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A Hindu Worship Service in Sixteen Steps, Shodasa-upacara-puja

Musashi Tachikawa

Bulletin of the National Museum of Ethnology

year 1983-03-31

URL http://doi.org/10.15021/00004463
A Hindu Worship Service in Sixteen Steps,
Shodasa-upacāra-pūjā

Musashi TACHIKAWA

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One of the most popular Hindu rituals to felicitate the sacred is called Shodasa-upacāra-pūjā (Worship Service in Sixteen Steps). This paper illustrates the Shodasa-upacāra-pūjā performed in the Catuhṣringi Temple, Poona, Maharaṣṭra, 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.\(^1\) 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].
is not necessarily corporeal or tangible, for devotees often offer their minds to the gods.

Offering is made not only in puja but also in other types of religious actions. For example, in homa (護摩) sacrifice, which should be distinguished from puja, 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 puja. 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 puja, 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 puja 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-puja (Worship Service in Sixteen Steps), materials such as water, flower, and garments are offered to the Goddess Catuhśriṅgī. 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 puja 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 pujas. In temples, pujas are usually performed by priests. Those who perform pujas, 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 Nāgēśvar Temple (see Appendix I).

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

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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 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 (pādya)
4. Offering sacred water (arghya)
5. Offering water for rinsing the mouth (ācamaniya)

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 (pāncāmṛita), 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 (haridrā) 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-pūjā performed in Catuḥśrīṅgī Temple, the consecration (abhisheka) with water was done with the recitations of some Vedic passages: Purushasūkta (Rigveda, X, 90, 1–16), Śrīsūkta (Rigveda, V, 87), Rūdra (Yajurveda, IV, 5, 1–11), and Vasor dhārā (Yajurveda, IV, 7, 1–11). In the Shoḍaśa-upacāra-pūjā 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 Vishnu 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)\(^4\) 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 (pradakṣīṇā)

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.\(^5\) 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 Shodāsa-upacāra-pūjā.

Since the deity has been treated properly (sakṛita), 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 Catuḥśrīnī 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 Catuḥśrīnī Temple to seek ultimate spiritual enlightenment.

There remains to be mentioned one of the most remarkable things about Shodāsa-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 *Taittiriyāranyaka* 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 Brahmans 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 *Shodasha-upacāra-pūjā*.

Another important aspect of *Shodasha-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 *Shodasha-upacāra-pūjā* performed at Catuḥśriṅgī Temple, Poona, it includes general surveys of two other *Shodasha-upacāra-pūjās* in Appendices I and II. The main deity of the worship at Catuḥśriṅgī Temple is the Goddess Catuḥśriṅgī, 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 Vishnū and Brahma. The main deities of the second *Shodasha-upacāra-pūjā* treated in Appendix I are Vittal and his wife Rukmini. The former, an incarnation of Vishnū, is popular especially in the state of Maharashtra. The main deity of the

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<td>arghya</td>
<td>B-4</td>
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<td>ācāmana</td>
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<td>madhuparka</td>
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<td>7</td>
<td>7</td>
<td>bathing</td>
<td>snāna</td>
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<td>dakhśīvā</td>
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<td>offering fruits</td>
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<td>offering flowers with salutation</td>
<td>pūṣpaōjali</td>
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List 1

6) For the text of the 18 verses edition of the *Purushasukta*, see [LIMAYE & BHIDE 1981].
third Shodása-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 Śaivites (those who worship Śiva) but also by Vaishnāvites (those who worship Viṣṇu). The main deities of those three worship thus differ from one another. Their procedures are, however, almost the same.

It was at my request that the worship service was performed at Catuhṣrīṅgi 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 Shodása-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 Shodása-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 Shodása-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 Catuhṣrīṅgi 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 Catuhṣrīṅgi Temple was performed in the ordinary manner. Hence, I believe that the worship service performed at Catuhṣrīṅgi Temple in August of 1981 may be considered as exemplary of the Shodása-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 Shodasa-upacara-puja, 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 Catuhshringi Temple in August of 1981.

I owe a special debt of gratitude to the priests of Catuhshringi 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 (mahapuja), an elaborate form of Shodaupa-puja, 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 Yuko 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 CATUHSRINGI

A. ENTRANCE TO THE TEMPLE

Catuhshringi temple is situated on the side of a small hill in the western part of Poona, India. The main deity worshipped is the Goddess Catuhshringi, or 'Goddess with four horns.' Probably "horn" means the peak of a hill or a mountain. The Goddess Catuhshringi 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 Devibhagavata. According to the tradition of Catuhshringi Temple, the Goddess Saptasringi in Nasik manifested herself at the very location of the present Catuhshringi 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 Catuhshringi.

7) cf. Appendix III
8) Devibhagavata, 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 Caturśriṅgi Temple.

[Numbers identify photographs used in this article.]
Fig. 2 The temple of Goddess Catuhsiingi 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 Catuhi redi 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 \textsc{Catuh\textasciitilde{\textsc{s}}ri\textasciitilde{\textsc{n}}\textsc{g\textasciitilde{\textsc{i}}}}

Within \textsc{Catuh\textasciitilde{\textsc{s}}ri\textasciitilde{\textsc{n}}\textsc{g\textasciitilde{\textsc{i}}}} Temple and its grounds, there are several shrines of deities associated with the Goddess \textsc{Catuh\textasciitilde{\textsc{s}}ri\textasciitilde{\textsc{n}}\textsc{g\textasciitilde{\textsc{i}}}}, such as Mhasobā, Mariai, Śītalā, Mahishāsuramardini, Saptaśrīngī, and Gaṇapati.\textsuperscript{9)}

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.

\textsuperscript{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 (\textit{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 Catuhşriingly Temple are ladies.

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

Fig. 19 The main hall of Catuhari 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.
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 Marai Goddesses.
Fig. 26 Images of Mahishasuramardini (right) and Saptairlingi (left).

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

Fig. 29  Entrances to the main hall. The image of the Goddess Catuḥārīṇī is found at the bottom of the tower.
C. MAIN HALL OF CATUHŚRIŚĪ 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 *Shoḍās-āpācāra-pujiṇa* is to be performed.
Fig. 32  (1) Relief of Bhairava and his wife. cf. Fig. 33.  
(2) Image of the Goddess Catuṣṭarīghi. 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 Catuṣṭarīghi were gradually identified with Śiva's wife.
II. A WORSHIP SERVICE IN SIXTEEN STEPS PERFORMED AT THE CATUHŚRIṆGI 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 Vishṇu.¹⁰)

"keśavaḥ namah, nārāyaṇaḥ namah, mādhavaḥ namah, govindaya namah, vishṇave namah, madhusūdanāḥ namah, trivikramaḥ namah, vāmanāḥ namah, sārīdharaḥ namah, hrīśīkeśaḥ namah, padmanābhya namah, dāmodaraya namah, sāṅkarāṇya namah, vāsudevaḥ namah, pradyumnāya namah, pūrṇāmihira namah, upendrāya namah, haraya namah, srikrishṇaḥ namah,

"Salutation to Keśava, Nārāyaṇa, Mādhava, Govinda, Vishṇu, Madhusūdana, Trivikrama, Vāmana, Śrīdhara, Hṛīshieśa, Padmanābha, Damodara, Sāṅkarshana, Vāsudeva, Pradyumna, Pūrṇāmihira, Adhokshaja, Narasimha, Acyuta, Janārdana, Upendra, Hari, Śrīkrishṇa."

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

Fig. 34 Each time an epithet of Vishṇu 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 (PRĀṆĀYĀMA)

The priests recite the following formula for control of breathing: om bhūh om bhūvah om svah om mahaḥ om janaḥ om tapāḥ om satyam.11)

![Fig. 35](image)

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 (garbhaṅgāra) 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 Purushasukta (Rigveda, X, 90) and Śrīṣūkta (Rigveda, V, 87).

11) Every Brahman is supposed to utter this formula at the commencement of his sandhya (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,” “bhūvah,” and “svaḥ” are the three mystic words (vyaḥriti). They mean, respectively, earth, ether, and heaven. Mahaḥ is the fourth of the seven worlds which extend one above the other from the earth. The third is svaḥ, and the fifth is janaḥ. [APTE 1978: 1247]. Tapāḥ is above janaḥ. Satya is the upper-most world. cf. [CITRAV 1977b: 29], [ŚRNDYE 1981: 9]
A-3. RECITATION OF THE GÄYATRIMANTRA

The Gâyatrîmantra is recited.

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

![Fig. 36](image)

| (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. tripaṭe) |
| (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 |

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 (nitiya); 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 Gâyatrîmantra, 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 Gâyatri 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 (shodasopacara) which is performed in this temple is offered to the Goddess Catuhşriṅgi, the priest does homage to all divinities during this step.14)

![Fig. 37](image)

**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” (paramesvarapritiyartham).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 Catuhşriṅgi Temple in the summer of 1982, Rev. Kurkarṇi recited the text as follows: “in order to please Mahākāli, Mahālakṣmi, and Mahāsarasvatī.” cf. [CitraV 1977 b: 25].
A-6. WORSHIP OF GAṆAPATI (GAṆAPATIPŪJĀ)

*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.

"ghanṭamudrāṁ pradariya ghanṭāpājam 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 (PROKSHAŅA)

The priest begins to recite the following purifying formula (prokshamantra): "apavitrah pavitrah vā sarvāvasūnān gato 'pi vā yah smaret punḍārikākṣam sa bāhyābhīyām-tarāh 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.
A Hindu Worship Service in Sixteen Steps, Shodhaka-upacāra-ṣaṅjā

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" (ātmānaṁ prokṣya pūjādṛavyāni ca samprokṣet).17) 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.

"Sahasraśirśaḥ purushaḥ sahasrākṣaḥ sahasrāpti sa bhūmim viśvato vṛtvāy atishthad daśāṅgukam"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 upacāras 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 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 namah, āvāhanam samarpayāmi."
(Salutation to the Goddess Mahākālī. I invoke [you, O Goddess].)\textsuperscript{20}

B-2. OFFERING THE SEAT (ĀSANA) TO THE GODDESS
The seat is offered to the Goddess.

\textsuperscript{20} In the summer of 1982 it was said, "Salutation to Goddesses Mahākālī, Mahālakshmi, and Sarasvati" (mahākālīmahālakshmìsaravatidevatābhya namah). This expression is repeated after the recitation of each verse of the Purushasūkta.
"purusha evedam sarvaḥ yad bhūtaṁ ya ca bhavyam/ utānritatsāyeṣāno yad annenātirohati" 1/2/
(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.)

"mahākālīdevaṭābhya namah. tulasīpatram samarpayāmi."
(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.

"etāvān asya mahimāto jyāyāṁ ca pūrushah pādo 'syā visvā bhūtāṁ tripād asyāmṛitaṁ divi" 3/3/
(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.)

"mahākālīdevaṭābhya namah. pādīyoḥ pādyam samarpayāmi."
(Salutation to the Goddess Mahākāli. I offer [you] the water to wash your feet.) 21)

B-4. OFFERING THE SACRED WATER (ARGHYA)

The sacred water is offered.

"tripād ārdhuo ud ait purushah pādo 'syehabhavaṁ punah/ tato vishvāṁ vy akrāmat sāsa nānāśane abhī" 4/4/

(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 namah. hastayoh arghyam 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
(ĀCAMANJYA)

The water for rinsing the mouth is offered.

“tasmad virāj ajāyata virājo adhi pūrushah | sa jāto aty aricyaṁ paścād bhumim ato pūrāh” //5//
(From him was born Virāj, and from Virāj, Purusha. When born, he extended beyond the earth, both behind and before.)

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

![Fig. 47](8:24)

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 Cātuḥṣrīṅgī 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 yajñām atanvata/ vasanto asyaśūd ājyan grīṣma
idhmaḥ īrad ḍhaviḥ” ||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. snāṇam 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].”

23) cf. [JOSHI n.d. b: 18], [KANE 1974: 739].
24) [WILSON 1977: Vol. 1, 234]
Milk is spreading over the head of the Goddess. "suddhodaka-
sandnam samarpaym." (I offer [you] a bath of pure water.)

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)
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

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.
offered oblation; exhilarate them; convey to them the offering that has been reverently sanctified.”

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

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 kunkuma and hariḍrā (cf. Fig. 36(3))
(3) conch (cf. Fig. 39)
(4) bell
(5) basin (cf. Fig. 45)

B-6-5. BATHING WITH WATER MIXED WITH SUGAR (ŚARKARA)

*Rigveda* (IX, 85, 6) is recited. In this verse the word “svāda” (sweet) refers to sugar (śarkara).29)

"Flow sweet for the celestial people, flow sweet for INDRA, whose name is worthily invoked; sweet for MīTRA, VĀRŪṇA, VĀYU, BṛIHASPATI, thou who art sweet-flavoured, inviolable."30)

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.

29) cf. [JOSHI n.d. b: 19].
30) [WILSON 1977: Vol. 6, 340].
B-6-7-a. ANOINTING WITH YELLOW POWDER (HARIDRĀ) 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.
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 visṛṣīya abhishekam kuryat."

(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.

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)

31) cf. [AUFRECHT 1968: Vol. 2, 674], [MACDONELL 1965: 189], [SONTAKKE & KASHIKAR 1946:
927-930].
32) cf. [APTE 1978:2001], [KEITH 1914: 353].
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. Vasār dhārā 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 bhrishī prauksham purusham jātam agrataḥ tena devā ayajanta sādhyā rishayaḥ 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 namaḥ. 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 yajñat sarvahutah sambhitam prishadājyam/ pāśūn tāṁś cakre vāyavyān
āranyān grāmyāṁ ca ye" /18/
(From that universal sacrifice were provided curds and butter. It formed
those aerial [creatures] and animals both wild and tame.)

"mahākalidevatābhya namāḥ. upavastram 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/ chandānī jajñire tasmād yajus
tasmād ajāyata" [19/
(From that universal sacrifice sprang the rich and sāman verse, the metres,
and the yajush.)
"mahākālīdevatāhpya namāḥ. kuṇkumam samarpayāmi.... haridrām samar-
payāmi."

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

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

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 Nīsīgandha (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 namāḥ. pushpāṇi samarpayāmi."

(Salutation to the Goddess Mahākālī. 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 puja stopped for fifteen minutes.
B-11. OFFERING INCENSE (DHŪPA)

Incense is offered.

"yat puruṣam vy adadhuḥ katidhā vy akalpayan/ mukham kim saya kau bāhū kā urū pādā 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?)

"mahākālīdevatābhyaṁ namaḥ. dhūpam samarpayāmi."

(Salutation to the Goddess Mahākāli. I offer incense.)

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

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

"brahmāno 'syā mukham āśīd bāhū rājanyah kriyāḥ/ urū tad asya yad vaiśyah padbhyaṁ śūdro ajayata" //12//

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

"mahākālīdevatābhyaṁ namaḥ. dīpam samarpayāmi."

(Salutation to the Goddess Mahākāli. I offer [you] a lamp.)
B–13. OFFERING FOOD (NAIVEDYA)

"candramā manaso jātaś cakshoḥ sūryo ajāyataṣ mukhāḥ indraḥ cāgniḥ ca prāṇāḥ
vāyur ajāyata" //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 namāḥ naivedyam saṃarpaṇī."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.\textsuperscript{38}

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

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

The fourteenth step is the pradakshinā (clockwise circling of the sacred image).\textsuperscript{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 Shoḍāsa-upacāra-pūjā) was conducted on July 25,\textsuperscript{38}

\textsuperscript{38} cf. [KANE 1974: 733].

\textsuperscript{39} The following photographs (a and b) show the priests performing a mahāpūjā 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 temple. At that time, another Angal family was in charge of this temple.

"nābhya āśid antarikshaṁ śīrśo dyauḥ sam avarataṁ padhyaṁ bhūmīr dīṣaḥ śrotṛtā 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.)

"mahākālīdevaḥ tābhyaṁ nāmaḥ. pradakṣiṇāṁ samarpayāmi."
(Salutation to the Goddess Mahākālī. I offer [you] pradakṣiṇā.)

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 Śodasha-upacāra-worship, it has become the climax of the Śodasha-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 paridhayas triḥ sapta samidhaḥ kṛitāḥ/ devā yajñam tanvānā abadh nan purusham paśum" //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.)

"mahākālīdevatābhyo 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 devā tāni dharmānī prathamānī āsan/ te ha nākaṇi mahimānāḥ 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 Sadhyas, gods.)

"mahākālīdevatābhyo namaḥ. mantrapushpam 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.40) The pūja is now finished.

40) cf. [Joshi n.d. b: 24]
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. 85 This lady puts her hands over the lamp for a moment and then touches her body with her hands. 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 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 Catuhāra, 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 Catuḥśrīṇī. She is about to offer a coconut, a green cloth (khan), and flowers to the Goddess Catuḥśrīṇī. cf. Fig. 8.

Fig. 88 Here she is receiving a piece of coconut as prasāda.
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 Vishṇu 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 Vishṇu and his wife. Although the main deities of the worship performed at Nāgeśvar Temple differed from the deity of the worship at Catuhṣṛṅgi 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 Catuhṣṛṅgi 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 Nāgeśvar Temple is a medical doctor who lives near the temple. The worship was conducted by a priest and his son belonging to the Vaishṇava 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 Kāñvaśākhā, 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 Kāñvaśākhā people in the main hall of the same temple.42)

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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 puja (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.
Fig. 98 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)

Fig. 99 A Kānyā Brahman is helping a woman put garments on the sacred images.
B-8. OFFERING THE UPPER GARMENT (*UPAVASTRA*)

Fig. 100 This woman also belongs to the Kâvya branch.

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. Flamable camphor is put on a large plate, which is then used as a waving (*āriti*) 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 illustrates the general procedure of the Shodaga-upacāra-pūjā performed at Parvati 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.\footnote{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 Shodāsa-upacāra-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.}

Fig. 108 The pūjā is going to be performed in front of this image of the God Gaṇapati.
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 Gāyatrī mantra (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 (*DIPAṆUJAṆA*)

Next the householder consecrates himself and the materials for worship by sprinkling them with water (*prokṣaṇa*) (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.
The milk, which has been spread over Ganapati’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 Ganapati’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 Gaṅapati'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 Gaṅapati.
B-8. OFFERING THE UPPER GARMENT (*UPAVASTRA*)
B-9. OFFERING FRAGRANT MATERIALS (*GANDHA*)
B-10. OFFERING FLOWERS (*PUSHPA*)

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

B-13. OFFERING FOOD (*NAIVEDYA*)

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

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 Shodāsa-upacāra-pājā performed at Catuhārīṇi 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

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