliminary step, i.e., worship of Gaṇapati (A-6) was observed. Here, however, all the preliminary steps (A-1—9) are considered to be worship of Gaṇapati.


Fig. 111  This photograph shows the last part of A-5, i.e., declaration of performance and purpose. He is declaring the purpose of the worship.

Fig. 112  He is consecrating the pot by touching its rim with his right hand. His wife is touching his right arm with her right hand. As she does not have the right to perform Worship Service in Sixteen Steps, this is the way she participates in this ritual.
A-8. CONSECRATION OF THE LAMP (*Dīpapūjana*)

Next the householder consecrates himself and the materials for worship by sprinkling them with water (*prokshana*) (A-9).
B. MAIN WORSHIP

The main worship is to be performed according to the rules. (The photographs of the first five steps (B–1—5) could not be taken, since they were performed so quickly.)

B–6. PURIFICATION OF THE DEITY BY BATHING (*SNĀNA*)
B–6–1. BATHING WITH MILK (*PAYAS*)

Fig. 115 Then the lamp is consecrated.

Fig. 116 The householder is pouring milk on the head of Ganapati, while his wife is touching his right arm.
Fig. 117  The milk, which has been spread over Gaṇapati’s head, is being washed away with water. Next, the householder bathes the deity with curds, ghee, honey, and the like (B-6-1—6).

B-6-7-a. ANOINTING WITH RED POWDER (KUMKUMA)

Fig. 118  He is putting red powder on Gaṇapati’s forehead. His left hand is holding a small box of red powder. (No particular action representing step B-6-8 was observed.)
B-6-9. CONSECRATION (*ABHISHEKA*)

Fig. 119 A son of the householder is hanging a consecration pot (*abhishekapatra*) above Gaṇapati’s head. As seen in Chapter II (Fig. 61), drops of water fall from a small hole in the bottom of the consecration pot.

B-7. OFFERING THE GARMENT (*VASTRA*)

Fig. 120 The son of the householder is putting a garment on the image of Gaṇapati.
B-8. OFFERING THE UPPER GARMENT (*UPAVASTRA*)
B-9. OFFERING FRAGRANT MATERIALS (*GANDHA*)
B-10. OFFERING FLOWERS (*PUSHPA*)

Fig. 121 The upper garment, a necklace, a flower garland, and fragrant materials have been offered.

Then incense (*dhūpa*) (B-11) and the lamp (*dīpa*) (B-12) are offered.

B-13. OFFERING FOOD (*NAIVEDYA*)

Fig. 122 He is dropping water from a small ritual spoon on the food such as fruits and betel nuts (*tāmbūla*). It is by this action that he offers food to the God Ganapati.
Fig. 123 Now that the householder has offered food, the rest of the family are offering food. The son is holding a plate filled with food, while his sister is touching him with her right hand in the same way as her mother dose with her father. Her mother is standing behind her.

B-14. WAVING LIGHTED CANDLES (ĀRĀTRIKA)

Fig. 124 Circling the deity clockwise, which is the original fourteenth step (B-14), is not done. Instead, as in the case of the Shodasa-upacra-pājā performed at Catuhāra Temple, 1981, they wave lighted candles (ārātrika). This photograph shows the householder who, by holding his right hand over the lighted candles, is trying to obtain divine power (cf. Fig. 85).
B-15. SALUTATION (*NAMASKĀRA*)

Fig. 125 He is saluting Gaṇapati with his hands joined. Then he offers flowers with the recitation of mantras (B-16). The worship ends.
APPENDIX III MAP OF POONA CITY

TACHIKAWA A Hindu Worship Service in Sixteen Steps, Shoḍha-vaṇacāra-pūjā

BIBLIOGRAPHY

AYANGAR, S. Krishnasvami (ed.)

APTE, Mahadev Cimanaj (ed.)

APTE, Vaman Shivaram

AUFRECHT, Theodor (ed.)

CHARPENTIER, Jari

CITRAY, S.

DANDGE, G. B.

DEV, H. N.

GONDA

HEILÉR, von Friedrich

HINO, Shoun

HUBERT, Henri and MAÚS, Marcel

IKEDA, Kentaro

JOHNSTON, E. H.

JOSHI, P. K.

JOSHI, Mahadev

KANE, Pandurang Vaman

KEITH, Arthur Berriedale

KOSAMBI, D. D.
LIMAYE, V. M. and BHIDE, V.

MACDONELL, A. A.

MALAMOUD, C.

MANJUL, B. T.

MATSUBARA, Mitsunori

MUIR, John

RENOU, L. and FILLIOZA, J.

SENDYE, G.

SIRKAR, D. C.

SONTAKKE, N. S. and KASHIKAR, C. G.

TACHIKAWA, Musashi

THIEME, P.

WILSON, H. H.