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

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A Hindu Worship Service in Sixteen Steps, 
*Shōdasa-upacāra-pūjā*

Musashi TACHIKAWA

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ABBREVIATIONS

Hind. =Hindi
Marth. =Marathi
Skt. =Sanskrit

PREFACE

One of the most popular Hindu rituals to felicitate the sacred is called Shodaśa-upaćāra-pūjā (Worship Service in Sixteen Steps). This paper illustrates the Shodaśa-upaćāra-pūjā performed in the Catuhṣriṅgi Temple, Poona, Mahāra-
shtra, 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 pūj, 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

1) For its etymological meaning, see CHARPENTIER 1927: 93, THIEME 1939: 105.
Offering is made not only in pūjā but also in other types of religious actions. For example, in homa (護摩) sacrifice, which should be distinguished from pūjā, 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 humans 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 pūjā. The ghee (clarified butter) and rice-cakes offered in homa sacrifice are consumed by fire. When water, fruits, flowers, and the like have been offered in pūjā, 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 pūjā is that it must possess that to which offering is made.2) Offering is always made to someone or to something. The blood of scapegoats is offered to the terrifying Goddess, Durgā. In the Shodasa-upacāra-pūjā (Worship Service in Sixteen Steps), materials such as water, flower, and garments are offered to the Goddess Cauhṣrīngi. 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 pūjā 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 pūjās. In temples, pūjās are usually performed by priests. Those who perform pūjās, 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 Nāgeśvar Temple (see Appendix I).

The procedure of Shodasa-upacāra-pūjā may be divided into two parts: preliminaries (A) and main worship (B).3) (For the signs: A and B, see CONTENTS.)
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 Gānapatī (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 (ṭarkara).

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 Shoḍāśa-upacāra-puja performed in Caturāṅgi Temple, the consecration (abhisheka) with water was done with the recitations of some Vedic passages: Purushasūkta (Rigveda, X, 90, 1–16), Śrīsūkata (Rigveda, V, 87), Rudra (Yajurveda, IV, 5, 1–11), and Vasōr dhārā (Yajurveda, IV, 7, 1–11). In the Shoḍāśa-upacāra-puja performed in Nāgeśvar Temple, Poona (cf. Appendix I), among the above-mentioned four Vedic passages only Purushasūkta 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 (upavastra)
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 Nāgēśvar 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 Catuḥsṛṅgī 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 Catuḥsṛṅgī 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 Purushasūkta (Rigveda, X, 90), which consists of sixteen verses. Accordingly, the first upacāra, i.e., the invocation (āvāhana) to the deity, starts with the recitation of the first verse of the Purushasūkta. 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 Purushasukta in no way corresponds to the procedure of the service.

The Purushasukta belonging to the Taittiriya-aryaka of the Black Yajurveda, however, consists of eighteen verses. Accordingly, the worship of the schools keeping that type of Purushasukta has eighteen steps. For example, those Brahmins belonging to the Hiranyakeśi 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 Purushasukta. 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 Catuhśrīṅgi Temple, Poona, it includes general surveys of two other ShodaSa-upacāra-pūjās in Appendices I and II. The main deity of the worship at Catuhśrīṅgi Temple is the Goddess Catuhśrīṅi, 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 Vīshṇu and Brahmā. The main deities of the second ShodaSa-upacāra-pūjā treated in Appendix I are Vītāla and his wife Rukmiṇī. The former, an incarnation of Vīshṇu, is popular especially in the state of Maharashtra. The main deity of the

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<td>pūṣpāṭjali</td>
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List 1

6) For the text of the 18 verses edition of the Purushasukta, see [LIMAYE & BHIDE 1981].
third *Shodas'a-upacāra-pujā* 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 Vaishnāvites (those who worship Viśnu). 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 Catuvṛtā 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 *pujā* in its sanctuary, where the *pujā* 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'a-upacāra-pujā* 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'a-upacāra-pujā* 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'a-upacāra-pujās* being performed. In Poona City, I was able to observe simple *pujās*, if not the elaborate *pujā* in sixteen steps, being performed daily in almost every Hindu house. *Pujās* are thus alive in the Poona area. I requested the priests at Catuvṛtā 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 Catuvṛtā Temple was performed in the ordinary manner. Hence, I believe that the worship service performed at Catuvṛtā Temple in August of 1981 may be considered as exemplary of the *Shodas'a-upacāra-pujās* 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 \((f=38\text{ mm}/1: 2.8)\). For those in Appendix I, I used a Konica C35 and Mr. Hori used an Olympus XA2 \((f=35\text{ mm}/1: 3.5)\). For those in Appendix II, a Pentax MVI \((f=28\text{ mm}/1: 2.8)\) 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 Shodasha-upacára-pújá, 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 Catuhśringi Temple in August of 1981.

I owe a special debt of gratitude to the priests of Catuhśringi 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 Shodasa-upacára-pújá, 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 CATUHŚRINGI

A. ENTRANCE TO THE TEMPLE

Catuhśringi temple is situated on the side of a small hill in the western part of Poona, India. The main deity worshipped is the Goddess Catuhśringi, or ‘Goddess with four horns.’ Probably “horn” means the peak of a hill or a mountain. The Goddess Catuhśringi is said to be an incarnated form of the Goddess Saptasringi (‘Goddess with seven horns’) who is believed to reside in a mountain in Nasik, 220 km north of Poona. The name of “Saptasringi” is on the list of the one hundred and eight holy places (śaktapitha) included in the Devibhāgavata. According to the tradition of Catuhśringi Temple, the Goddess Saptasringi in Nasik manifested herself at the very location of the present Catuhśringi 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 Catuhśringi.

7) cf. Appendix III
8) Devibhāgavata, 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. Kurkarni, 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. Kurkarni. They said that they performed a simple form of worship, in sixteen steps, early every morning.
Fig. 1 An Illustration of Catuḥśrīṅgi Temple.
Fig. 2 The temple of Goddess Catuḥisingi 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 Catuhśriṇgī 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 CATUHŚRĪNGĪ

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

No. 13 Stone symbols of Goddesses and Māruti
No. 14 lingayoni
No. 16 Shine 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 [TAHKAWA 1981: 72]. For Mariai, goddesses of Southern origin, see [TAHKAWA 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 līṅga and yoni (left). Līṅga 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 līṅga standing on the yoni represents the union of the male and female principles. On the right side of the symbol of līṅga 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 Catuhṣriṅgi 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 Catuχrīng Temple.
Fig. 20 This is an image of Mhasobā, the most famous water-buffalo demon. He is said to have been killed by the Goddess Mahishāsuramardini. In Maharashtra State Mhasobā 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.
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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., sitalādevī; Marth., sitalādevī). 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 Mariai Goddesses.
Fig. 26  Images of Mahīṣaśuramārdiṇī (right) and Saptaśriṅgi (left).

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

Fig. 29  Entrances to the main hall. The image of the Goddess Catuḥśriṅgi is found at the bottom of the tower.
C. MAIN HALL OF CATUHŚRIŅGĪ 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 Shodāsa-upacāra-pūjā is to be performed.
Fig. 32  (1) Relief of Bhairava and his wife. cf. Fig. 33.
(2) Image of the Goddess Catuṣṭariṇi. 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 Catuṣṭariṇi were gradually identified with Śiva's wife.
II. A WORSHIP SERVICE IN SIXTEEN STEPS PERFORMED AT THE CATUHŚRĪNGĪ 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 namaḥ, nārāyaṇa namaḥ, mādava namaḥ, govardhana namaḥ, viśṇu namaḥ, mādhavīya namaḥ, mādhavāya namaḥ, madhuvāya namaḥ, madhusūdanāya namaḥ, trivikrama namaḥ, vāmanīya namaḥ, śrīdharāya namaḥ, hrīśkeśāya namaḥ, padmanābhāya namaḥ, dāmodarāya namaḥ, saṅkarṣaṇāya namaḥ, vāsudeva namaḥ, pradeśīya namaḥ, purusottama namaḥ, adhokṣajāya namaḥ, nārāyanīya namaḥ, acyutāya namaḥ, janārdaṇīya namaḥ, upendra namaḥ, hariye namaḥ, Śrīkrishna namaḥ.\(^1\)

"Salutation to Keśava, Nārāyana, Mādava, Govinda, Viṣṇu, Madhuvāya, Madhusūdana, Trivikrama, Vāmana, Śrīdara, Hṛśikeśa, Padmanābha, Damodara, Saṅkara, Vāsudeva, Pradyumna, Puruṣottama, Adhokṣaja, Narasimha, Acyuta, Janārdaṇa, Upendra, Hari, Śrīkrishna."

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

Fig. 34 Each time an epithet of Viṣṇu 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 janah om tāpah om satyam.¹¹

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 Purushasūkta (Rigveda, X, 90) and Śrīsūkta (Rigveda, V, 87). I could not find any printed text or manuscript of this worship service. cf. [Josh n.d. b]. This book indicates that other services use almost the same text as the worship performed in the Catuḥśringi Temple; [Manjul 1967]. This book sheds useful light upon the process of the Shodasā-üpācāra-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 satya which is the abode of Brahman. “Bhūḥ,” “bhuvah,” and “svāḥ” are the three mystic words (svāhṛiti). 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 janah. [Apte 1978: 1247]. Tāpah is above janah. Satya is the upper-most world. cf. [Citrav 1977b: 29], [Śendye 1981: 9]
A-3. RECI TATION OF THE GĀYATRĪMANTRA

The Gāyatrīmantra is recited.

"ōm tat savitur vareṇyāṁ bhargo devasya dhīmahi dhiyo yo nah pracodayāt"12)
(We meditate on that desirable light of the divine Savitṛ, who influences our pious rites.)13)

In order to purify himself, the priest performs the first three rites (A-1, 2 and 3). According to the Hindu tradition, these rites are obligatory (nītya); that is, the 'twice-born' (dvija) are supposed to perform them everyday.

12) This verse (Rigveda, III, 62, 10) is considered as sacred and is known as Gāyatrīmantra, 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” (sarvadevebhyah). Remembering their kindness and grace, the priest praises them. Although the worship by sixteen ways (shodaśopacāra) which is performed in this temple is offered to the Goddess Catuḥśriṇgī, the priest does homage to all divinities during this step.14)

[8:20]

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” (paramesvaraprītyartham).15) Then, he mentions the exact time and place of the worship in astrological detail.

14) For the text of this step, see [Joshi n.d. b: 12-13].
15) When I visited the Catuḥśriṇgī Temple in the summer of 1982, Rev. Kurkarṇi recited the text as follows: “in order to please Mahākāli, Mahālakshmi, and Mahāśarasvati.” cf. [CITRAV 1977 b: 25].
A-6. WORSHIP OF GAṆAPATI (GAṆAPATIPŪJĀ)

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

“We invoke three, BRAHMANĀŚPATI, 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 kalāṣaṣaṅkhaghaṇṭāpūjanaṃ.”

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

---

*[8 : 21]*

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.

"ghanfamudrāṃ pradarṣya ghanāpūjam kuryat."
(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):

apavitraḥ pavitraḥ vā sarvāvastham gato 'pi vā yath śmaret pundarīkakṣam sa bāhyābhyan-
tarāḥ ściḥ]

[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 prokṣya pūjādārayāṇi ca saṃprokṣhet). 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.

"Sahasraśirsha purushaḥ sahasrākṣaḥ sahasra-pāt sa bhūmim viśvato vṛtvāty atishthad daśāngukam."  
"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."

---

17) cf. [KANE 1974: 739].
18) The Sanskrit text of the Purushasūkta 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 "s" and the accents of Sanskrit words are deleted.
"mahākālīdevatābhya namaḥ, aśvahan 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” (mahākālīmahālakshmisarasvatīdevatābhya namaḥ). This expression is repeated after the recitation of each verse of the Purushasūkta.
"purusha evedam sarvar brahmat yat ca bhavyam/ utamritatva yasya yad annena tirohati" [2]
(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.)

"mahakalidevatabhyo namah. tulasipatram samarpayami."  
(Salutation to Goddess Mahakali. I offer [you] a Tulasi leaf [for your seat].)

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

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

"etavan asya mahimato jyayani ca purushah pada 'syasya visva bhutani tripad asyamritam 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.)

"mahakalidevatabhyo namah. padayoh padyant samarpayami."  
(Salutation to the Goddess Mahakali. 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.

"tripad urdhva ud ait purushah pada 'syehavah putaka tato visva vy akramat sasa nanasa 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.)

"mahâkâlîdevatâbhya namah. hastayah arghyam samarpayami." (Salutation to the Goddess Mahâkâlî. 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.

"tasmad viral ajâyata virâjo adhi pûrushah| sa játo aty aricyata paścâd bhûmim atho puraḥ" //5//

(From him was born Virâj, and from Virâj, Purusha. When born, he extended beyond the earth, both behind and before.)

"mahâkâlîdevatâbhya namaḥ. ācamaniyam samarpayami." (Salutation to the Goddess Mahâkâlî. 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].

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B-6. PURIFICATION OF THE DEITY BY BATHING (SNĀNA)

Now he is going to bathe the image of the Goddess Cañahśrigī with the so-called ambrosia (pañcāmrita): 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 purushaḥ havishā devā yañām atanvata/ vasanto asyaśīd ājyant grīshma
dhūrāḥ śarad dhavih" //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.)

"mahākālīdevatābhya namah. snānam samarpayami."

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

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

Fig. 48 The priest is placing the milk-pot near the image of the Goddess Cañahśrigī.

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].”
Fig. 49 Milk is spreading over the head of the Goddess. "śuddhodaka-
śudānam 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."²⁶)

²⁵) cf. [Joshi n.d. b: 19].
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Fig. 51  The curds which have spread over the head of the Goddess are being washed away by water.

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

_Rigveda_ (II, 3, 11) is recited. In this verse the term "ghṛta" (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

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.
offered oblation; exhilarate them; convey to them the offering that has been reverently sanctified.\(^{27}\)

B-6-4. BATHING WITH HONEY (MADHU)

_Boardveda_ (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.”\(^{28}\)
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).²⁹

"Flow sweet for the celestial people, flow sweet for ĪNDRA, whose name is worthily invoked; sweet for MĪTRA, VĀRŪṆA, VĀYU, BṛIHASPATI, thou who art sweet-flavoured, inviolable."³⁰

²⁹ cf. [JOH N.D. 19: 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.
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 visṛjjya abhishekam kuryāt.”

(Having moved to the northern corner [of the sanctuary] the things previously offered, one should consecrate [the Goddess] by water.)
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 ŚRĪŚŪKTA (Rigveda, V, 87)

Both priests recite Śrīśūkta sixteen times. 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)

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

32) cf. [APTE 1978:2001], [KEITH 1914: 353].
33) cf. [APTE 1948: 2078-2091], [KEITH 1914: 380].
As soon as the consecration pot became empty, the priest filled it again with water and hung it again above the Goddess. *Vasor dhārā* is still being recited.

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 bakhishī prauksham purusham jātam agrataḥ* tena devā ayajanta sādhyaś rishayaś ca ye" ||7||

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

"mahākālīdevatābhya namah. vastram samarpayāmi."

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

The upper garment is offered.

"tasmād yajñāt sarvahutah sambhitam prishadāpyam/ paśūn tāṁś cakre vāyavīyān
dranyāṁ grāmyāṁ ca ye"  [/8/]
(From that universal sacrifice were provided curds and butter. It formed those aerial [creatures] and animals both wild and tame.)

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

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

Fragrant materials are offered.

"tasmād yajñat sarvahuta ricaḥ sāmāni jajnire/ chandānsi jajnire tasmād yajus tasmād ajāyata" //9//

(From that universal sacrifice sprang the rich and sāman verse, the metres, and the yajush.)

"mahākālidēvatābhya namah. kunākumāṃ samarpayāmi.... haridrāṃ samarpayāmi."
Salutation to the Goddess Mahākāli. I offer [you] kumkuma. ... I offer [you] haridra.35)

B-10. OFFERING FLOWERS (PUSHPA)

Flowers are offered.

"tasmād aśvā ajāyanta ye ke cobra ṭataḥ | 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.)

"mahakalidevtabhyo namah. pushpāni samarpayāmi."

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

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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 pūjā stopped for fifteen minutes.
B-11. OFFERING INCENSE (DHŪPA)

Incense is offered.

"yat purusham vy adadhūḥ katidhā vy akalpayan/ mukham kim saya kau bāhū kā ěrū pāḍā ucye�" //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?)

"mahākālīdevatābhıyo namaḥ. dhūpaṃ samarpayāmi."
(Salutation to the Goddess Mahākālī. I offer incense.)36)

Fig. 72 The performing priest has finished adorning the Goddess. The ShoVaia-upacāra-pājā 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 āśid bāhū rājanyah kṛitaḥ| ěrū tad asya yad vaiśyah padbhyām śūdro ajāyata" //12//
(The Brāhman 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.)

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

36) cf. [Joshi n.d. b: 22].
B–13. OFFERING FOOD (NAIVEDYA)

"candramā manaso jātaś cakśhoḥ sūryo ajāyataḥ mukhād indraś cāgniś ca prāṇād
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.)

"mahākālīdevatābhyaḥ namah naivedyam samarpayami." 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. [Josu n.d. b: 23].
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 *pūjā* 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-pūjā* (cf. B–6) are also called the *naivedya* offering.

**B–14. CIRCLING THE DEITY CLOCKWISE (*PRADAKSHINĀ*) 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 *mahāpūjā* (an elaborate form of *Shoḍaśa-upacāra-pūjā*) was conducted on July 25, \(^{38}\) cf. [KANE 1974: 733].

\(^{39}\) The following photographs (*a* and *b*) show the priests performing a *mahāpūjā* on July 25, 1979, at Catihārāgī 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.

"nābhyā āśiḍ antarikṣanāṁ śīrshaḥ dyauḥ sam avartataḥ padbhyaṁ bhūmāṁ disaḥ šrotat tathā lokāṁ 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.)

"mahākālīdevatāḥḥyō namaḥ. pradakshinām samarpayāmi."

(Salutation to the Goddess Mahākālī. I offer [you] pradakshinā.)
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 ārāтриka 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 ārāтриka lamp was finished. Although the waving of the lamp is not counted as a step of the Shodasa-upacāra-worship, it has become the climax of the Shodasa-upacāra-puja.

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.

"saptasyaṇaṃ paridhayas triṅ sapta samidhāḥ kṛitāḥ/ devā yajñam tanvānā
abadh nā purusham paśuṃ" //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.)

"mahākāli-devatābhyaḥ namaḥ. namaskāram samarpayāmi."

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

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

"yajñena yajñam ayajanta devās tāṇi dharmāṇi prathamāṇy āsan/ te ha nākanā
mahimāṇah sacanto 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 Sādhyas, gods.)

"mahākāli-devatābhyaḥ namaḥ. mantrapushpaṃ samarpayāmi."

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

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Fig. 82 Both of the priests are going to throw flowers towards the Goddess while reciting mantras. The pūja is now finished.

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40) cf. [Joshi n.d. b: 24]
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.\textsuperscript{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.

\textsuperscript{41) The Hindu lady in this picture was helping me take records of the worship. Although she is not particularly devoted to the Goddess Catuhśrīngi, 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 Catuhšíriñï. She is about to offer a coconut, a green cloth (khan), and flowers to the Goddess Catuhšíriñï. cf. Fig. 8.

Fig. 88 Here she is receiving a piece of coconut as prasūda.
APPENDIX I  SHODASA-UPACARA-PUJA AT NAGESVAR TEMPLE, POONA

The following photos in Appendix I show the general procedure of the Shodasa-upacara-puja performed at Nagesvar 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 Rukmini, who are, respectively, an incarnation of Vishnu and his wife. Although the main deities of the worship performed at Nageswar Temple differed from the deity of the worship at Catuhshringi Temple, which we have seen in Chapter II, the general procedure of these two pujas was almost the same. The Shodasa-upacara-puja thus furnishes one of the basic norms of Hindu worship services. Yet there were some differences in the manner of worship in these two pujas. One of the most remarkable differences between them was that the patron (yajamana) participated in the worship performed at Nagesvar Temple, whereas in Catuhshringi 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 the sanctuary of the latter.

The patron of the worship service performed at Nagesvar 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.

Nagesvar Temple also functions as an Asrama (church) for those who belong to Kanyasakh, 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 Kanyasakh 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 puja in the sanctuary of Nagesvar Temple. In Vittal Temples, such as Nagesvar, 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 púja 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 Catuḥṣrīṅgi 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.

Fig. 98

B-7. OFFERING THE GARMENT (VASTRA)

Fig. 99 A Kārva Brahman is helping a woman put garments on the sacred images.
Fig. 100  This woman also belongs to the Kānva 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, tambala, etc., have been offered to the deities. cf. [KANE 1974: 734].

B-14. WAVING THE LAMP (ĀRĀTRIKA)

Fig. 105 Ārātrika is performed by the patron and his wife, not by the priest. Flamable camphor is put on a large plate, which is then used as a waving (ārī) 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 Catuḥśringi 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-pujā. 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 pūjā, 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.
Fig. 113  He is now consecrating the conch on a plate by dropping milk from a small ritual spoon.

Fig. 114  The bell is consecrated in the same way as the conch.

A-8. CONSECRATION OF THE LAMP (*Dīpapūjana*)

Next the householder consecrates himself and the materials for worship by sprinkling them with water (*prokṣana*) (A-9).
Fig. 115 Then the lamp is consecrated.

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. 116 The householder is pouring milk on the head of Gaṇapati, while his wife is touching his right arm.
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)

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 (*abhisekapātra*) 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*)

![Image 121](image1.png)

*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*)

![Image 122](image2.png)

*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 does 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 Shodaiśa-upacāra-pājā performed at Cauhāra-śāgī 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, Shodha-_upacara-pujà

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