

PŪJĀ

A study in Smārta Ritual

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INTRODUCTION

Pūjā of icons or aniconic forms of deities is probably the most common and important ritual performed by followers of contemporary Hinduism. Compared to the sacrificial ceremonies of the Vedic religion which still take place occasionally but which are relics of a religion that can no longer be considered as living, *pūjā*¹ is performed daily, like the *sandhya*². Moreover it 'has been incorporated into the current performance of some of the *saṃskāras*³, the *śraddhā*⁴ and the *smārta yajñas*⁵ *Pūjā* is also practiced by most groups of Jains⁶ and - as a part of Indian culture - has travelled to other countries as well: it is found in some form or the other in the Hinduism of Bali⁷ as well as in the Buddhism⁸ of Tibet, Japan, Korea and other Asian countries. In spite of its importance the *pūjā* has so far attracted comparatively little attention of scholars, and special studies are few. Mention should be made of the following works dealing with current forms of *smārta pūjā*

Bourquin's edition and annotated translation of the "Brahma-karma ou rites sacres des Brahmanes", published as early as 1884, covers the *sandhya*, *pūjā*, *brahma-yajña*, *vaiśvadeva*, etc. and supplies text and translation of current formulas employed in these rites. As textual source the editor mentions a "Brahma-karma" printed at Alibag (south of Bombay) in 1875 with a preface in Mar. language, a text which probably was used 'by the Brahmins in Bourquin's environment. It is the merit of this editor - who also translated selected parts of the DhS, a *dharmasāstra* text popular in the Deccan, to have recognized the importance of the current manuals of ritual for the study of contemporary Hinduism. Today - more than one hundred years after the appearance of Bourquin's edition - we are in a better position to translate and annotate these texts due to the progress in research, especially in Vedic studies. Bourquin's work was not favourably received at that time¹⁰, and seems to have been forgotten.

Kane's "History of Dharma-sastra" 2, pp.713ff. and 5, pp.33-37 provides useful data and draws the attention to important texts, like the PP of Mitrāmīśra's *Vīramitrodaya*: The summary of the modern *pūjā* programme in the Deccan is very instructive.

¹ The terms rite/ ritual are used here and in the following to denote an action which corresponds to Skt. *karma*, *kriyā*, *vidhāna*, *vidhi*, *prayoga*.

² Whereas the *sandhya* can only be performed by male members of the three upper castes, whose *upanayana* has taken place, *pūjā* without the recitation of *mantras* from the Vedic literature can be performed by anyone, including women and *Sūdras*.

³ Cf. the *gauri-hara-pūjā* in the current form of the marriage ceremony

⁴ Cf. the current form of the *pūjā* which is offered to the lumps of rice (*piṇḍa*) at the annual *śraddha*. Among the offerings are *padya*, *arghya*, *ācamaniya*, *snāna*, *gandha*, *puṣpa*, *patra*, *dhupa*, *dipa*, *naivedya*, *tambūla*, *dakṣiṇā*

⁵ Cf. the *gaṇapatipūjāna* (*vinayaka-sānti*), *mātrkā-pūjāna* (cf. Dharmakosa vol.3 pt.3, pp.1646-1669 and pp.1695-1710; KANE 2, pp.213ff.) and invocation and worship of a group of 57 deities (*brahmādi-maṇḍala devata*) as part of the *smārta yajñas* (to be distinguished from *śrauta* sacrifices), like *caṇḍīyāga*, *ganeśayāga*, as preparatory rites for the performance of *saṃskāras*.

⁶ The peculiarities of Jain *pūjā* cannot be discussed here. For an edition of the text recited during the Jain *pūjā* of. JAIN (1926). for a photographic documentation cf. FISCHER/ JAIN (1977). For material found in older sources cf. WILLIAMS (1963), pp. 216-224.

⁷ Cf. Hooykas (1964 and 1966).

⁸ E.g. Santideva's *Bodhicaryāvatāra* (first half of the eighth century A.D.) 2.1-25 which represents a type of mental (*mānasa*) *pūjā*, and cf. further the numerous' Buddhist Tantric texts.

Tripathi (1978b) has described the daily *pūjā* of the Jagannāth temple in Puri Orissa in a valuable paper.

TACHIKAWA (1983) published a brief photographic documentation of the current *pūjā* of the goddess! as performed in the Catuḥśrīṅgī temple, Pune (= Poona). Text and translation of some *mantras* employed in the *pūjā* have been provided.

Useful collections of material are further GHOSHA's "Durga Pūjā" (1871) and VIDYARNAVA's "Daily Practice of the Hindus" (first edition 1918)¹², which deals with *pūjā* on pp. 128-154.

Śāstrī S.Y. Dave's appendix Ā (= Dave) in Skt. to the edition of the PKS (pp.322-656) is a valuable collection of numerous quotations from Purāṇas, Dharma-śāstra texts and Tantras with a commentary on the topics dealt with in the PKS.

Other useful works, such as editions and translations of Tantric texts which in almost all cases include descriptions of *pūjā* practices will be referred to later.

The present study endeavours to describe the ritual of *pūjā* - especially the form with sixteen offerings or services (*ṣoḍaśopacāra*) - with emphasis on the current performance of followers of the *smārta* tradition in Maharashtra. The type of *pūjā* dealt with here is popularly also known as "Vedic/Vaidik *pūjā*" (due to the frequent employment of *mantras* from the Vedic literature) as distinguished from Tantric *pūjā* (which involves special ritual techniques)!⁹ "Tantric" texts or Āgamas form a part of Hindu, Jain and Buddhist religious literature. Hindu Tantric texts can roughly¹⁰ be divided according to the major religious currents:—

- ❖ Saiva texts, often called Āgamas
- ❖ Vaiṣṇava texts, often called Saṁhitas
- ❖ Sakta texts, often called Tantras.

In the following the texts belonging to all the three groups are referred to as Tantras.

Special practices of Tantric *pūjā* - although they do not form the subject matter of this study - have occasionally been referred to for comparison, and some "Tantric" elements, which have been accepted by the *smārta* tradition, have been discussed.

The form of *pūjā* described here can further be characterized as connected with a prescribed ritual procedure (*vidhipurvika*), e.g. a *pūjā* consisting of the offering of a fixed sequence of services, accompanied by the recitation of *mantras*, as 'distinguished from *pūjā* understood as a mere offering of flowers, *haridra* and *kunkuma* powder and /or prostration.

This study has been divided into three parts:—

1. General remarks on *pūjā*
2. the daily (*nitya*) *pūjā*

⁹ The basic difference between these two forms of worship is the worshipper's identification with the deity in Tantric *pūjā*, which is made possible by the performance of such rites as *bhūta-suddhi*, *nyāsa*. In the exterior (opposed to interior or mental *pūjā* of Tantrism the deity is not imagined as coming from outside but from the devotee's heart. Further peculiarities are the frequent use of the symbolic gestures and postures (*mudrā*), seed (*bīja*) syllables, diagrams (*maṇḍala*, *cakra*, *yantra*), meditation or visualization (*dhyāna*).

¹⁰ These categories are often overlapping.

3. the *pūjā* performed only occasionally (*nimittika* and *kāmya*).

For the description of the daily *pūjā* the standard type with sixteen services (*ṣoḍaśopacāra*) has been selected, which can be applied for the worship of all deities at home as well as in temples. Although in practice this *pūjā* may not always be performed in such an elaborate form as illustrated here, this is the prototype of every *pūjā* of which others like the *pañcopācāra-pūjā* are short forms or like the occasional *pūjās* elaborate or modified forms.

The *ṣoḍaśopacāra pūjā* is described here according to the textual version which forms part of a current manual (*prayoga*) used by the followers of the Sakala school of the R.V. which is widespread in Maharashtra. The Skt. text is provided along with a translation and running commentary. As will be shown later (cf. pp. 31 ff.) the textual sources on a topic like *pūjā* are numerous. In most cases we do not know how far the practices described by the old texts have been followed. Instead of editing and translating relevant passages of one of the older *dharma-śāstra* texts, it seemed more appropriate to select the version of a contemporarily used manual of wide circulation for the study of *pūjā*.

Part three treats of the occasional (*naimittika* and *kāmya*) *pūjās*. As it is impossible to record in detail all *pūjās* laid down by the texts, I have selected those parts which occur frequently and recorded three contemporarily performed *pūjās* (forming part of *vratas*) in detail, following basically the textual versions of current handbooks.

For the present work the study of the versions of these handbooks has been combined with that of older *dharma-śāstra* texts and further with my own observations of *pūjās* performed mainly in Pune, Maharashtra during a stay from 1982 to 1985. Although as many sources as possible have been consulted to present a multifold picture of *pūjā* practices, it has not been possible to incorporate all available material dealing with *pūjā*, or to record the innumerable current variants occurring in the current performances. Occasionally practices current among the Madhva-Vaishnavas¹¹ who have settled in Pune have been referred to as well as practices of Śāktas. The descriptions of contemporary practices recorded in this study are based on my observations in the region of Maharashtra, as it would be impossible for an individual to take into account all practices current on the Indian sub-continent. In the field of Indian studies everyone has necessarily to restrict his research to a particular geographical area, the language of which he should be familiar with, to get reliable results. The city Pune, being the cultural centre of Maharashtra, is both a place of traditional learning and a modern city, where modern influences on traditional practices can be observed. It is hoped that this study will be of some use to Sanskritists, historians of religion, anthropologists as well as to all those taking interest in ritual practices.

For the transcription of Skt. words the internationally recognized method has been followed. In case of Mar. and Hindi words the vowel “a” (which is inherent in every consonant of the Devanagarr alphabet if it is not followed by another vowel or if the absence of “a” is especially marked) is not transcribed where it is silent (at the end of words etc.), e.g. Deva = Dev; Dāmle = Dāmle.

¹¹ This group is prevalent mainly in Udipi, Belgav and Kumbhakonam, For the temple cult of the Madhvas cf. GONDA (1970). p.81.

The bibliography lists names of authors and titles of books as they appear on the title pages; in case of publications in Mar. and Hindi the transcription of the Devanagari with diacritical marks is supplied, e.g. Jośī (instead of Joshi); in case of publications in English by Indian authors the English forms of the names used by the authors themselves, e.g. Sarma or Sharma for Sarma.

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Abbreviations

AB	Aitareya- Brāhmaṇa
ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona
ĀGS	Aśvalāyana- Gṛhya-sūtra
ĀpGS	Āpastamba- Gṛhya-sūtra
ĀpŚS	Āpastamba- Śrauta-sūtra
ĀR	Ananda-rāmāyana
ĀŚS	Āśvalāyana- Śrauta-sūtra
BBKS	Bodhāyaniya brahma-karma-samuccaya
BDP	Bhāvārtha-dīpikā-prakāśa
BGS	Baudhāyana- Gṛhya-sūtra
BGŚS	Baudhāyana- Śrauta-sūtra
BhavP	Bhaviṣya- Purāṇa
BhG	Bhagavad-gītā
BhP	Bhāgavata- Purāṇa
BMD	Bhakti-mārga-dīpa
BSR	Bṛhat-stotra-ratnākara[h]. Stotra-saṁkhyā 291
BSR2	Bṛhat-stotra-ratnākara[h]. Stotra-saṁkhyā 464
BŚS	Baudhāyana- Śrauta-sūtra
DhS	Dharma-sindhu(sāra)
GGs	Gobhila- Gṛhya-sūtra
GS(s)	Gṛhya-sūtra(s)
HBKS	Hiraṇyakeśiya-brahma-karma-samuccaya
IJ	Indo- Iranian Journal, 'S'-Gravenhage
JBBRAS	Journal of the Bombay Branch of the Royal Asiatic Society, Bombay
Mar.	Marathi
Mbh	Mahābhārata
MNT	Mahā-nirvāṇa-tantra
MS	Maitrayaṇi-Samhita
MSm	Manusmiti
n.	neuter
PKS	Paraśurāma-kalpa-sūtra
PMP	Marāṭhe A. V., Pūjā-mārga-pradāpa
PP	Pūjā-prakāśa (of the Viramitrodaya)
PR	Pāñcaratra-rakṣa
PS	Puruṣa-sūkta
PV	Jośi, K.: Pūjā-vidhan
RV	Rig Veda

RVBKS	Rigvedīya-brahma-karma-samuccaya
RVKh	Rig Veda- Khila
ŚP	Śatapatha-Brāhmaṇa
SDP	Jog, Sarva-deva-pūjā
SGS	Sankhayana- Gṛhya-sūtra
SkP	Skanda- Purāṇa
Skt	Sanskrit
SPS	Jośi, K.: Sārtha-pūjā-saṅgraha
ŚS(s)	Śrauta-sūtra(s)
SŚP	Soma-śambhu-paddhati
ŚŚS	Sankhāyana Śrauta-sūtra
ŚT	Śārada-tilaka-tantra
ŚYKKP	Śukla-yajuḥ-śākhīya-karma-kāṇḍa-pradīpa
TĀ	Taittirīya-Araṇyaka
TB	Taittirīya-Brāhmaṇa
Tṛbhā	Tṛcabhāskara
TS	Taittirīya-Samhita
<i>v.l.</i>	<i>varia lectio</i> (a variant reading)
VaiSS	Vaikhānasa-Smarta-sūtra
VHSm	Vṛddha-hārita-smṛti
VP	Varaha- Purāṇa
VR	Vrata-rāja
WZKS(O)	Wiener Zeitschrift, für die Kunde Sud (-und Ost)asiens, Wien
YS	Yajñavalkya-smṛti
ZDMG	Zeitschrift der Deutschen Morgenlandischen Gesellschaft, Wiesbaden

GENERAL REMARKS

THE TERM 'PŪJĀ'

The term *pūjā*¹² is used to denote a ritual of worship of an icon (*mūrti*, *pratīma*) or an aniconic form of a deity as well as of any other object which is considered as possessing special power and being sacred¹³: Be it a demon (e.g. the *rakṣasī* Ḍhuṇḍhā during the Holika festival, a person (e.g. a teacher on Vyāsa-[guru]purnima day), or an animal (e.g. a snake on Nāgapañcami day), or a plant (e.g. the Banyan tree on Vaṭasāvitrī day) or an inanimate object (e.g. a book on the day of *sarasvati-pūjā* during the Devīnavarātra). It appears in different forms¹⁴. A *pūjā* of a simple kind may consist of an offering of traditional items such as turmeric powder, *kukupa*, flowers, sandalwood paste, etc., requiring neither much knowledge of ritualism nor much time. An elaborate standardized type of *pūjā* consists of an offering of a certain sequence of services (*upacāra*), each one being offered as accompanied by the recitation of *mantras*. The number of these offerings¹⁵ may traditionally vary from one to 108 or even more, depending on one's means, time, family tradition and the occasion. The types of *pūjā* are often named after the number of offerings, e.g. *pūjā* with five services (*pañcopacāra-pūjā*) or *pūjā* with sixteen services '(ṣoḍaśopacāra *pūjā*). The *ṣoḍaśopacāra* which is the standard type described in part two consists of preliminary acts including rites for the purification of the devotee and the implements used in the *pūjā*, removal of obstacles and declaration (*sañkalpa*) to perform *pūjā*. Then a series of sixteen main services is offered, beginning with the invocation of the deity, offering of a seat, water to wash the feet, *arghya* (water), and among other offerings that of various kinds of baths, of garments, ornaments, food, waving of the *ārati* lamp, circumambulation, prostration, flowers consecrated by *mantras* from the Vedic literature.

Any such ritual of worship - whether performed with a special ritual procedure or not, by a person trained in ritualism or by someone without such knowledge, in a temple or at home - can be referred to as *pūjā*.

The etymology of the word *pūjā* - although discussed widely - has not been explained convincingly. MAYRHOFER CHARPENTIER'S suggestion seems most convincing which derives the word from the Tamil root *pūcu-* 'to smear'. Thieme connects the word *pūjā* with 'prñca' (*prñcām kr/pūjām kr* 'to prepare the [*madhūparka*]¹⁶ mixture [for someone],) (p. 122) and conceives *pūjā* as the 'honouring of a guest'. To the root *pūj* he assigns the following meanings (p. 114):

1. To honor [a guest or a newcomer] with a hospitable reception — to receive, to entertain,

¹² Synonyms are *pūjāna*, *arcanā*, *varivasyā*; Amarakosa 1421-1422 lists further *namasyā*, *apaciti*, *saparyā*, *arcā*, *arhaṇa*

¹³ Cf. the "places of *pūjā*" (*pūjā sthāna*, *pūjāpada*) described on p. 43.

¹⁴ For *vidhipurvika pūjā* as distinguished from simple *pūjā* cf. p.9.

¹⁵ For the number of offerings cf. pp.63-66.

¹⁶ For *madhūparka*, an offering to a distinguished guest, which also forms part of the marriage rites cf. KANE 2, pp. 542ff.; for divergences regarding the substances (like honey, curd, ghee or butter etc.) mixed in it cf. KANE 2, p. 545.

2. to honor [a god] as guest (in a manner customary for the arriving guest)
3. to honor [objects like weapons etc.] with flowers etc. (as gods).

He further points out that both the Vedic sacrifice (*yajña/yāga*) and the *pūjā* are based on the same idea of serving an invited deity (p.123). This common characteristic is also emphasized by Mitramisra in the introduction to his PP, part of the Viramitrodaya, when he states that *pūjā* is understood as sacrifice (*yāga*) only, because it consists in offering materials to a deity (p.1,4ff.)¹⁷ Thyme's remarks specify important aspects of *pūjā*. As can easily be shown the *pūjā* has incorporated elements of older rites, like the reception of an honored guest (*arghya*)¹⁸ as well as elements of the traditional service given to a king¹⁹, like the offering of an umbrella and a chowry. Already in the *bali* rites (standing in the tradition of the Goss) certain offerings which resemble the ones occurring in the *pūjā* are deposited on the ground. In the *sarpabali*¹³ snakes are treated as guests to whom water for bathing, collyrium, a mirror, garlands and garments are offered. In the *śraddha*, Brahmins - substituting the deceased fathers - accept similar offerings.²⁰ In the ceremony of the return of the Vedic student to his home (*samavartana*) certain similar elements occur: The student is adorned, clothed and looks into the mirror.²¹ However, continuity of elements does not signify identity of rites.

Apart from etymological derivations of the word *pūjā* by Western scholars, the Indian tradition has offered etymologies²², which cannot be discussed here.

TEXTUAL SOURCES

The number of textual sources dealing with the *pūjā* of which only a part has been printed is enormous. Broadly the following categories can be distinguished:—

1. Normative texts giving rules for the performance:

¹⁷ Cf also Hemadri, Caturvargacintamani vol. 2 pt.1, p. 323,15-16: *yajñair anekārthatvena devatā pūjādyartha sambhavāt* |

¹⁸ The *arghya* ceremony has later been developed into the fifth of the five principal sacrifices (*mahāyajñas*) of the householder, to be performed after the daily *agnihotra*: Sacrifice to (1) the gods (*deva-yajña*) by oblations in the fire, (2) beings (*bhūta-yajña*) by *bali* offerings, (3) fathers (*pitryajña*) by offering to the deceased ancestors, (4) *brahman* (*brahma-yajña*) by reciting the Veda and (5) men (*manuṣya-yajña*; of. MSm 3.70 d: *nryajāo 'tithipūjānam*) by offering food and hospitality. For details cf. GONDA (1980 b), pp.413ff.; KANE 2, pp. 749-756. For *atithyavidhi* cf Ahnikaparakāśa pp. 433,20-459,12.

¹⁹ For the so called *rājopacāras* cf. p.65.

²⁰ Cf. Paraskāra GS 2.14.12; WINTERNITZ (1888), pp.251ff.

²¹ Hiranyakesi GS 1.3.10Aff., ApGS 5.12.6ff. and VaiSS 2.13-2.14; also GOUDRIAAN (1969-70). p.200, n. 12.

²² Cf. Śiva-Purāṇa, Vidyeśvara-Saṁhita chap. 16, v 29-30: The meaning (of the word *pūjā*) is expounded in the Vedas as “that by which *pū-(r)* is produced (*jā-yate*)” *Pu(r)* means the achievement of the fruit, i.e, the pleasures: This is produced (*jāyate*) by the concerned act. By interpreting pleasures as (all that is) desired, we arrive at aspirations and learning. Thus the meaning of the word *pūjā* is well-known among the people as well as in the Vedas. Another etymology occurs in Kulārnava-tantra 17.70: Because it destroys [the effects] of previous (*purva*) births, because it prevents births (*janma*) and deaths and because it gives complete (*sampūrṇa*) fruit, it is called *pūjā*: - For an explanation of methods and values of traditional etymologies cf. GONDA (1955).

a) These are mainly parts of the anonymous literature of the Purāṇas (where the instructions are given by a deity or a seer) and based on their authority works such as compendiums (*nibandha*) belonging to the category of ‘*dharma-sastra*’ literature (see daily duties [*ahnika*]17).

b) The manuals (*payola*) specifically compiled for the practical use consist of brief instructions for the performance of rites along with the *mantras* to be employed. A similar purpose is achieved by those books which form part of the so called modern “bazaar literature”²³, which enable the devotee to perform his own *pūjā* according to the given instructions. Cassette tapes with the pre-recorded text of *pūjās*, which are now available for sale, serve the same purpose of avoiding the need for a priest as a mediator.

2. Literary texts or historical documents describing an actual performance of *pūjā* as it took place on a particular occasion.

For a study of *pūjā* practices of by-gone times one can refer to the textual sources mentioned under (1a) which show how in an ideal case the ritual was to be performed. *Payola* texts (1b) are few due to the importance of the oral tradition in olden times. However some texts contain both a discussion of rulings and a separate *prayoga* part²⁴, Accounts of *pūjās* in literary or historical works (2) which could give a realistic picture of the actual performance are rare.

For an understanding of the current performance, the actual practice can be observed with its many local and sectarian peculiarities in addition to the texts mentioned under (1 b).

“

1. Normative Texts

a) Although the ritual of *pūjā* shows many elements of the Vedic religion, the ritual itself, defined as an offering of a sequence of services (*upacāra*) mainly to an icon (*murti*) of a deity belongs to the post-Vedic religion.

Among the earliest textual²⁵ sources referring to it are the appendices (*pariṣiṣṭhas*) to the GSs which treat of those topics that later authors found neglected by the Sūtras. While the Sūtras deal with rituals²⁶ like the *samskāras*²⁷, sacrifices (*yajña*), *bali* offerings²⁸ to be performed by the householder, the *pariṣiṣṭhas* also contain descriptions of typically post- Vedic rites to be performed for icons of Hindu deities.

The important appendix to the BGS shows Hindu ritual at an early stage mixed up with Vedic ritual. Prasna 2, Adhyaya 13 to 22, 3.3-15 and 4.2 particularly deal with

²³ i.e. popular religious literature for the devotee’s practical use. These are usually comparatively cheap booklets of limited circulation, sold in bookshops in front of temples or on the pavements. If Skt. texts are provided their edition is never a “critical” one in our sense of the word.

²⁴ e.g. PP pp.97,16-166,9 (general description) and pp.126,21-151,9 (*prayoga*); Tṛbhā. pp. 23,26-60,13 (*pūjā-vidhi*) and pp. 94,23-113,25 (*prayoga*); Acārabhueana pp. 175,21-219,12 (*pūjā-vidhi*) and pp. 219,13-222,30 (*prayoga*).

²⁵ it can be assumed that *pūjā* was practiced before the time of written texts and that it might have existed among the members of the non-Aryan community at an early time. This problem, however, cannot be discussed here.

²⁶ Cf. Gonda (1977 b), pp. 556ff. for the topics treated of in the GSs.

²⁷ For the difficulty of translating this term cf. Gonda (1980b), p. 364.

²⁸ Among these, the *sarpabali* shares certain elements with the *pūjā*, cf. p. 31.

- the consecration of an icon of Viṣṇu, with an extensive description of the ritual,
- the ritual of the adoration of Mahāpuruṣa, a form of Viṣṇu,
- the ceremony of the bathing of Viṣṇu
- the consecration of an icon of Rudra-Śiva,
- the adoration of Mahādeva, a form of Rudra-Śiva,
- the ceremony of the bathing of Rudra,
- the second consecration of an icon, to be performed in case its worship has been neglected for a specific period,
- the ceremony of the bathing of Deva, a form of Rudra-Śiva,
- general rulings concerning the *pūjā* of Viṣṇu and Rudra-Śiva, the persons allowed to take part in it, and where and when to perform it, - worship of Durga, Upasruti, Śrī, Sarasvatī, Viṣṇu, Ravi, Jyeṣṭhā, Vināyaka, Rudra,
- the *bali* oblation to Dhārta (Skāṇḍa, Karttikeya).²⁹

Among the offerings made to the icon of Viṣṇu³⁰ are a seat (*kurca*), water for washing the feet (*pādya*), water for sipping (*ācamaniya*), *arghya* (water), sandalwood paste (*gandha*)³¹, garland (*māla*), flowers (*puṣpa*), incense (*dhūpa*), lamp (*dīpa*) and food (specified as *payasa*).

VaiSS 4.10–12³² contains a description of Viṣṇu's worship similar to the one occurring in the appendix to BGS. While dealing with the daily *pūjā* it lists a number of offerings which are to be accompanied by the recitation of Vedic *mantras*. The BGS as well as the VaiSS are South Indian texts, the youngest of the Taittiriya school.³³

Another South Indian text which is later than Baudhāyana is the Agniveśya GS. This late text covers many topics which are not occurring in the old GSS.³⁴ Section 2.4.10 treating of worship (*devatārādhana*), mentions the *pūjā* of Viṣṇu with the offering of *abhiṣeka*, *āvāhana*, *vastra*, *gandha*, *puṣpa*, *dhūpa*, *dīpa*, *anulepana*, *arghya*, *pādya*, *ācamanīyaka*, *naivedya*, *tāmbūla*, *udvāsana*, accompanied by the recitation of Vedic *mantras*. Section 2.4.11 describes the *pūjā* of the sun with *avāhana*, *gandha*, *puṣpa*, *dhūpa*, *dīpa*, *pādya* and *udvāsana*.

Another source is the appendix to the AGS pp. 168,14-169³⁵, where the procedure of *pūjā* is described with the following services: 1. Invocation (*āvāhana*), 2. seat (*āsana*), 3. water for washing the feet (*pādya*), 4. *arghya* (water offered at the respectful reception of a guest), 5. water for sipping (*acamanīya*), 6. bath (*snāna*), 7. garments (*vastra*), 8. sacred thread (*upavita*), 9. sandalwood paste (*gandha*), 10. flowers (*puṣpa*). 11. incense (*dhūpa*), 12. lamp (*dīpa*), 13. food (*naivedya*), 14. mouth perfume (*mukha-vāsa*), 15. hymn (*stotra*) and prostration (*praśama*), and 16. circumambulation (*pradakṣinā*) and dismissal (*visarjana*).

²⁹ According to Harting's preface to his edition and translation of parts of the Parisista, p. XIX.

³⁰ Cf. Prasna 2, Adhyaya 13.

³¹ *Gandha* means scent; but in current Maharaṣṭrian practice it is taken as equivalent to *candana* (sandalwood paste).

³² Ed. and trans. by Harting, appendix 1, pp. 59-64, and by Caland. - Cf. further the section on appeasing of the heavenly bodies (*grahaśānti*).

³³ For the VaiSS being regarded as representing a school of the Taittiriyas cf. Gonda (1977 b), p.595.

³⁴ Cf. Gonda (1977 b), pp.481, 586, 592-595.

³⁵ Cf. further section 189.12-25.

Further the Rig vidhāna³⁶ should be mentioned, a collection of precepts regarding the performance of rites, traditionally attributed to Saunaka, it describes the worship of Viṣṇu³⁷ with each offering to be accompanied by the recitation of a stanza from the PS. The worship is preceded by the performance of *nyāsa*³⁸ for which again the PS is employed. The following services are to be offered (cf. section 3.31.6-10): 1. Invocation (*āvāhana*), 2. seat (*āsana*), 3. water for washing the feet (*pādya*), 4. *arghya* (water offered at the respectful reception of a guest), 5. water for sipping (*ācamaniyaka*), 6. bath (*snāna*), 7. garments (*vastra*), 8. sacred thread (*yajñopavita*), 9. anointing with unguents (*anulepana*), 10. flowers (*puṣpa*), 11. incense (*dhūpaka*), 12. lamp (*dīpaka*), 13. food (*nivedāna*), 14. prostration (*namaskāra*), 15. circumambulation (*pradakṣina*), and 16. gift (*dakṣina*).

Much material for the study of *pūjā* is scattered in the bulk of the later parts³⁹ of the Puranic literature, where the *pūjā* occurs as closely connected with observances (*vrata*). The *dharma-sāstras* quote frequently from these sources. The Śiva-Purāṇa in particular contains much material on *pūjā*; BhP 11.27 gives a frequently quoted account of *pūjā* showing Tantric influence. The *māsa-mahātmyas* describe *vratas* and occasional *pūjās* to be performed in each month. They occur in various parts of e.g. Padma-Purāṇa and Garuda-Purāṇa, chapters 116 to 137; Narada-Purāṇa 4.110 to 4.124 and Agni-Purāṇa, chapters 175 to 200 mention *vratas* according to the lunar day (*tithi*) of their occurrence.

Pūjā is an important topic of Tantric or Agama literature⁴⁰ of the Saivas⁴¹, the Vaiṣṇavas (those of the Pañcarātra⁴² and the Vaikhānasa⁴³ school), the Saktas⁴⁴, and of

³⁶ This text consists of passages of different age, cf. Gonda's introduction p.5 to his translation of the Rig-vidhāna.

³⁷ Cf. sections 3.29-31.

³⁸ For *nyāsa* cf. p. 121.

³⁹ Hazra (21975), pp.188-189 distinguishes two stages of Puranic literature:—

“In the first stage, which covered a period ranging approximately from the beginning of the third to the end of the fifth century A.D., the Purāṇas dealt only with those topics on Hindu rites and customs which formed the subject-matter of the early Smṛti Saṁhitās such as those of Manu and Yajñavalkya. (He explains in the footnote: ‘These topics are: *Varṇāśrama-dharma*, *Ācāra*, *Ahnika*, *Bhakṣyābhakṣya*, *Vivāha*, *Aśauca*, *Śrāddha*, *Dravya-śuddhi*, *Pātaka*, *Prāyaścitta*, *Naraka*, *Karma-vipāka* and *Yuga-dharma*.’) But in the second stage, which began from about the beginning of the sixth century A.D., we are astonished to find a well marked improvement on the varieties of the Smṛti-topics. In this stage the new topics added relate mainly to various kinds of gifts, initiation, sacrifices to the planets and their pacification. Homa, consecration (*pratiṣṭhā*) of images etc., Sandhyā, glorification of Brahmans and their worship, glorification of holy places, Tithis, Utsarga, Vrata and Pāja. These topics are found neither in the works of Manu and Yaj. (To this he adds in a footnote: ‘The Yajñavalkya-smṛti contains verses on Vinayaka-pūjā and Graha-śānti.’) nor in the Purāṇas, or portions thereof which were written earlier than about the beginning of the sixth century AD.

⁴⁰ For a general introduction to Agamas cf. Gonda (1977 a), pp. 1-6..

⁴¹ Cf. Gonda (1977 a), pp. 163-215

⁴² Cf. GONDA (1977 a), pp.39-139; SMITH (1975-1980); RAṄGACHARI (1931).

⁴³ For the literature of the Vaikhānasa cf. Gonda (1977 a), pp.140-152; cf. Kaśyapa-Jñāna kaṇḍa, translated by Goudriaan (sections on image installation and worship) and *ibid.* (1969-70).

⁴⁴ Gupta in Gupta /Hoens /Goudriaan (1979), pp.121-162 has endeavoured to give a general survey of Tantric *pūjā* (with photographs) based on the PKS (17th cent. A.D.); cf. also Nowotny (1957); for the Saktagamas cf. Goudriaan /Gupta (1981).

different smaller groups like Pasupatas, Nathas, worshippers of Dattatreya, Vīra-Saivas⁴⁵ etc.

Further material is found in parts of the later *smṛti* literature, the Viṣṇu-smṛti, and the YS. The Viṣṇu-smṛti (of uncertain age, but not among the earlier *smṛtis*) describes the worship of Viṣṇu with Vedic *mantras* in the chapters 65 to 66. The following services occur: *āvāhana*, *arghya*, *pādyā*, *acamanīya*, *snāna*, *anulepana*, *alaṅkāra*, *vastra*, *puṣpa*, *dhūpa*, *dīpa*, *madhūparka*, *naivedya*, *cāmara*, *vyajana*, *mātrā* (= *ādarśa*, according to the commentary Keśava-vaijayanti), *chatra*, *yāna* (= *sibika*), *āsana* (= *siṃhāsana*). The YS mentions the worship of Vināyaka and the nine heavenly bodies in its first chapter, verses 270ff.; but this chapter is not an original part of the work. Other *smṛti* texts are quoted by the compendiums (*nibandha*) as authorities on *pūjā*, of which many are unfortunately lost.

Of the many *nibandha* texts which are based on the authority of the Gṛhya-sūtra-*pariśiṣṭas*, *smṛtis*, Purāṇas and Agama texts only a few can be mentioned here.⁴⁶ Lakṣmīdhara's Kṛtya-kalpataru (*vratakāṇḍa*)⁴⁷, written between 1125 and 1145 A.D.⁴⁸ and Hemadri's Catur-varga-cintamani (*vrata-khāṇḍa*), written between 1260 and 1270 A.D.⁴⁹ are rich sources of information on observances (*vrata*) which usually include occasional *pūjās* as part. Devannabhata's Smṛti-candrika (written after 1150 A.D.)⁵⁰ contains a long section on the worship of deities. The Nityācārapaddhati by Vidyakara Vajapeyin (between 1350 and 1500 A.D.)⁵¹ treats of *pūjā* (pp.513,18ff.); so does the Nityācārapradīpa by Narasimha Vajapeyin (later than 1400)⁵² in vol. 1, pp.518,8-804,⁵³ Both works were popular in Orissa. The Smṛti-tattva by Raghunandāna (between 1510 and 1580 A.D.)⁵⁴ enjoyed great popularity in Bengal until recently. it consists of 28 parts with titles ending in *tattva*, of which the Tithi-tattva (vol. 1, pp.1-188) describes the festival of Durga (pp.64-104) and the Ahnika-tattva (vol. 1, pp. 326-465) includes *pūjā* (pp. 396-419). Further material is contained in the Ekadaśī tattva (vol. 2, pp.1-105), the Vrata-tattva (vol. 2, pp.151-161), the Durgārcana paddhati (vol. 2, pp.659-683).

Nīlakantha (literary activity between 1610 and 1645)⁵⁵ composed the Bhagavanta-bhaskāra, divided into twelve *mayūkhas*, of which the Ācāra-mayūkha (pp. 58,25-74,31) describes the *pañcāyatana pūjā*. The most elaborate treatise on *pūjā* so far edited is the Pūjā-prakāśa by Mitramisra whose literary activity was between 1610 and 1640 A.D.⁵⁶ it forms the fourth part of the twenty-two sections of a monumental work

⁴⁵ For the literature of these groups cf. Gonda (1977 a). pp. 216-231. For the *pūjā* of the Kanphata yogins cf. UNBESCHIED (1980), pp. 82ff

⁴⁶ Cf. Kane for detailed information on works on *dharma-sastra*.

⁴⁷ it seems that there exists an unpublished Pūjā-kalpa (cf. Kane 1, pp.664.---665, n. 914).

⁴⁸ Cf. Kane 1, p. 677.

⁴⁹ Cf. Kane 1, pp.752-753.

⁵⁰ Date according to Kane 1, p. 740. 47 Vol. 2: Ahnika, pp.531-561.

⁵¹ Cf. Kane 1, p: 1054.

⁵² Cf. *ibid.* The work was composed before 1565 A.D. Cf. VON STIETENCROON (1980). p.258.

⁵³ Cf. further Kane 2: sarva-vyādhi-sadhāraṇa pūjā (roga-śānti) pp.172,13- 174,11,

⁵⁴ Cf. Kane 1, p. 897.

⁵⁵ Cf. Kane 1, p.941

⁵⁶ According to Kane 1, p.953.

called Vīramitrodaya. Apart from the PP dealing exclusively with *pūjā* the Ahnika-prakāśa (pp. 380-387) and the Bhakti-prakāśa (pp. 80-123) contain sections on *pūjā*. The PP is divided into several parts according to the five deities: Viṣṇu, Śiva, Sūrya, Dura and god Brahmā, which were probably the main deities worshipped in northern India at that time. The work consists of extensive quotations from the appendices to the GSs, the *smṛtis*, Purāṇas and Tantras. Occasionally the author explains rare words but mostly restricts himself to collect material from various sources on relevant points. The text is available in only one uncritical edition. It is divided by short titles, which were possibly inserted by the editor. A table of contents of this important work is provided in the following to give a better idea about its contents. I partly follow the divisions by short titles of the printed work but deviate where they do not seem appropriate.

Excursus: Contents of the Pūjā-prakāśa

A. Viṣṇu-pūjā (pp. 1-193)

I. General considerations (pp. 1,3-33,9)

1. Definition of *pūjā* (p.1,4-1,13)
2. Authorization (pp.1,14-3,10)
3. Time (pp.3,11-4,2)
4. Fruits of *pūjās* of various deities, esp. *Viṣṇu-pūjā* and the necessity of daily performance (pp.4,3-8,6)
5. Places/objects of *pūjā*, esp. the *sālagrāma* stone (pp. 8,7'--24,3)
6. Fruits of different acts of *viṣṇu-pūjā* (pp. 24,4-33,9)

II. Rules for the different services offered and materials used in the *pūjā* (pp.33,10-97,15)

1. Arrangement of vessels and mixtures with which they are filled (pp.33,10-34,16)
2. Materials for bath (pp. 34,17-37,4)
3. Garments (pp.37,5-38,7)
4. Sacred thread and ornaments (pp. 38,8-39,1)
5. Fragrant substances, esp. sandalwood paste for smearing on the idol (pp. 39,2-41,21)
6. Flowers and plants (pp. 41,22-72,13)
7. Incense (pp. 72,14-74,11)
8. Lamps (pp. 74,12-77,14)
9. Food offerings (pp. 77,15-86,3)
10. Ingredients of the betel offering (1486,4-86,23)
11. Fan and mirror (pp. 86,24-87,4)
12. Ceremony of waving lamps and /or camphor (*artarika*) (p. 87,5-87,13)
13. Circumambulation, prostration and stotra recitation (pp. 87, 14- 89,18)
14. Offering of other items (p. 89,19-89,24)
15. Homa (pp.89,25-90,4)
16. Wearing of previously offered flowers (*nirmālya*) and drinking holy water (*tirtha*) (pp. 90,5-92,2)
17. Singing, dancing etc. (pp.92,3-94,2)
18. Recitation of sacred texts (pp.94,3-95,5)
19. Material used for the devotee's seat (pp. 95,6-96,16)
20. Waking up the deity (pp. 96,17-97,15)

III The performance of the pūjā (pp. 97,16-166,9)

1. Rules for the performance of daily pūjā according to different authorities (pp. 97,16-126,20)

Introduction (p. 97,17-97,24)

- a) Āśvalāyana-Gṛhya-sūtra pariśiṣṭam(pp.97,25-99,5) b)
- b) "Saunaka" (pp.99,6-110,17)
- c) Rig Vidhāna (pp. 110,18 –112,25)
- d) Baudhāyana Gṛhya-sūtra-pariśiṣṭa (pp.97,25 –99,5)
- e) Viṣṇu-dharmottara (pp.114,14–115,7)
- f) Bhāgavata Purāṇa 11th Skandha 58 (pp.115,8 – 122,11)
- g) Simple Pūjā according to several authorities (pp.122,12 – 123,12)

(1.) Excursus: Mudras according to the "Saṅgraha" (pp. 123, 13-126,20)

2. The performance (*prayoga*) of daily pūjā compiled from the same sources (pp. 126,21-151,9)

- a) Āśvalāyana-Gṛhya-sūtra-pariśiṣṭa (pp. 126,22-129,1)
- b) "Saunaka" (pp. 129,2-138,18)
- e) Rig-vidhāna (pp. 138,19-140,1)
- d) Baudhayana-Gṛhya-sūtra-pariśiṣṭa (pp. 140,2-142,9)
- e) Viṣṇudharmottara (pp.142,10-144,10)
- f) Bhāgavata-Purāṇa 11th Skandha 149,11)
- f) Excursus: Stotras accompanying the prostration (pp. 149,12–150,25)
- g) Simple pūjā to be performed by Sudras (p.151,1-151,9)

3. Occasional pūjās (pp.151,10-166,9)

- a) Naimittika pūjās (pp. 151,10-154,20)
- b) Kāriya pūjās (pp. 154,21-165,8)

(3) **End:** Different types of pūjā give bigger or smaller fruits with respect to worldly enjoyment (*bhukti*) and to purification of the mind which is the precondition for *mukti* (pp.165,9- 4166,9),

IV. Deficiencies (*aparādha*) in pūjā and atonement (*prāyaścitta*) (pp. 166,10-191,18)

1. Thirty-two deficiencies and atonements according to VP (pp. 166,11-188,7)
2. Thirty-two deficiencies according to the "Agama" (pp.188,8-189,2)
3. Reading of chapters from the BhG as atonement for deficiencies and further list of deficiencies (pp. 189,8-191,18)

V. Gifts (*dāna*) to be offered to Visnu (pp. 191,19-192,19)

(A) Colophon (pp. 192,20-193,6)

B. Śiva-pūjā (pp. 194,1-238,13)

I. Performance of Śiva-pūjā in general (pp. 194,1-205,3)

O. Introduction (p.194,1-194,21)

1. Performance according to Baudhayana-Gṛhya-pariśiṣṭasātra⁶¹ (pp.194,23-196,15)

2. Worship of the Śivaliṅga (pp. 196,16-205,3)

II. Various services of *pūjā* (pp.205,4-238,12)

1. Bathing the *liṅga* with various materials (pp.205,4-208,2)
2. *Arghya* (p.208,3-208,20)
3. Garments, sacred thread and other offerings (pp.208,21- 209,11)
4. Fragrant substances, fan and other items (pp.209,12-210,2)
5. Flowers and leaves (pp.210,3-216,20)
6. Incense (pp. 216,21-218,5)
7. Lamps (pp.218,6-219,3)
8. Food offerings (pp.219,4-220,15)
9. Betel and other offerings (pp. 220,16-226,22)
10. Ceremony of the great bath (*mahā snāna*) (pp.226,23-231,1)
11. Vigil (pp.231,2-232,18)
12. Rite of *cāturmāsī pavitra* (pp.232,19-233,2)
13. Procession in a chariot (pp.233,3-234,16)
14. *Kamyapūjās* (pp.234,17-234,23)
15. Circumambulation (pp. 234,24-236,12)
16. Prostration and recitation of *stotras* (pp. 236,13-238,12)

Sūrya pūjā (pp.238,14-309,9)

I. General considerations (pp.238,15-246,5)

1. Sūrya's first place in the *pañcāyatana* worship (pp.238,14- 240,14)
2. Time and fruits of *pūjā* (pp. 240,15-245,2)
3. Fruits of cleaning the place of *pūjā* (pp.245,3-246,5)

II. Rules for the different services offered and materials used in *pūjā* (pp.246,6--272,7)

1. Different kinds of baths offered to Sūrya and their fruits (pp.246,6-251,17)
2. *Arghya* (pp.251,18-254,4)
3. Fragrant substances (pp. 254,5-255,8)
4. Flowers, leaves etc. (pp.255,9-259,7)
5. Incense (pp.259,8-260,10)
6. Lamps (pp.260,11-261,24)
7. Food offerings (pp.261,25-264,9)
8. Gifts (*dāna*) to Sūrya (pp.264,10-272,7)

III. Prescriptions for the performance of *pūjā* (pp.272,7-309,8)

1. *Pūjā* according to "Yama" (p.272,8-272,16)
2. *Pūjā* according to the BhavP (pp. 272,17-274,20)
3. *Avarana pūjā* (pp.274,21-280,2)
4. "Vedic" *pūjā* (pp.280,3-284,11)
5. *Pūjā* of the sky (pp.284,12-286,16)
6. Worship of an icon of Sūrya (pp.286,17-289,1)
7. Sacred bath taken by the devotees (pp. 289,2-291,10)
8. Daily *pūjā* according to "Vyase," (pp.291,11-292,24)
9. Procession in a chariot (pp. 292,25-307,11)
10. Patterns of conduct for devotees of Sūrya (pp. 307,12-309,8)

Devī pūjā (pp.309,10--372,19)

I. General considerations (pp. 309,11-311,9)

1. Introduction (p.309,11-17)
2. Fruits of cleaning the temple and performing *pūjā* (pp.309, 18-311,9)

II. Different services of *pūjā* (pp.311,10--324,20)

1. Bathing the Devi (pp. 311,10--313,23)
2. *Arghya* (pp. 313,24-314,21)
3. Smearing with fragrant substances (pp.314,22-315,8)
4. Flowers and leaves (pp.315,9-318,1) (*lacuna* in text)
5. Lamps (p. 319,1–319,22)
6. Food offerings (pp.319,23-320,12)
7. Gifts (pp.320,13-324,20)

III. Different kinds of *pūjās* (pp.324,21-372,18)

1. *Pūjā* of the icon (pp.324,21-326,20)
2. *Pūjā* of the trident (pp. 326,21-328,4)
3. *Pūjā* of young girls (pp. 328,5-329,11)
4. *Pūjā* of mothers (pp.329,12-331,13)
5. *Pūjā* of Devī in different forms (pp.331,14-332,23)
6. *Pūjā* of Devī at different places (pp.332,24-335,23)
7. *Pūjā* of Devī according to different months (pp. 335,24- 339,12)
8. Fruits of prostration and worship of Devi (pp. 339,13-341,5)
9. Ceremony of *pavitṛāropana* (pp. 341,6-343,10)
10. *Pūjā* at particular times giving particular' fruits (pp. 343,11- 345,13)
11. Methods of worshipping Devī (pp. 345,14-372,18)

Brahma-pūjā (pp.372,20--383,4)

I. General considerations (pp. 372,21-374,11)

1. Introduction (pp.372,21-373,14)
2. Fruits of sweeping the *pūjā* room and worshipping god Brahmā (pp.373,15-374,11)

II. Performance of *pūjā* (pp.374,12-383,4)

1. Method of performing *pūjā* (pp.374,12-381,17)
2. Procession in a chariot (pp.381,18-383,4)

(E.) Final stanza and colophon (p.383,5-383,20)

The Nirṇayasindhu by Kamalakara Bhatta (written 1612 A.D.), a text which together with the DhS enjoys high authority in the Deccan, treats of the installing of icons and their worship elaborately in the first half of the third *pariccheda*, quoting works like the appendix to the BGS, the Viṣṇu-smṛti and Rīgvidhāna. Anantadeva (third quarter of the 17th century A.D.)⁵⁷ wrote the Smṛtikaustubha, consisting of several parts called

⁵⁷ Cf. Kane 1, p.963.

paddhitis, of which the *Samvatsarapaddhiti* (pp.83-580) deals extensively with the practices connected with *vratas*. Viśvanatha's VR (1736 A.D.) treats of the *vratas* arranging them according to the lunar day (*tithi*) of their occurrence (e.g. *ekadaśīvratāni*, *caturdalivratāni* etc.).

The DhS by Kasinatha Upadhyaya (written 1790 | 91 A.D.) is partly based on the *Nirṇaya-sindhu*. it contains a section on the daily *pūjā* (pp. 573,12-577,29) and further deals with *vratas* and festivals to be performed during the year.

Of the rather modern works the *Ācārabhūṣaṇa* (1819 A.D.) pp.175,21-240,8 by Tryambak Ram Ok and the *Acarendu* (1838 A.D.) pp. 140,28-195,25 by Tryambak Nārāyan Mate should be mentioned here.

b) For the study of the current *pūjā* practices in Maharashtra the manuals written as guides for practical use, e.g. the RVBKS⁵⁸ should be mentioned. Such texts do not discuss theoretical questions as the *nibandhas* do, but supply accurate instructions for the performance of the rituals and the sequence of *mantras* to be employed, of which often only the beginning is quoted. Books sold on the roadside, in front of temples or by specialized bookdealers attempt to guide the devotee in his *pūjā*. Often these books contain translations of the Skt. *mantras* into vernaculars. The explanations are usually brief; much is taken for granted as one can expect a Hindu reader to be familiar with the practice of worship.

2. Descriptive Texts

Occasionally accounts of *pūjā* performances occur in literary or other texts, which rather aim at a faithful description than at an idealized picture of *pūjā* as it ought to be performed according to the rulings of the *śāstras*. A description of the worship of Cakradhara whom the Mahānubhavas regard as a deity (one of the *pañcakṛṣṇas*) is found in the *Pūjāvasara* (*Nityadinī Līla*) by Baidevbās, written about 1278 A.D. in Old Mar. The text describes in detail the daily routine of Cakradhara and the worship offered to him by his disciples, offerings of garlands of flowers, of sandalwood paste, waving of the *ārati* accompanied by singing of a *jati*⁵⁹, prostration, offering of betel and recitation of the “*Mantra-avasaru*” (traditionally understood as the PS).

In the *Ain-i-Akbari* (Cf. vol. 3, pp.301-303.) an account on “*Īśvara-pūjā* or divine worship” occurs as witnessed by a non-Hindu. The different services offered in the ritual are minutely described.

OBJECTS OF PŪJĀ

Most common objects of *pūjā* (as understood in a broad sense) are icons (*murti*, *pratima*, *arca*) which will be dealt with later. But the icon is only one of many “places of *pūjā*” (*pūjā sthāna*, *pūjā pada*), i.e. objects suitable to receive worship or honor, which are mentioned by the texts. Thus the PP - quoting many sources - lists the following objects:

8,8-10 (quoting *pariśiṣṭa* to AGS p. 168,19f. with *v.t.*): Water, fire, sun, *sthaṇḍila* (an open ground prepared for sacrifice);

⁵⁸ Cf. p. 101 for this manual

⁵⁹ *Jati* is a term for a metric composition otherwise known as *drati*. Cf. n.246, p.70.

8,12-13 (quoting Satatapa): Earth, sky, food, gold, Brahmins, cows;⁶⁰

9,10-11 (quoting Brahma-Purāṇa): Vessel (*kumbha*), (the space) “on a lotus” (*kamalopari*)⁶¹, teacher, parents;

9,24-25 (quoting BhP 11.11.42): Vaiṣṇava, wind, heart⁶², all beings;

10,1-2 (quoting BhP 11.3.55): (Unexpected) guests;

9,17-20 (also Kalika-Purāṇa 60.32): (Stones like) *dvāraka-sīlā* or *śālagrāma*⁶³, (aniconic forms like) *liṅga*, (attributes like) book, (weapons like) trident and sword (for Durga);

10,17: *yantra*.

Agnivesya GS 2.4.10 mentions further *maṇḍala*; Kulaṅḁatantra 6.73 also winnowing fan (*śūrpa*), wall, sheet of cloth, (cloth) board (on which a drawing is found), one’s head or heart.

These objects of *pūjā* occur again and again in various texts.⁶⁴ The Pañcaratras system knows four places to which worship is simultaneously offered (*catussthanārcana*): Vessel (*kumbha*), *maṇḍala*, icon (*bimba*), and fire.⁶⁵

Different kinds of offerings are enjoined for these objects according to their nature. Thus water for washing the feet (*pādya*) which is offered to an icon cannot be offered to fire, as it would be extinguished thereby.⁶⁶ The Sun is worshipped with recitation of hymns from the three Vedas, the fire by offering oblations, Brahmins by offering hospitality, cows by giving fodder, fellow Vaiṣṇavas by brotherly affection, the heart and the sky by contemplation, wind by regarding it as *prāṇa*⁶⁷, water by offering water mixed with other offerings, the *sthaṇḁila* by *mantras*, the deity within one’s own body is worshipped with comforts (*bhoga*)⁶⁸ (imagined to be offered to the Lord), all beings by regarding all as equal.

The objects listed so far are still worshipped or honored on certain occasions. A few examples from temporarily performed rituals and classical texts are provided: Worship of water is known e.g. from the *pūjā* of the river Gaṅga on the day of Dasahara⁶⁹. Fire worship is well known from sacrificial ceremonies; a *pūjā* of the fire is performed on Holika day.⁷⁰ The sun is worshipped by repetition of *mantras* in the *sandhya* rite; it is one of the deities of the *pañcāyatana* and the main deity of several

⁶⁰ Mitramisra, PP p. 8,15–17 notes that earth, water and sky are thought to be receptacles of the deity while food, gold, Brahmins and cows are not, as this militates against the practice of honourable men. These objects are mentioned as receptacles only for their glorification.

⁶¹ i.e. deities worshipped on the different parts of a drawing of a lotus. Cf. also Parama-Saṁhita 4.79.

⁶² PP p. 8,19 (quoting “Manu”).

⁶³ In the *salagrama* also other deities than Viṣṇu can be invoked and worshipped (cf. PP p. 9,19-20).

⁶⁴ Cf. Rig vidhana 3.29.2-4; BhP 8.16.28,11.3.55 and 11.11.42; Parama-Saṁhita 4.62f.

⁶⁵ Īśvara-saṁhita 13.101.

⁶⁶ Acaṅḁu p.177,26; cf. also Parama-Saṁhita 4.62.

⁶⁷ Cf. Mitramisra, PP p. 10,7 explaining *mukhyadhīya* by *prāṇabuddhya*.

⁶⁸ Cf. Mitramisra, PP p. 10,7-9 explaining *bhogaiḁ* as *srak-candan-ādina*.

⁶⁹ *Jyeṣṭha śukla dasami*; cf. DhS p. 96,19ff.

⁷⁰ *Phālguna śukla paurṇima*; cf. DhS p. 267,8f.

vratas. The *sthaṇḍila* is the offering place for Vedic sacrifices to which worship is paid first.

Worship of the earth (*bhūmi-pūjā*) occurs e.g. before the construction of a new building. *Pūjā* of the sky is mentioned in PP pp. 284,12ff.; I am not aware of a contemporarily performed *pūjā* offered to the sky.

Food becomes an object of worship at the *govardhana pūjā*⁷¹ (*annakūṭa*), i.e. the worship of (the natural Govardhana hill in Vrndavan or a “mountain” of cow dung or of) food offerings, in which the icon of Kṛṣṇa in his child form (*balakṛṣṇa*) is placed. Golden coins are worshipped as representing the goddess Laksmi in the *lakṣmipūjā* during Dīpavali⁷². Brahmins are frequently worshipped at the end of occasional *pūjās*. The sacredness of the cow is well-known and need not be discussed further. A cow with a calf is worshipped on Govatsa-dvādaśī (Mar. Vasūbāras)⁷³.

Mitramisra in PP p. 9,14 remarks that a vessel (*kumbha, kalaśa*) is used in the Durga worship,⁷⁴ particularly, but in festivals all gods can be invoked in it. The vessel, which is imagined to be the seat of the universe, is of great importance in many *pūjās*. It is never kept empty but is filled (*purṇa-kalaśa*) with auspicious objects while Vedic *mantras* are recited. In the *puṇyāha-vācana* ceremony⁷⁵, a ritual performed to secure an auspicious day, the following *mantras* are employed in connection with the vessel:

With RV 9.17.4 (*a kalaśeṣu dhāvati ...*) the vessel is established on a heap of grains;

with RV 10.75.5 (*imam me gaṅge yamune sarasvati ...*) it is filled with water to which one adds

with RVKh 5.87.9 (*gandhadvāram duradharṣam ...*) sandalwood paste (*gandha*),

with TS 4.2.9.2 (*kāṇḍāt kāṇḍāt prarohanti ...*) blades of *durva* grass,

with RV 10.97.5 (*aśvatthe vā niṣadānam ...*) twigs of five different trees or five twigs of the mango tree,

with RV 10.97.15 (*yaḥ phalinīr ya aphala ...*) areca nut(s),

with RV 5.82.3 (*sa hi ratnāni daśuṣe ...*) jewels (*ratna*) which are usually substituted by an offering of unbroken grains (*akṣata*),

with RV 2.35.10 (*hiraṇyarūpaḥ sa hiraṇya-saṁdrk ...*) gold (i.e. usually coins);

with RV 3.8.4 (*yuva suvāsaḥ parivūta ...*) a garment⁷⁶ is put around the vessel.

The *kalaśa* is then covered with the leaves of the mango tree or of the branches of several sacred trees which had been inserted in the vessel before.

With TS 1.8.4.1b (*puṇnā darvi parā pata ...*) a shallow dish filled with rice or other grains (*purṇa pātra*) is set on the vessel. On this dish full of grains an auspicious

⁷¹ Cf. DhS p. 218,29f., which mentions a Govardhana made of cowdung.

⁷² *Asvina amavasya*; cf. DhS pp. 214,24ff.

⁷³ *Asvina kṛṣṇa dvadaśī*; cf. DhS p. 210,23f.

⁷⁴ Cf. the *ghata (kalaśa) sthāpana* on the first day of the Devīnavaratra from *aśvina śukla pralipadā* to *navami*; cf. DhS p.176,1ff.

⁷⁵ According to the modern *prayoga* text RVBKS fol. 126a 2-11. For the *puṇyāha-vācana* cf. DIEHL (1957) and Gonda (1972), pp.7ff.

⁷⁶ The reading *hiraṇyam* of RVBKS (repetitive) can be corrected to *vastram* (garment) following BBKS, *Saṁskāra-kāṇḍa*, fol. 31 a. 12-13.

symbol like the *svastika* or a lotus may be drawn *with kunkuma*; on which the main deity (invoked in an icon or an areca nut) is placed. On other occasions a vessel topped with a coconut is worshipped as Varuna, the deity of water.

The *pūrṇa kalaśa* is a symbol of plenty and welfare.⁷⁷ It is believed to fulfill the desires of its owner and produce various treasures.⁷⁸ The drawing of a lotus (often with eight petals (*aṣṭadala padmam*), being a symbol of the cosmos⁷⁹, occurs especially in Tantric texts as a *maṇḍala* in which divinities are invoked.

The honoring of teachers is very common in India and especially practiced on the day of Vyāsa paurṇimā⁸⁰; likewise parents are to be treated and served with respect⁸¹. The fellow Vaiṣṇava is honoured by bowing to his feet⁸² by those Vaiṣṇavas belonging to the Varkari tradition in Maharashtra. The wind (*marut*) - one of the five elements - is known as a deity of Vedic times.⁸³

In Tantric forms of worship deities are worshipped and meditated upon as residing in the devotee's heart (spoken of as the lotus of the heart). All beings as object of worship are mentioned in BhP 3.29.22. The (unexpected) guest should be honored with hospitality according to the rules laid down by the *dharma-śāstras*.⁸⁴

Stones such as the *śālagrāma* are commonly worshipped as deities (cf. p. 50). The *liṅga* is the most common an-iconic form used in Śiva worship. Attributes like books and weapons sometimes become objects of *pūjā*, e.g. the worship of books on the day of *sarasvati-pūjā*⁸⁵, the worship of Durga's trident⁸⁶, and that of tools and instruments during the Devī-navaratra. *Yantras* being diagrams mostly with *mantras* inscribed⁸⁷ and *māṇḍalas* are well-known objects of Tantric worship. The winnowing fan occurs frequently as a receptacle of items signifying the good fortune of a woman whose husband is living.⁸⁸ To objects like a wall, a sheet of cloth or a (cloth) board worship is due when pictures of deities are painted on them. The top of the head (*sahasrāra-cakra*) (instead of the heart) is a place where the deity is meditated upon in Tantric *pūjā*

Other objects of worship not mentioned so far are human beings, like young unmarried girls in the *kumari-pūjā*, and young boys (after their *upanayana*) in the *batuka-pūjā*, further animals like snakes, being worshipped on Nagapañcamī⁸⁹, plants

⁷⁷ Cf. Gonda(1980a), pp.131ff.; Coomaraswamy (1928-1931) pt. 2. pp. 61 ff.; MALLMANN (1963), pp. 242-243 (*kalaśa*, *kumbha*, *ghaṭa*).

⁷⁸ 89 Cf. BOSCH (1960), p.112.

⁷⁹ Cf. already Chandogya-Up. 8.1.1-3.

⁸⁰ *Aṣṭādha paurṇimā*; cf. DhS p.111,13f. Cf. BhG 17.14: *deva-dvija-guruprajñāpūjānani ... tapa ucyate* ||

⁸¹ Cf. Taitt.Up. 1.11: *mātr-devo bhava | pitr-devo bhava | ācārya-devo bhava | atithi-devo bhava |*

⁸² Cf. BhP 9.4.19 for embracing of the fellow Vaiṣṇava as a duty.

⁸³ For a cult of Vāyu cf. Sankalia (1941), p. 165 and Majumdar (1943).

⁸⁴ E.g. Ahnikaprakaśa p.440,17: *devavat pūjānīyo 'sau sūryorḍhaḥ so 'tithiḥ smṛtaḥ* | Cf. also n.92 above.

⁸⁵ *Asvina śuklapakṣa, mūla nakṣatra*; Cf. DhS p. 186,16f.

⁸⁶ Cf PP pp. 326,21-328,4 (quoting BhavP), especially p. 326,22: *caṇḍikām. śūlarūpiṇām.*

⁸⁷ Cf PP p. 10,18 (quoting Linga-Purāṇa): *yantraṁ mantramayaṁ proktaṁ mantrātma devateti ca |*

⁸⁸ Cf the offering of *saubhagyadravyas* p.156. AVALON (51978). p.285 remarks that women in Bengal design images of gods on winnowing fans as part of *vratas* and *pūjās*. For the importance of this instrument cf. Abbott (1932), pp.388-389.

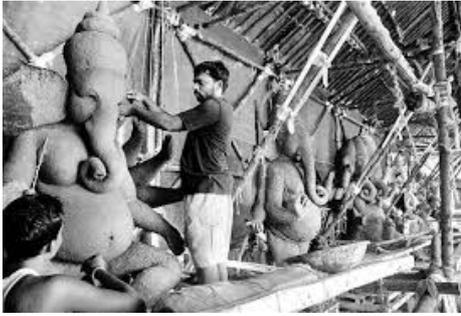
⁸⁹ *Sravana śukla pañcamī*; cf. DhS p. 115,15f.

like the holy basil (*tulasī*; *ocimum sanctum*), especially on the Tulasi Vivāha days⁹⁰; trees like the Banyan (*vata*) tree, which is worshipped by those who observe the Vata-sāvitrī-vrata⁹¹; and the wooden sandals (*paduka*) of gods or saintly persons. Very commonly areca nuts represent deities, especially Ganapati when worshipped at the beginning of a ceremony or when many deities are placed in a *maṇḍala*⁹². A coconut may have a similar function.

These different “places of worship” are said to be worshipped by different kinds of devotees according to their mental capacity. “The god is in fire for those who perform ritual ceremonials, the god is in heaven (the sky) for those who are thoughtful (and offer prayers), in icons for the weak-minded, for the Yogins Hari is in the heart.”⁹³

In BhP 11.27.12 icons are said to be of the following materials⁹⁴ and kinds: 1. Made of stone, 2. of wood, 3. of metal, 4. of clay, 5. painted, 6. of sand, 7. mental, 8. of jewels. PP p.11,21-23 (quoting SkP) mentions nine kinds: Icons made of 1. jewels, 2. gold, 3. silver, 4. copper, 5. brass, 6. metal, 7. stone, 8. wood, and 9. clay.

An icon prepared from jewels is considered to be the best, while one made of clay is the most inferior.⁹⁵ Different fruits (like wealth, offspring) are ascribed to the worship of icons prepared of different materials.



Icons are distinguished as movable ones (*cala*), i.e. those which can be lifted up and carried to another place, and immovable ones (*acala*, *sthira*), i.e. those which are fixed on a pedestal and cannot be moved once they have been installed. For immovable ones there is neither invocation (*āvāhana*) nor dismissal (*visarjana*) of the deity as in case of most movable ones, like the ones made of clay.

Clay or painted icons are wiped but not bathed as they would easily dissolve.

For the *pūjā* in temples big icons of stone, wood⁹⁶ or brass are used. Their shape and manufacturing, which follows old traditions cannot be dealt with here. At home they worship small brass, silver or copper icons in the daily *pūjā*, and pictures or drawings⁹⁷ in some occasional *pūjās*. For other occasional *pūjās*, like the *gaṇeśa-pūjā*

⁹⁰ *Kārttika śukla ekadaśī* to *paurṇimā*, cf. DhS p. 228,11 ff.

⁹¹ *Jyeṣṭha trayodaśī* to *paurṇimā*; cf. DhS p.102,30ff.

⁹² Cf, the *maṇḍala* used, in the *pūjā* of Satyanarayana, pp.208ff.

⁹³ Rig vidhana 3.29.3 translated by Gonda. Cf also PP p. 8,21-22 (quoting Manu); similarly Sattvata-Saṁhita 2.8f. and Raghunandāna’s Ahnikatattva (= Smṛti-tattva vol. 1) p. 397,23-24 (quoting Satatapa). =Cf. also the discussion on the authorization for mental *pūjā* on p. 91.

⁹⁴ For different materials used for preparing icons cf Smith | Venkatachari (1969), pp.15–59.

⁹⁵ PP p.11,24--25; but different Saunakiya 21.3 cd: *hairaṇyam uttamam proktam rajatam madhyamam tathā | tamrakam cādhamam proktam śailajam cādhamottamam | dāravam madhyamam caiva citrakāram paṭe ‘dhamam ||*

Cf. further Smith | Venkatachari (1969), p.60 for text places dealing with this topic.

⁹⁶ For the worship of the wooden icons of Jagannatha (Kṛṣṇa), Balabhadra and Subhadra in Puri cf. Tripathi (1978 b) and for their periodical renewal cf. Tripathi (1978 a).

⁹⁷ On the Nagapañcami day (*śravaṇa śukla pañcami*) drawings of snakes from *rangoli* (Mar.) powder are worshipped if no living snake is available. Cf Mandlik (1867-1870).

on the *śukla caturthi* of the month of *bhadrapada* the Maharashtrians use icons (*utsava vigraha/ murti*) from clay. Traditionally these are prepared by hand and painted.⁹⁸ The same forms and dimensions are observed every year. This custom is, however, disappearing in the big cities where molded icons are now on the market.

The institution of *pañcāyatana pūjā*⁹⁹ which is said to have been popularized by Sankarā¹⁰⁰ deserves special attention. It is recommended in almost all modern treatises on *pūjā*, but these days it is not so commonly found in Maharashtra, and when it is mainly among the Konkanastha (Citpavan) Brahmins, one of the groups originating from the country west-ward of the Sahyadri range (Konkana) north and south of Bombay. The idea is to unite the principal deities of five sects, i.e. Saivas, Vaiṣṇavas, sun worshippers (*saura*), Saktas and worshippers of Ganapati (*gānapatya*).¹⁰¹ This type of worship existed long before the medieval period as is shown from the existence of a *pañcāyatana* shrine at Devgarh (Deogarh) of the sixth century A. D. and from epigraphic evidence.¹⁰²

The symbolism of the number five¹⁰³ was certainly involved when this mode of worship came into being. The five deities are either worshipped in form of small brass icons or in aniconic forms - a *bāṇa-liṅgam* (Śiva)¹⁰⁴, a *śālagrāma* stone¹⁰⁵ (Viṣṇu), a *sūryakānta* gem or crystal (Sūrya), a “metallic”¹⁰⁶ stone (Devī) and a fed stone from the river Narmada (Gaṇapati). The arrangement is described by the following verse ascribed to Bopadeva:

*sambhau madhyagate harīnāharabhūdevyo harau sankare
bhāsyenāgasuta ravau hara-gāṇeśājāmbikāḥ sthāpayet |
devyām viṣṇu-harāikadanta-ravayo lambodare 'jeśvare-
nāryaḥ sankarabhāgato 'tisukhadā vyastās tu hānipradāḥ ||¹⁰⁷*

Śambhu (Śiva) being in the centre one should arrange from Sankara's (= north-eastern] direction: Hari (Viṣṇu), Ina (Sūrya), Harabhū (Ganesa), Devī;

Hari (being in the centre one should arrange): Sankara (Śiva), Ibhāsyā (Ganesa), Ina, Agasuta (Devī);

⁹⁸ For the preparing of such icons cf. Śiva-Purāṇa, Vidyeśvara-Saṁhita, chap. 16, v. 5-7. For the painting of hand-made icons cf. Ghosha (1871), pp.15f. For a documentation of the manufacturing process of clay icons of Gaṇeśa cf. Census 10, pt. 7-A (with many photographs).

⁹⁹ For the term *ayatana* cf. Gonda(1969), pp. 21-22.

¹⁰⁰ Cf. Kane 2, p.717.

¹⁰¹ The PP is divided into five sections which discuss the worship of Viṣṇu, Śiva, Sūrya, Devī and Brahma. The Nityacārapradīpa (vol. 1, pp. 520ff.) arranges a *suryapañcāyatana* with Sūrya, Śiva, god Brahma, Viṣṇu and Durga.

¹⁰² Cf. Kumar (1971).

¹⁰³ There are five sacrificial fires, five vital breaths etc.; cf. Krick (1977), p.88, n.77

¹⁰⁴ This is a white stone found in the river Narmada.

¹⁰⁵ It is a black stone found in the Gandaki river near the village Salagrama in Nepal (cf. Kane 2, p. 715). For illustrations cf. Rao (1914-1916) vol. III, plate A; Joshi (1959), pp.59-65; Staal (1983) vol 1, pp.163-166, plate 12; for its worship cf. Gonda(1954 a), pp. 94-95 and Oppert (1902). For different kinds of *salagramas* cf. Agni-Purāṇa, chap. 46; for stones as symbols of the Absolute cf. Eliade (1957), p. 92.

¹⁰⁶ According to Kane 2, p. 716; i.e. a stone looking like metal (ore).

¹⁰⁷ This verse is quoted in many texts (of, also PP p. 239,15-18). Acararatna 81 a. 9 attributes it to Bopadeva's Yamalaprakāśa (*pañcāyatana-sthāpanam āha yamala-prakase bopadevaḥ*)

Ravi (Sūrya) (being in the centre one should arrange): Hara (Śiva), Gaṇesa, Aja (Viṣṇu), Ambika (Devī);

Devi (being in the centre one should arrange): Viṣṇu, Hara, Ekadanta (Ganesa), Ravi;

Lambodara (Gaṇesa) (being in the centre one should arrange): Aja, Īśvara (Śiva), Ina, Arya (Devī), who bestow ample prosperity when arranged accordingly, but when disarranged cause damage.

NE	East	SE	Śiva	Gaṇeśa	Śiva	Gaṇeśa
North		South		Viṣṇu		Sūrya
NW	West	SW	Devī	Sūrya	Devī	viṣṇu

viṣṇu		Śiva	viṣṇu	Śiva	viṣṇu	Sūrya
	Devī			Gaṇeśa		Śiva 1
Sūrya		Gaṇeśa	Devī	Sūrya	Devī 5	Gaṇeśa 4

The same order is recommended by several texts like Ramārcana-candrika p.22,1-17, DhS p.631,14-19 and jñānamālā quoted in Ācāramayūkha p. 59,13-24; the shrines of some temples are arranged accordingly.¹⁰⁸

In practice two interpretations of the verse are found. According to the first one the icons are arranged from the north-eastern direction - as seen from the view-point of the devotee who faces east while they face west. In this case the order is as shown above. According to the second interpretation, which is less common, the deities face east and the devotee - turned to the west - faces the deities.

This leads to the following order for e.g. the Śivapañcāyatana, seen from the view-point of the devotee

NE	East	SE	Gaṇeśa 4	Devī 5
North		South		Śiva 1
NW	West	SW	Sūrya 3	Viṣṇu 2

A different order for Sūrya and Gaṇapati in the viṣṇu-pañcāyatana is recommended by verses from the Gautamī-tantra quoted in PP p.239,22-25:¹⁰⁹

Śiva	Sūrya
	Viṣṇu
Devī	Gaṇeśa

Mantramahodadhi 22.39-41 changes the position of Sūrya and Devī in the gaṇeśapañcāyatana.

¹⁰⁸ E.g. the Uma-maheśvara pañcāyatana temple at Vāi in Maharashtra.

¹⁰⁹ pañcātmikāyām dikṣāyām gaṇeśādīkramād yajet |
yadā madhye tu govindam nairrtyam gaṇanāyakam ||
agneyam hāmsam abhyarcya aiśānyām Śivam arcayet |
vāyavyām arcayed devīm bhoga-mokṣa kulāptaye ||



There are also other forms of *pañcāyatana*, where the main deity is worshipped together with four closely related figures belonging to the same cult, like *rāma-pañcāyatana*, where Rama is in the middle, Sītā and Satrugna on the left and Lakṣmana and Bharata on the right side.¹¹⁰

The icons are housed in temples, in small shrines on the roadside, in a separate room of the house or in a corner of the kitchen. At home they are usually placed in a wall shrine like cupboard or a construction of silver, brass, wood, etc. of varying size (Mar. *devhara*) imitating the structure of the Hindu temple.

In Maharashtra commonly worshipped icons are those of Gaṇapati, of Krishna in child form (*balakṛṣṇa*)¹¹¹ and of the goddess Annapūrṇa.¹¹² The followers of the Madhvā Vaiṣṇava tradition keep their icons closed in special boxes, which are often covered with the skin of the black antelope (*kṛṣṇājina*). When taken out for the daily worship they are arranged hierarchically on several steps of which Viṣṇu occupies the highest one, Gaṇapati one of the lower ones.

Every man-made icon is infused with life in a ceremony called *prāṇa-pratiṣṭha* without which the icon is considered nothing but a lifeless object; unfit to receive worship. By the *prāṇa-pratiṣṭha* the icon becomes identical with the *devatā*: as long as its *prāṇa* is not taken out. Damaged and broken icons, however, cannot be used in worship any longer as they are supposed to be inhabited by evil spirits:



“[The removal is made] in case a *linga* is burst or burnt by lightning or fire, broken or split by madmen, enemies, thieves, an elephant or carried away by flood, or worn out on its pedestal etc. in the course of time.

Just as the soul leaves the old body and goes into another one, likewise the deities abandon the old *lingas* etc., and having seen an old *liṅga* etc., the *bhūtas*, *pretas*, *piśācas*¹¹³ [and] *brahma-rākṣasas* enter it, because it is not inhabited by a being.

They create terrible harm, famine, death etc. causing the ruin of the constructor [of the *linga* etc.], of kings, people as well as of a village.

Therefore one should with all efforts perform the act of removal ... “¹¹⁴ In some cases the icon can be repaired and the demons inhabiting it can be expelled:

¹¹⁰ For *rāma-pañcāyatana*, or *rāma-navāyatana* (nine deities) of. AR, Manoharakanda 3.232 cd-3.249.

¹¹¹ For a photo of an icon of *balakṛṣṇa* cf. RAO (1914-16) vol, LII; plate LXVII.

¹¹² Annapūrṇa is usually shown in sitting position with a spoon (*darvi*) in one hand; Rao (1914-16), vol ½ states p. 370: “In her left hand she carries a vessel set with rubies and containing in it honey: in the right hand she holds a spoon set with rubies and containing delicious rice.” For a photo of such icon cf. Rao vol. ½, plate CVĀI, fig. 2.

¹¹³ The *piśācas* occur twice in the list.

“He should hit the *bhūtas* which have entered the *linga* with the *astra*¹¹⁵ *mantra*. Whatever *bhūtas* have entered the *linga* and stay [in it] should go to their desired place having abandoned [this *linga*] by Śiva’s command; the *vedī* will be presided over by the Vidyeśvaras [and] Śiva will be [present] in the *linga*.”¹¹⁶

By the rite of the *prāṇa-pratiṣṭha* the icon becomes the deity itself. If the icon were considered a mere aid of worship or a symbol there would be no harm in worshipping a damaged icon.¹¹⁷ The PR p.123,11-12 states that a person considering the icon of Viṣṇu as merely (an ordinary object) made of iron goes to hell.¹¹⁸

S.C.V. Bhattacharya, a traditional representative of Śaktism strongly refutes the opinion of those who argue that “the worship of the Deity with form or image-worship is only a means of producing steadiness of mind”¹¹⁹, as it would follow that the performance of these rituals were lost labour.

“There are a class of people who think that forms are nothing, and, being purely imaginary, disappear when the real Formless One appears, and are merely useful to prepare the way for this; whereas the forms are the real bodies of the Devata, just as the physical body is the sheath of the Ātma. The Devata does really appear in these forms.” (Tantra-tattva)

“During the period extending from the invocation of life until its final disposal the earthen image is in the eyes of the Sadhaka consciousness itself.” (Tantra-tattva)

¹¹⁴ Viśvanatha’s Siddhāntaśekhara 3.11.33cd–38ab; cf. also Parama-Saṁhita 19,8-9.

¹¹⁵ *The weapon (astra) mantra is phaṭ*

¹¹⁶ Siddhāntaśekhara 3.11.67-68. For the last verse compare the verse on p. 120: May those *bhūtas* go away who stay on the earth. Those *bhūtas* who are creating obstacles, may those depart by Śiva’s command.

¹¹⁷ Some followers of Neo-Hinduism – answering the Muslim or Christian criticism of icon worship – argue that the icon is considered nothing but a symbol of the Absolute and its worship can therefore not be called idolatry. These ideas have partly been taken up by Western writers. Farquhar (1915), pp.297-350 summarizes these arguments and modern Hindu’s defence of icon worship; moreover, he deals with those groups within Hinduism which did not accept icon worship. Hacker (1978), pp. 585-586 has shown that according to traditional Hindu *dharma* the icon is regarded as identical with the deity after the *prāṇa-pratiṣṭha*, and that only in the atmosphere of radical monism of Advaita Vedānta the image becomes something like a symbol. Cf. also Hacker’s review of Pannikar, R. (Kultmysterium in Hinduismus und Christentum. Ein Beitrag zur vergleichenden Religionstheologie. Freiburg | München 1964) in: Theologische Revue 6 (1967), pp.370-374 (= P. Hacker, Kleine Schriften, pp.793-797). The traditionalist’s view mentioned there, stating that the icon is identical with the deity, is that of Poddar (1951), pp.45f., whom Hacker also quotes in his review of DANIELOU’s “Hindu Polytheism” (OLZ 64 [1969], pp.499-502 [= Kleine Schriften, p.802]). For the question of iconatry cf. also Stevenson (1920), p. 416 and Fallon (1968) for a discussion of icon worship, idolatry and the use of symbols in Catholicism. Note also that different results are ascribed to the worship of icons made of different materials (cf. p. 48) and that at home the same icons are worshipped which are also taken along on journeys.

¹¹⁸ *yo viṣṇoḥ pratimākāre lohabhāvām karoti ca | yo gurau manuṣaṁ bhāvam ubhau naraka-pātināu ||* Similarly Kulaṇavatantra 12.45. - According to the concept of *arcavatāra* for the purpose of ordinary worship “even among inanimate objects an image of Kṛṣṇa ... becomes an avatāra of Viṣṇu (endowed with a certain miraculous power felt by the worshipper) as soon as it is duly consecrated according to Pañcaratra rites, it being supposed that Viṣṇu, owing to his omnipotence, is capable of ‘descending’ into such images with a portion of his *sakti* ...” (Schrader [1973], p. 56).

¹¹⁹ Tantra-tattva (Avalon 1978), vol. 2, pp. 272ff.

Only those forms are to be worshipped which the deity has assumed to show itself to the devotee and not products of the devotee's own imagination, the worship of which is not approved by the texts.

In Tantric forms of worship the mental icon (which according to BhP 11.27.12 is along with icons of stone, wood etc. said to be one kind of icon) is to be worshipped first. As it is impossible to hold the deity's form constantly present in one's heart, the same form of the deity is worshipped outwardly in an icon.

As the formless cannot be grasped easily by the worshipper's mind, it has to be adored in the form of different objects like icons, where the deity manifests itself clearly.¹²⁰ Icon worship should not be given up until the devotee has reached a very high stage of realization.¹²¹

TIME FOR PŪJĀ

In analogy to rites like bathing (*snāna*) or giving gifts (*dāna*) *pūjā* is traditionally divided into three kinds:—

Daily and regular (*nitya*) *pūjā*

Occasional (*naimittika*) *pūjā*

Optional (*kāmya*) *pūjā*

According to strict rule the daily *pūjā* has to be performed thrice a day, in the morning, at noon and in the evening.¹²² These timings imitate those of the *sandhya*¹²³ which on their part have been borrowed from the *agnihotra* rite¹²⁴.

The morning *pūjā* follows the *tarpana* at the later part of the morning and - according to some authorities¹²⁵ - precedes the *vaiśvadeva*; according to others¹²⁶ it follows the *vaiśvadeva*. If *pūjā* is not possible thrice a day it should be done elaborately in the morning¹²⁷, which is the suitable time for rites related to gods¹²⁸, and in a short form at noon and in the evening. Occasional *pūjās* are also completed usually before noon.¹²⁹

¹²⁰ Kulārṇava-tantra 6.75:

gavām sarvaṅgajam kṣīram śravet stanamukhād yathā | tathā sarvagato devaḥ pratimādiṣu rājate ||
Similarly Viṣṇu-Saṁhita 29.55 cd-57 ab:

na ca rūpam vinā devo dhyātum kenāpi śakyate || sarva rūpa nivr̥ttā hi buddhiḥ kutrāpi tiṣṭhati |
nivr̥ttā glāyate buddhir nidrayā vā parīyate || tasmād vidvan upāsīta buddhyā sākāram eva tam |

Also Parama-Saṁhita 3.5ab and 3.7:

murtimān eva pūjyo 'sau amūrter na tu pūjānam | nirākare tu deveṣe na arcanam sambhaven nṛṇām |
na ca dhyānam na ca stotram tasmai sākāram arcayet ||

¹²¹ Cf also the chap. on *mānasapūjā* pp. 88ff.

¹²² Cf. Saunaka quoted in Acarabhūṣaṇa p.175,25:

prātar madhyandine sāyam visnupūjām samācaret

¹²³ The *sandhya* is a ritual to be performed by twice-born men at the divisions of the day; cf. Srinivasan (1973) and Gonda (1980b), p.460. *Sandhya* is prescribed three times a day, but in actual practice only two *sandhyas* (morning and evening) are still retained nowadays.

¹²⁴ Cf. Gonda (1970), p. 74. The *agnihotra*, which is done by the head of the family has to be performed twice, in the morning and in the evening.

¹²⁵ Cf. PP p. 3,12-13 (quoting Viṣṇu-Purāṇa, Padma-Purāṇa and Narasimha-Purāṇa).

¹²⁶ Cf. PP p. 3.14 (quoting "Vyasa").

¹²⁷ Cf. Saunaka quoted in Ācārabhūṣaṇa p.175,26-27:

aśaktau vistareṇaiva prātaḥ sām̐pūjya keśavam || madhyahne caiva sāyaṅca puṣpañjalim api kṣipet |
Similarly PP p. 3,19-23 (quoting Naradīya).

AUTHORIZATION TO PERFORM PŪJĀ

Pūjā with the recitation of *mantras* from the Vedic literature can only be performed by male members of the three upper castes (Brahmins, Kṣatriyas, Vaiśyas) whose *upanayana* (initiation into the *gayatrī mantra*) has taken place and who are thereby entitled to recite the Veda. Women¹³⁰ and the conglomeration of the lower castes, known as Sūdras who do not have the right (*adhikāra*)¹³¹ to recite the Veda may perform *pūjā* accompanied by the recitation of Skt. *mantras* from the Pauranic literature, i.e. the so called Pauranic *mantras*, which are comparatively easy to pronounce, by the “*namaskāra—mantra*”¹³² (“salutation to deity so and so”) or silently without use of *mantras*. But these persons may employ a Brahmin priest (Mar. *pūjārī*; often called *guruji* or *bhatjī* in Maharashtra, or *paṇḍitjī* in northern India) to recite the *mantras* on their behalf and direct the ritual.¹³³ According to some authorities women and Sūdras are not allowed to touch the icons of Śiva, Viṣṇu or the *śālagrāma* during the *pūjā*.¹³⁴

According to common practice not every individual performs his own *pūjā*, as the declaration formula (*saṅkalpa*), which is to be uttered by the devotee at the beginning of the *pūjā*, includes wishes for the well-being of the whole family. Usually the most senior or most important member of a joint family, i.e. a family living together in one place, performs *pūjā* while other family members afterwards only bow down and offer flowers. Thus - according to some authorities¹³⁵ - *pūjā* is, like *vaiśvadeva*, a rite to be performed in a family taken collectively and not only a personal rite like *sandhya* or *brahma-yajña*. According to others¹³⁶ *pūjā* has to be performed separately by everyone.

On special occasions (e.g. for occasional *pūjās*) husband and wife worship together. This means that the husband carries out the ritual as directed by the officiating priest who has been invited to preside over the ritual¹³⁷, while the wife touches¹³⁸ her

¹²⁸ 151 Cf. PP p. 3,16 (quoting Narasimha-Purāṇa) — *devakāryasya sarvasya purvahnas tu vidhīyate* | and Paribhāṣā-prakāśa p.84,12-13 (quoting Dakṣa):—

devakāryāṇi pūrvahṇe manuṣyānām tu madhyame | *pitṛṇām aparāhṇe ca karyānīti viniścayaḥ* ||

¹²⁹ For the timings of occasional *pūjās* cf. p. 190.

¹³⁰ Cf. PP p. 3,3: *strīṇām apy adhikāro ‘sti viṣṇor arādhahādīṣu* |

¹³¹ Today in most places this prohibition has become loose and women and sūdras are found reciting Vedic *suktas* and performing *pūjā* with Vedic *mantras*, cf. p.95.

¹³² Cf. PP p. 2,24 (quoting Baudhayana): *sūdrāṇām caiva bhavati nāmnā vai devatārcanam* | and Mitramisra’s comm. p. 3,1: *caturthī namo ‘ntena devatā nāmnety arthaḥ* |

¹³³ Cf. PP p. 201,10: *anadhikāriṇām vipradvārā pūjānam na parityāgaḥ* |

¹³⁴ Cf. Nirṇaya-sindhu (quoting Viṣṇudharmottara) p.243,15-16:

śūdro vānupanīto vā striyo vā patito ‘pi vā | keśavam vā śivam vāpi sprṣṭva narakam aśnute || and p. 243,21-22 (quoting VP):

yadi bhaktir bhavet tasya strīṇām vāpi vasundhare | *dūrād evāsprsan pūjām kārayet susamāhitaḥ* ||

For a different opinion cf. Mitramisra, PP p. 21,12-14.

¹³⁵ For this view cf. Ahnikaparakāśa p. 397,7-8:

ekapākena vasatām pitṛ-deva-dvijārcanam | *ekam bhaved vibhaktānām tad eva syād grhe grhe* ||

¹³⁶ Cf. Nirṇayasindhu (quoting Aśvalāyana) p. 243,12-13: *prthag apy ekapākānām brahmayajño dvijātīnām | agnihotraṁ surārcā ca saṁdhyā nityam bhavet prthag* ||

¹³⁷ The priest is invited “to tell the *pūjā* ” (Mar. *pūjā saṅgatte*), i.e. to pronounce the *mantras* and to direct the ritual.

husband's right arm at some important stages (like the *saṅkalpa*) of the ritual to have her share in the performance and the merit obtained from it. In absence of his wife the husband may substitute her by tying an areca nut to his waist.¹³⁹ Occasionally, a wife whose husband is absent, may substitute him by putting his garment over her shoulders¹⁴⁰ or placing a coconut at her side. When an invited priest presides over the ritual the important formulas in the *pūjā* (like the *saṅkalpa*) are uttered by the priest first and are then repeated by the worshipper. The remaining *mantras* are recited by the priest while the devotee offers the services according to his directions.

Through the presence of the Brahmin priest the ritual becomes sacred.¹⁴¹ By the presentation of a gift (*dakṣiṇa*) - a remnant of the sacrificial ritual - to the priest the devotee accumulates merit for himself. Formally every family had its own priest who was regularly invited. The worship in temples is usually carried out by a professional priest who is specially employed for this work, or by several priests.¹⁴² *ṣoḍaśopacārapūjās* can be performed in the temples by the individuals under the supervision of such a priest after paying a fixed amount of money.

PREPARATIONS FOR PŪJĀ.

Precondition for the performance of *pūjā* is that the devotee has been fasting¹⁴³, i.e. has not eaten before the deity¹⁴⁴. However, the consumption of fruits, betel and the modern milk tea is permitted.¹⁴⁵ The devotee takes a bath, which is an important means for outer purification¹⁴⁶, while inner purification is achieved by *ācamana*. He then puts on clean garments. There are many rulings concerning the material and quality of these garments. They should be reserved for ritual use and are not to be worn outside on the road.¹⁴⁷

¹³⁸ Cf. ApSS 11.16.14 where the sacrificer touches the *adhvaryu*, the wife touches the sacrificer and the relatives touch her. In this way the whole family participates in the sacrifice.

¹³⁹ Cf. ĀR, Manoharakāṇḍa, 6.60c: *pūgiphalamayī sītā*, also Abbott (1932), p.191. According to Ramayaṇa 7.89.4 Rama substituted Sita by a golden icon when her presence was required for a sacrifice. This practice has been criticized as not being in accordance with the *dharma-śāstras* by Kumārila and others (cf. Kane 5, p.1281).

¹⁴⁰ Garments are a sort of double of the person who wears them. Cf. Gonda (1980 b), p.142 and Heiler (1961), p.119.

¹⁴¹ Cf. p. 197 for the importance of the Brahmin.

¹⁴² Cf. p.63 for different priests performing the worship in the temple of Viṣṇu-Vithoba at Pandharpur.

¹⁴³ Cf. Acarendu p. 8,26-27 (quoting VP):

snāna-pūjā tarpaṇādi japa homa surārcaṇam | upavāsavatā karyam- sayam- sandhyāhutir vinā ||

¹⁴⁴ Cf. Abbott (1932), p. 509.

¹⁴⁵ Cf. Acaramayūkha (quoting Caturvimsatimata) p.4,6:

ikṣūn apaḥ phalam mūlam- tāmbūlam- paya ausadham | bhakṣayitvāpi kartavyaḥ snānadānadikāḥ kriyaḥ ||

¹⁴⁶ For the old-Indian concept of cleanliness of. Gonda (1979), p.120: "The ultimate motive of 'purification' is not liberation from actual dirt although it can contribute to what we nowadays call hygiene; it is release from evil and at the same time the induction of good power ..."

¹⁴⁷ Cf. Mbh 13.107.79:

anyad eva bhaved vastram- śayanīye narottama | anyad rathyāsu devānām arcāyām anyad eva hi ||

For men the texts enjoin one lower garment and one upper garment.¹⁴⁸ The lower garment, i.e. a *dhoti* (Hindi; Mar. *dhotar*), and the upper garment, usually a shawl or a cover (*pravaraṇa*) are unstitched pieces of cloth in keeping with the old Indian style of clothing.¹⁴⁹ A missing upper garment may be substituted by wearing an additional sacred thread (*upavita*).¹⁵⁰

The garments worn at the time of *pūjā* have to be ritually pure. Such purity is guaranteed by clean garments made of cotton, wool or silk (Skt. *pitambara*¹⁵¹, corresponding to Mar. *sovle*). Cotton garments have to be washed by oneself¹⁵² or by a Brahmin each time they have been worn, whereas silken and woolen garments (which cannot be washed every day) may be used several times.¹⁵³ Their purity is lost when food is eaten or water is drunk while wearing them. A person in *sovle* is not allowed to be touched by others as his purity would be lost.

The color of the garments is preferably white, garments dyed blue with indigo being forbidden.¹⁵⁴

The lower garment is worn by tucking up a particular number of folds (*kaccha* /*kakṣā*)¹⁵⁵ from the border of the garment into the waist-band. Wearing one's lower garment in any other than this fashion (*vikaccha*, *akaccha*) or with loose folds is as good as being naked.¹⁵⁶

For women the *sakaccha* fashion of wearing a nine-yard-long sari (Mar. *sādī*) is prescribed in Maharashtra, which is passed between the legs and tucked up behind at the waist, thus covering the body completely. This differs from the *vikaccha* fashion where the garment is wrapped round the legs without tucking up any portion of it.¹⁵⁷

¹⁴⁸ Cf. Acaramayūkha p. 28,11 (quoting Gobhila):— *eka-vastro na bhuñjīta na kuryād devatārcanam* |

¹⁴⁹ The idea underlying this custom is probably that the garment should be uncut, complete, whole. In case of the modern tailored clothes cut pieces are sewn together by using an iron needle, which is destructive of power (cf. Abbott [1932], pp.214 and 219). For the prejudice against wearing tailored clothes cf. Altekar (1956), p.295.

¹⁵⁰ Cf. Acaramayūkha p. 28,17-18:

yajñopavīte dve dhārye śraute smārte ca karmaṇi | tṛtīyam uttarīyārthe vastrābhāve tad iṣyate ||

¹⁵¹ In modern Maharashtrian use *pītāmbara*, lit. “yellow garment” means a silken garment of any colour. Yellow perhaps refers to the natural colour of silk. For yellow as an auspicious colour cf. Abbott (1932), pp. 282-283.

¹⁵² Cf. Acarendu p. 57,29 – 30 (quoting Devala):

svayam dhautena kartavyā kriyā dharmyā vipāścītā | na tu nejaka-dhautena nāhatena na kutracit ||

¹⁵³ Cf. also Abbott (1932), p.453.

¹⁵⁴ Cf. Acarendu p. 62,4-5 (quoting BhavP). it is sometimes stated that this prohibition pertains only to cotton clothes (cf. Acarendu p. 62,6-7).

¹⁵⁵ For two definitions of *kakṣā* cf. Paribhāṣa-prakāśa p. 89,19--21. The number of folds differs according to the tradition, but it is usually said to be three or five. Cf. Acārabhūṣaṇa p. 58,8 (quoting Manu) for three folds:

*nābhau ca vāmakukṣau ca prṣṭhe caiva yathākramam |
vastra-prāvaraṇam- yat syāt tat trikaccham udāhṛtam* ||

and p. 58,11 (quoting “another” *smṛti*) for five folds:

*kukṣi-dvaye tathā prṣṭhe nābhau dvau parikīrtitau |
pañca kacchās tu te proktāḥ sarva karmasu śobhanāḥ* ||

¹⁵⁶ Cf. *Nityacarapradīpa*, vol. 1, p. 29.6.

¹⁵⁷ For examples of both types in art cf. Altekar (1956), pp. 290--291, for illustrations of the *vikaccha* style cf. pl. IV B, for the *sakaccha* style pl. V A and VĀ. 182 Cf. also Altekar (1956), pp. 301-303.

Women should wear the nose ring (Mar. *nath*) during the *pūjā*, which is regarded as a sign of the good fortune of a woman whose husband is living (*saubhāgya*).

The wearing of garments has a protective function: A pure garment may transfer power to him who wears it, while an impure one makes the devotee himself impure and unfit for worship.¹⁵⁸

It is further essential that the devotee has confidence (*sraddhā*)¹⁵⁹ that the rite will be effective and that his wishes will be fulfilled. If such an attitude is absent the performance of the rite will bear no fruit. Cf. BhG 17.28:

“Whatever offering is made in unbelief, whatever given, whatever act of penance undertaken, whatever done, - of that is said *asat*, ‘it is not’: for naught it is in this world or in the next.”¹⁶⁰

The place of worship is to be purified by cleaning the ground. In houses of the old type this is done by applying cow-dung (believed to be purifying) diluted with water as a sort of plaster.¹⁶¹

With white powder designs (Mar. *rangoli*; Skt. *rangāvalli*)¹⁶² are prepared on the ground. There is a great variety of such designs which may consist of auspicious symbols (like the *svastika*) or be merely ornamental.

Next the worshipper’s seat (*āsana*) is prepared in such a way that the devotee faces the auspicious directions east or north.¹⁶³ In Maharashtra the worshipper’s seat usually consists of a low wooden plank (Mar. *pāt*; cf. illustration U), which may be covered with a woolen rug or a mat of *darbha* grass. In the texts the material used for the seat and its effect on the worshipper are widely discussed. Although a wooden seat is not recommended it is now widely used for sake of convenience, as it is the same seat which is occupied while taking meals.

In no case should the devotee be in direct contact with the bare ground, as the sacred power which is accumulated would flow away.¹⁶⁴ The worshipper needs a firm foundation to be able to balance powers and to prevent the occurrence of abnormal situations.¹⁹⁰ Likewise the icon(s) and the *pūjā* utensils¹⁶⁵ are never to be placed on the bare ground. In domestic’ worship they are usually arranged on a low square table (Mar. *cauraṅga*; cf. illustration).



When food is offered the plate is set on a square drawn with water on the ground which serves as a seat. When an areca nut substitutes Ganapati or another deity some unbroken grains (*akṣata*)¹⁶⁶ serve as its seat. Grains can further be arranged in a dish

¹⁵⁸ Also Gonda (1979), p.199.

¹⁵⁹ For the concept of *sraddha* cf. Hacker (1963).

¹⁶⁰ Translation by Zaehner.

¹⁶¹ Cf. also Kane 4, pp. 321-322 and Dubois (1981), pp.153-154.

¹⁶² For *rangāvalli* of. Gode (1947). Similar but more artistic designs are known in Bengal as *alpāna* (cf. Gupta [1983J]).

¹⁶³ In Śiva’s worship the north is preferred (of. Acaendu p.193,7-8). Cf. Gonda (1980 b), p. 57 for auspicious directions.

¹⁶⁴ Contact with the ground destroys power, cf. Abbott (1932), p.153. 190 Cf. Gonda (1965 b), pp.120-121 and id. (1954 b).

in form of a lotus with eight petals (*aṣṭa-dala-padma*) which is a symbol for all directions, or in form of a *maṇḍala*, like the *sarvatobhadra*¹⁶⁷ or like the different kinds of *lingatobhadras*, which are drawn with colored powders or arranged with natural colored grains. Objects which have had direct contact with divine power (like the *ārati* lamp after the *ārati* rite of the *pūjā*) cannot be placed on the bare ground.¹⁶⁸

After completing these preparations the worshipper sits down on his seat, ties his top-knot (*sikha*), if he be a traditional male¹⁶⁹, and makes a mark (*tilaka*, *urdhvapūṇḍra*) with *kunkuma*, *gopicandana* etc. on his forehead according to his caste and sect.¹⁷⁰ After performing *ācamana*¹⁷¹ for inner purification he gets up to bow to elder persons¹⁷² of his family to obtain their permission for performing *pūjā* and their blessings. Then the *pūjā* begins, which is described in detail on pp. 104ff.

DOMESTIC WORSHIP & TEMPLE WORSHIP

In a private house the regular worship offered to the icon(s) usually consists or a more or less elaborate *pūjā* in the morning, possibly followed by reading of parts of sacred texts or the recitation of *stotras*. At lunch time the cooked food is first offered to the icon(s) before it is consumed by the family members. In the evening again a short *pūjā* may take place. While domestic *pūjā* is often performed on a smaller scale, rich temples conduct a number of elaborate rituals, beginning with the ceremonial waking up of the deity, various *pūjās* and food offerings (*naivedya*) until the icon is put to sleep at night. It is beyond the scope of the present work to treat of forms of temple worship¹⁷³ in detail. As an example the daily worship at the temple of Viṣṇu-Vithoba at Pandharpur (Maharashtra) shall be noted in short¹⁷⁴, where generally five services are conducted:

¹⁶⁵ For different utensils used in worship cf. app. 2, illustration B–Y. The utensils are preferably made of copper the merit of which is praised in VP 128.23ff. For a traditional illustration of a devotee with *pūjā* utensils cf. illustration A.

¹⁶⁶ For the power of grain cf. Abbott (1932), pp.392ff. *Akṣata* serves as an *āsana* to insulate power from the ground. It protects a thing possessing power from the drawing away of its power through the contact with the ground and adds to its power (ibid. pp.393-394).

¹⁶⁷ For the *sarvatobhadra* cf. Buhneman (1987).

¹⁶⁸ Cf. Abbott (1932), p.153.

¹⁶⁹ Cf. Ahnika-prakāśa p.161,4-5 (quoting Brhan-naradīya):

devārcācamana snāna vrata śrāddha kriyādiṣu | na bhaven mukta-keśaś ca naika vastra dharas tathā ||
Also Ācāramayūkha p. 3,4 (quoting Chandogapariśiṣṭa):

sadopavītīnā bhāvyaṃ sadā baddha-śikhena ca | viśikho vyupavītas ca yat karoti na tat kṛtam ||

For the significance of the top-knot and differences in the number of locks of hair on the head cf. Kane 2, pp. 262-265.

¹⁷⁰ Cf. Ahnika-prakāśa pp.248,20-252,17 for this practice; further Kane 2, pp.672-673.

¹⁷¹ Cf. pp. 104ff. for *ācamana*. For *ācamana* as preceding the bowing down to elders cf. Upodghata p.64,12-13 (quoting Markaṇḍeya):

devārcanādi karmāni tathā gurvabhivandānam | kurvīta samyag ācamya prayato 'pi sadā dvijaḥ ||

¹⁷² i.e. when a younger family member performs an occasional *pūjā*

¹⁷³ For temple ritual in general cf. Gonda (1970), pp.76ff.

¹⁷⁴ Cf. Deleury (1960), pp. 64-72; for the daily *pūjā* ceremonies as performed in the Jagannatha temple of Purī cf. Tripathi (1978 b); for the Lingaraj temple at Bhuvaneśvar cf. Mahapātra (1981), pp.47-52. For Vaikhānasa daily temple worship according to the handbooks of Atri, Bhrgu and others cf. Goudriaan (1969-70) and his translation of the Kasyapa-JānakaQ.Qa, pp.198ff.

1. Ritual of waking up the god at dawn: The god is awakened by reciting *aratīs* and waving a burning wick dipped in oil (Mar. *kākaḍā*)¹⁷⁵ in front of his icon.
2. This is followed by “*pañcāmṛta-pūjā*”, a *pūjā* during which baths with the five nectars (*amṛta*)¹⁷⁶ are offered.
3. The midday worship (*madhyahnapūjā*) is followed by an offering of food at about 11 a.m.
4. The afternoon worship (*aparāhna pūjā*) also known as *dhūparatī* at about 6 p.m. consists mainly in waving of incense (*dhūpa*) and lamp (*dīpa*).
5. The ritual of putting the god to sleep (*sejāratī*)¹⁷⁷ takes place at about 11 p.m.¹⁷⁸

In the offering of these services seven kinds of ministrants are involved:—

The Pūjārī who performs the actual *pūjā*
 the Beṅāre who recites the accompanying Vedic *mantras*
 the Haridās who recites the *aratīs* in Mar.
 the Paricārak, the Pūjārī’s assistant, who prepares the utensils and materials for the baths and for the *aratī*
 the Ḍiṅgre, an assistant who shows the mirror to the icon
 the Divṭe who carries the torch (*divṭī*) before the icon
 the Ḍāṅge, the mace bearer, who holds a mace of silver or gold before the icon.

On special days the routine is altered. Thus about eight days before the eleventh (*ekadaśī*) of the bright (*śukla*) half of the months *aṣāḍha* and *kārttika* the *sejāratīs* and *kākaḍārtīs* are skipped as the god is not supposed to take rest to allow his devotees to visit him.

In Viṣṇu temples of Maharashtra an early morning service takes place in connection with the *kārttika-snāna*¹⁷⁹, which is attended by many. it begins with the waking up of the deity by waving the *kākaḍā* and singing the *kākaḍārti(s)*¹⁸⁰. The term *kākaḍārti* is also used to denote the complete ritual of worship that follows the waving of the *kākaḍā* in front of the icon. it consists of offerings of different kinds of services, accompanied by the singing of Mar. songs addressed to Kṛṣṇa or Rāma in their child forms, like water to clean the mouth, milk, sugar, a bath, sandalwood paste, garlands, ornaments, food, betel, staff and flute (to Kṛṣṇa in his form as cowherd), mirror, fly-whisk, fan, instrumental music, dance. Many of these services are also offered in the *pūjā* with sixteen services. But in addition to those services others have been incorporated here, as the removing of the evil eye from the icon and carrying the icon (seated in a palanquin) in procession.

¹⁷⁵ The use of this wick in the morning worship at the temple in Pandharpur is already mentioned by Namdev in one of his *abhaṅgas* (cf. Deleury [1960], p. 65) and by Kasinatha Upadhyaya, the author of the DhS, in his Bodhadviradapādyavalī (cf. Bhise [1981, p. 60], v40. The Skt. word *prthuvarti* (“thick wick”), which has been coined by Kasinatha, is explained as *kākaḍā* in the gloss.

¹⁷⁶ Cf. pp. 139ff. for the five nectars.

¹⁷⁷ *sej* (Mar.) means bed.

¹⁷⁸ Cf. also the description of this ritual in the *śayanotsava-krama*. a poem of 36 verses by Kasinatha Upadhyaya (cf. Bhise [1981, pp.73-74).

¹⁷⁹ The *kārttika-snāna* (an early morning bath to be taken daily in the month of *kārttika*) takes place from the full moon day of the month of *aśvina* to that of *kārttika*. For *kārttika-snāna* as bath cf. Nirayasinthu p, 144,2f. and Kane 5, pp.283ff.

¹⁸⁰ A famous *kākaḍārti* is that by Tukaram, beginning with *bhakīciye poṭī* ...(*abhaṅga* 1582).

NUMBER AND KIND OF SERVICES

During the *pūjā* different services (*upacāra*)¹⁸¹ are offered to the icon which vary in number from 1, 2, 3, 5, 6, 7, 8,10,11,12,13,16,18,27,29, 32, 36, 38, 64, 72 to 108¹⁸². The worship with five *upacāras* (*pañcopacārapūjā*)¹⁸³ is very common while the one with sixteen *Upacāras* (*ṣoḍaśopacāra-pūjā*) is the standard type of *pūjā* to be performed in temples, also at home when there is sufficient time or a special occasion. Five as well as sixteen are symbolic numbers both signifying completeness: -When something consists of five or sixteen parts it is considered complete.¹⁸⁴

Although the number of services of the *ṣoḍaśopacāra pūjā* is always counted as sixteen, their kind and sequence differ from source to Source. There are hardly two lists of *upacāras* which are identical. The differences concern mainly the second part of the worship, that means the services offered to the icon after the *abhiṣeka* bath. The services that occur in the *pūjā* text of the RVBKS provided on pp.106ff. are listed on pp.102-103. Those services which are offered while a verse of the PS is recited are underlined. Traditionally the recitation of the sixteen verses (according to the RV tradition)¹⁸⁵ of the PS (RV 10.90) accompanies the offering of services. As can be seen from the list on pp.102-103 easily, the actual number of services is more than sixteen. Consequently not all can be accompanied by recitation of a verse of the famous *sūkta*. Therefore some services are offered while reciting other *mantras* from the Vedic literature (the RV, the Brahmanas and Araṇyakas), the selection of which follows a long tradition. Some services are explained as forming part of others, so that the number sixteen can be maintained in all cases. The offering of water for sipping (*ācamanīya*) is not counted separately when it follows some services, like the food offering.¹⁸⁶ In addition to the usual offerings (a seat, water to wash the feet, water for sipping etc.) services originally intended for a king (*rājopacāra*)¹⁸⁷ are offered on special occasions, like umbrella (*chatra*), chowry (*cāmara*)¹⁸⁸, mirror, (*darpana*),

¹⁸¹ The term *upacāra* is explained by Rameśvara in his comm. on the PKS p.138,17 as “causing a special comfort that is produced by the offered item” (*atra upacāra padārthaś ca kalpyamāna dravya janitaḥ sukha viśeṣaḥ tam kuryāt utpādayet*) and by Jñānamāla quoted in Raghavabhaṭṭa’s comm. on ST p. 288,4-6 as “leading (*cāra—yanti*) the devotee near (*upa*) the deity”:

bhaktya caite kṛta deve sādhanam. deva-sannidhim | cārayanti yatas tasmād ucyante hy upacārakāḥ | samīpe caraṇād vāpi phalānām te tathoditāḥ ||

For a short history of the word *upacara* cf. Kane 5. p.35. Goudriaan in his translation of the Kasyapa-Jñāna-kāṇḍa, p. 211 notes the term *vigraha* as a synonym to *upacāra*.

¹⁸² For lists of *upacāras* of Vishvaksena-Saṁhita 20.209-217 (32 *upacāras*). 20.218-222 (16) and 20.223-226 (11); Dave pp. 386,24-394 (quoting different lists from 1 to 72 *upacāras*); Avalon (51978) vol. 2, pp. 506-510, quoting different lists, 64 *upacāras* are enumerated in PKS 4.5. Ṛbha p. 35,13-14 states that 64 and 108 are mainly used in *devipūjā*

¹⁸³ These are usually: Sandalwood paste (*gandha*), flowers (*puṣpa*), incense (*dhūpa*), lamp (*dīpa*) and food (*naivedya*). Cf. Jñānamāla quoted in Aarendu p.143,6.

¹⁸⁴ Cf. Oldenberg (1919), p. 47; for the number five cf. Krick (1982), p.105 and Abbott (1932) pp. 295–301; for sixteen of Gonda (1965 a), pp.115 –130; for eighteen cf, Stein (1936) and (1937).

¹⁸⁵ The PS of the Taittirīya branch of the Yajurveda has eighteen verses and consequently the *pūjā* of those belonging to this branch consists of eighteen services. Cf. n. 236 on p. 68.

¹⁸⁶ Cf. PP pp.127,2 – 128,1; Ṛbha p.35,23.

¹⁸⁷ Cf. Agni-Purana 245.1 for regalia.

¹⁸⁸ For illustrations of *camara*, *vyajana*, *talavrnta* cf. Mrgendragama, opposite p.24.

swing (*āṇḍolana*)¹⁸⁹, fan (*vyajana*)¹⁹⁰; wooden sandals (*pāduka*), sound of the conch (*śaṅkha-nāda*)¹⁹¹, songs (*gīta*), instrumental music (*vādya*), dance (*nṛtya*), or elephants, horses¹⁹², recitation (of stories) from the Purāṇas¹⁹³. In mental *pūjā* (cf. p.88) many more items (such as palaces etc.) can be offered, as there is no restriction to imagination. This is reflected in the *mānasa-pūjā stotras*. In elaborate - especially Tantric - forms of *pūjā* the fire offering (*homa*)¹⁹⁴ is being retained as well as the *bali*²²² offering to the *bhūtas*.

If at the time of worship some material is found missing it can be replaced by a substitute (*pratinidhi*), such as unbroken grains (*akṣata*).¹⁹⁵ According to others one should offer flowers, if they are not available one should give water and if water cannot be had one should offer everything mentally.¹⁹⁶ In such cases the offering formula is sometimes changed from “I offer (*samarpayāmi*) X” to “I devise (*parikalpayāmi*) X”. it is considered better to perform a *pūjā* with simple means and employment of substitutes than not to perform it. Taking this into consideration the declaration formula (*saṅkalpa*) stresses that the offerings in the *pūjā* are made according to the material available and according to one’s ability (*yathā-śakti*). However, one should aim at the best possible and not the second best. A person who can afford to worship with all services but uses substitutes instead will get a poor result.¹⁹⁷

All materials offered should be in perfect condition and unspoilt, garments untorn, flowers fresh and not smelled at¹⁹⁸ before, grains unbroken (*akṣata*). The Pauranic *mantras* which accompany the offerings eulogize the services by saying that they are of the best quality which was available.

The actual offering of the services in *pūjā* does not require much time, unless the *abhiṣeka* bath is performed accompanied by the repeated recitation of a *sūkta* or *stotra* for a particular number of times.

¹⁸⁹ Cf RVBKS fol. 22 b. 5. These items are offered after the recitation of the *mantra-puṣpāñjali* (cf. list of *upacāras*. p.103, no. 2.18) and before the prayer (*prārthana*, *ibid.* no. 3.1).

¹⁹⁰ Cf. fn.215 above.

¹⁹¹ Cf. BBKS. Ahnikakaṇḍa, fol. 52’b.3. Here the services are offered after giving the *dakṣiṇā* and before performing the *nirājāna* ceremony.

¹⁹² Cf. Grtsamada’s *mānasa-pūjā* in Mudgala-Purāṇa 5.38.56ab.

¹⁹³ Cf. Rāma-mānasika-pūjā (= BSR p.576ff.), verse 48.

¹⁹⁴ Cf. Gonda (1970), p. 79. In some earlier descriptions *pūjā* is a part of a regular *homa* (of Gonda [1970], p.188, n. 238). For *homa* after the *pūjā* cf. PP (quoting Narasimha-Purāṇa) p. 90,1-4 and pp. 207-209 in this book (*homa* as part of the Satyanarayana vrata). For a description of *homa* cf. Kane 2, pp. 207ff.

¹⁹⁵ Cf. VR p. 58,15–16: *upacāra dravyābhāve pratinidhiḥ | tatraiva dravyābhāve pradātavyaḥ kṣālitās taṇḍulāḥ śubhāḥ |* and Tṛbha p. 40,20: *taṇḍulān prakṣipet teṣu dravyālabhe tu tat smaran |* - Such replacements are already known from other rituals, cf. Viṣṇu-smṛti 79.2-3: “On failure of Kusa grass he must employ Kāśa or Dūrvā grass instead. Instead of a garment (he may give) cotton thread.” (Trans. by Jolly).

¹⁹⁶ Cf. Parama-Saṁhita 5.73:

dravyālabhe tu pūjāyām puṣpair api samarcayet | puṣpālabhe tu toyena toyalābhe tu cetasā ||

¹⁹⁷ Cf. MSm 11.30:

prabhuḥ pratham akalpasya yo ‘nukalpena vartate | na sāmparayikaṁ tasya durmater vidyate phalam ||
Cf. also p. 77 (list of offences in worship no. 24).

¹⁹⁸ Cf. Mantramahodadhi 22.90 ab: *malinaṁ tuccha-saṁsprṣtam āghrātāṁ svavikāsitam ...*

Similarly Raghunandāna’s Ahnikatattva (= Smṛtitattva, vol. 1) p.401.16-17 (quoting Sarada) and p.413,20-21 (quoting Kalika-Purāṇa). Further Abbott (1932), p. 50 for this prohibition.

If several deities are worshipped in one *pūjā* (e.g. the deities of the *pañcāyatana*¹⁹⁹) this can be done in two ways²⁰⁰:

1. All services from invocation to prostration are offered to one deity first and then to others (*kaṇḍānusamaya*)²⁰¹
2. All services are offered to all deities at the same time (*padārthānusamaya*).

MANTRAS

Mantras from the Vedic Literature

In the *pūjā* performed by those belonging to the RV tradition of Maharashtra verses and passages from the RV, AB, TB and TA are employed²⁰² to accompany and sanctify the ritual acts. At first sight the selection of these *mantras* seems accidental; it has often been argued that mere similarity of words (without consideration of their meaning in the original context in which they occur) has been the principle for their employment. Such statements do not do justice to a way of thinking which is quite different from that of modern man. A sacred text is believed not to be restricted to the one meaning of the “original” context. As a manifestation of truth seen by divine seers it is considered to be meaningful in other contexts as well and applicable to every being at any time. It has hidden meanings which can be found out in meditation. Thus the mantra *ganānām tvā gaṇapatiṁ havāmahe* (RV 2.23.1) – originally addressed to Brhaspati – became a leading *mantra* in the worship of the elephant-headed Gaṇapati Ganesa on account of the words *ganānām tva gaṇapatiṁ*. The person who discovered and employed this *mantra* first for Gaṇapati’s worship was perhaps well aware that the verse was addressed to Brhaspati in the original context. But as a verse of the Veda the stanza was believed to include the concept of the deity Gaṇapati as well. Closer examination of the *mantras* recited in the *pūjā* also reveals that there exists a long tradition for their employment in specific contexts and that their employment is quite meaningful and appropriate in many cases. This has already been shown by Apte²⁰³, Pillai²⁰⁴ and Gonda²⁰⁵ for the employment of Vedic *mantras* in Vedic rituals. “The mantras which, being of superhuman origin and considered partial materializations of the eternal truth, concentrated essence of divine reality, are to consecrate the ritual acts and to establish the contact between the worshipper and the divine, furnish us with a wealth of information on the meaning and purpose of the acts in connection with which they are pronounced. The application of a mantra to a new purpose may in principle be regarded as pointing to the conviction, on the part of a religious

¹⁹⁹ For *pañcāyatana* worship cf. pp. 49-51.

²⁰⁰ Cf. Narayaṇa’s comm. on AGS 1.24.7 for these two methods.

²⁰¹ *Kaṇḍānusamaya* is recommended for the *pañcāyatana* worship, e.g. Mantra-mahodadhi 22.43 and Acara-mayūkha p. 60,1-2.

²⁰² The employment of *mantras* depends on the tradition: The Vaikhānasas of South India use different *mantras* than the Maharashtrian Rgvedins whose tradition is accounted for in this study

²⁰³ Cf. Apte (1939--40) and (1940).

²⁰⁴ Cf. Pillai (1958).

²⁰⁵ Cf. Gonda (1972), (1977 h), pp. 502 ff., 565ff. and (1980 a), pp.5ff.

community, that there existed essential identity of, or at least a similarity between, the act to which the mantra originally belonged and the rite to which it was transferred.”²⁰⁶

“it is, speaking quite generally, true that in many cases the sole reason for the selection of a Vedic mantra for a special Vaiṣṇavite purpose seems to have been that one of the terms contained in it has some affinity with a definite ritual act, although the hymn in its entirety is irrelevant. it is also true that in many cases these Vedic mantras were a superimposition upon a ritual with which they originally had nothing to do. We should however beware of generalizations; it no doubt goes too far to qualify any connection between a Vedic mantra and a Vaiṣṇavite rite as ‘arbitrary’.”²⁰⁷

In the commentary on the text of the *ṣoḍaśopācāra pūjā* (pp. 104 ff.) I have endeavoured to show traditions of employments of *mantras* and to explain the reasons which might have led to their use in certain contexts.

The most important *mantras* employed in the *pūjā* are the sixteen verses of the RV version²⁰⁸ of the PS (RV 10.90). This famous hymn describes the sacrifice of the *purusa* by the gods through which the world was created. *Puruṣa* was later identified with Nārāyaṇa and the hymn gained extraordinary importance in Vaisnavism. In ritual application the PS signifies the new birth of the sacrificer and purification from all evil.²⁰⁹

The contents of the single verses of the PS cannot be expected to be related to the services which are offered in the *pūjā*. Moreover the lists of services to be offered differ to the effect that not always the same verses accompany the offering of the same services.²¹⁰ Even then Halayudha in his *Brahmaṇa-sarvasva* (12th cent. A.D.) pp.135,8-142,10 endeavours to interpret the meaning of each stanza as related to one service.²¹¹ The same work interprets Vedic *mantras* which were employed in the *pūjās* of Sūrya and the heavenly bodies, Śiva and Caṇḍī (pp.125,1-150,17).

Other Mantras and Hymns

While males of the three upper castes whose *upanayana* has taken place are entitled to perform the *pūjā* accompanied by the recitation of *mantras* from the Vedic literature, women and those belonging to other castes may recite the so called Pauranic *mantras*.²¹² These are Skt. *mantras* from, the Purāṇa literature which are comparatively easy to pronounce (being unaccented) and were composed specifically for the use in *pūjā*. Their sources are difficult to trace as they occur in many texts with

²⁰⁶ Gonda (1972), p.2.

²⁰⁷ Ibid. p.22.

²⁰⁸ TA 3.12 knows a version of the PS with eighteen stanzas which is employed in a *pūjā* with eighteen services. The TA version occurs in (*Hiraṇyakesyahnika*) *Ācārabhūṣaṇa* pp. 223,21-228,24. it is said to be employed in the *pūjā* with eighteen services by the Yajurvedins (*Trbha* p. 35,28). - For different versions of the PS cf. Shende (1965); for its employment in different rites cf. Gonda (1968-69), pp.500-502.

²⁰⁹ Cf. Krick (1977), pp. 92-93; for the recitation of stories of creation, for the purpose of regeneration cf. ELIADE (1957), p.115.

²¹⁰ *Rgvidhāna* 3.31.6ff. notes which stanza of the PS should be employed for which offering; cf. also *Smṛti-candrika*, *Ahnikakaṇḍa* (quoting Narada), pp.553ff.

²¹¹ Verse 1 to *āvāhana*, 2 to *āsana*, 3 to *pādya*, 4 to *arghya*, 5 to *ācamānīya*, 6 to *snānīya*, 7 to *ācchādana*, 8 to *yajñopavīta*, 9 to *gandha*, 10 to *Puṣpa*, 11 to *dhūpa*, 12 to *pradīpa*, 13 to *naivedya*, 14 to *añjali-karaṇam*, 15 to *pradakṣina* and 16 to *udvāsana*.

²¹² Cf. p. 56. For Vedic and Pauranic *mantras* cf. also Kane 5, pp.918ff.

a great number of variants. Further the so called “*namaskāra-mantra*” can be used, e.g. “salutation to Viṣṇu, I offer X.”

Hymns of praise (*stotra*) may occur at two stages of the *pūjā*: They may be recited at the time of the *abhiṣeka*, a special kind of bath. But more often, Vedic *sūktas* are recited in this place. *Stotras* may further be recited immediately after the completion of the *pūjā*. At the time of *abhiṣeka*; *sūktas*²¹³ as well as *stotras* may be repeated for a specific number of times, e.g. the Śiva-mahimna stotra (attributed to Puṣpadanta) for Śiva is repeated eleven times (eleven being the number associated with Rudra-Śiva), the Ganeśa atharvaśīrśa (Upaniṣat)²¹⁴ for Ganesa twenty-one times (it being the number connected with offerings of *durva*, *modaka* etc. to Ganesa).



The recitation of *stotras* at the end of the current form of the daily *smārta pūjā* is not too common; but it forms an important part of Tantric *pūjā*.²¹⁵ PP p. 94,7 f. recommends the recitation of the Viṣṇu-sahasra-nama- (stotra) in this place.

In Maharashtra, *mantras* in vernaculars are not employed during the *pūjā*²¹⁶, except for the *āratis*. These are metrical compositions in *matra* metres (like *parilinā*)²¹⁷; they are sung in praise of the deity while vertically rotating (clockwise) burning camphor (*karpura*) or lamp(s) of wicks soaked in ghee or edible oil in front of the icon (cf. illustration). This corresponds to the act of *nīrājana* (cf. p. 170 no. 2.15). The singing of the *ārati* may be accompanied by handclapping; rhythmic sound of cymbals, ‘ drums or bell(s). The *āratis* which are current in Maharashtra are composed in Mar. and Hindi. The ones in Mar. contain the refrain “victory, O god(dess), victory O goddess) ... “ (*jaya deva [devi] jaya deva [devi]*). Early *āratis*, known as *jatis*²¹⁸ were composed by Mhaimbhat, the author of the *Līlacaritra* and are known as *Jatīca Dasaku*, a group often *jatis*.²¹⁹ The beginning of one of them is quoted in Baidevbas’ *Pūjāvasara* (cf. p.43) - written ca. 1278 A.D. - and is known to have been used in the worship of Cakradhara,

Those *āratis* composed in Skt.²²⁰ (*aratīka*, *artīkya*, *nīrājana*) seem to be imitations of the Mar. *āratis*. It is customary in Mahārāshtra to sing the Ganapati-ārati by Ramdas first and then *āratis* in honour of other deities. The translation of this famous *ārati* follows here for illustration: —

²¹³ For the repetition of Vedic *sūktas* at the time of *abhiṣeka* cf. p.151.’

²¹⁴ Although this composition is named *upaniṣat* it has the characteristics of a *stotra*. Cf. BURNEMANN (1984), p. 87 n. 78.

²¹⁵ For *stutis* employed towards the end of the Tantric *pūjā* (before begging the deity’s pardon [*kṣamāpaṇa*]) cf. Dave, pp.574,16-599,9

²¹⁶ But cf. Gonda (1970), p. 77 for the songs of Dravidian poets, the Aḷvars, in South Indian temple ceremonies and the use of Tamil in worship under influence of the *bhakti* movement (ibid. p.78).

²¹⁷ For the metres occurring in *āratis* cf. Paṭavardhan (1937) index; Gokhale (1967), pp. 233ff.

²¹⁸ *Jati* is a corrupt form of Skt. *jayati* (3rd sg. present tense of the root *ji*, to be victorious).

²¹⁹ Printed in Gokhale (1967), pp.254-255.

²²⁰ Cf. *devya arātrikā* by Madhva-muniśvara (ca. 1700--1800. A.D.), printed in *Stotra ratnavāī* pp. 90-92 and Śiva-nīrājana, printed in BSR pp.417-419.

“The giver of happiness, remover of sorrow, [he] leaves no trace of obstacles, confers love, [this, is] his grace. He has all over his body beautiful application of vermilion. Round his neck a garland of pearls glitters. Victory, O god, victory, O god, victory to [you] whose form is auspicious. By mere sight [of you all] wishes are fulfilled. (1)

O son of Gaurī, on you[r forehead] is an ornament studded with gems. [You have] sandalwood paste applied [to your body and] *kunkuma* and saffron. The crown studded with diamonds shines beautiful. On the feet anklets [and] bells jingle. O god, victory ... (2)

O you with a protruding belly [and] a yellow [silken] garment, having a large snake as girdle, a straight trunk, a curved mouth, three eyes, Ramdas is waiting for you [to come to] his house. O you who are worshipped by the best of the gods, respond [to me] in difficulties, protect at the end of life. o god, victory ... (3)²²¹

Some *āratis* are used in connection with special rites, like the *kakaḍāratis*.²²²

DEFICIENCIES IN WORSHIP & ATONEMENTS

The fear of the evil consequences of offences which one might have unknowingly committed in the ritual is reflected in the prayer to Viṣṇu for forgiveness which is said at the end of every *pūjā*. Several lists have come down to us which enumerate in somewhat non-logical order such acts which are considered offences, deficiencies (*aparadha*, *apācāra*) in Viṣṇu’s worship. It should however be mentioned that these lists do not seem popular in modern ritual practice at least in Maharashtra, and that the atonements (*prayascitta*)²²³ enjoined by them do not seem to be followed. The following lists of offences are known to me:—

- a) VP, chpts 129 to 136 lists thirty-two offences together with punishments and atonements to prevent these punishments. A summary of the contents of these chapters occurs VP 116.5-36 and another one, which is incomplete and shows a different sequence; VP 177.5-7, 177.9 and 177.11. Here the number of offences is said to be thirty-three instead of thirty-two; the actual list, however, contains less offences. Some are additional to the ones occurring VP 129-136; this list gives only a few atonements. VP 129-136 is quoted in PP pp.166,11-188,4 in an abridged form with Mitramisra’s short explanations. The textual version of the PP is somewhat corrupt and frequently deviates from VP; The chpts of VP are further summarized in Raghunandāna’s Ahnika-tattva (= Smṛti-tattva vol. 1) 418, in Vamśīdhara’s BDP p.156,8-16 ad BhP 7.5.23, in Kṛṣṇabhatte Anne’s Ratna-malā pp.1211,21-1213,20 on the Nirṇayasindhu, and in Nityācārapaddhati p.481,8-18 and Nityācārapradīpa, vol. 1, pp.596,16-599,14.
- b) PR pp. 118,1-122,6 attributes another list of allegedly thirty-two offences (the actual number is twenty-five) to VP, chpt 45; this list cannot be located in the printed edition of the Purāṇa.

²²¹ According to the text printed in Samartha-grantha-bhāṇḍār, ed. L. R. Paṅgakar, Murmai 21978, p. 628,7-12 and 628,28-30.

²²² These are *āratis* recited in the early morning to wake up the deity in the temple (cf. p.62).

²²³ For general information on atonements, the etymology of the word *prayascitta* and a list of atonements cf. Kane 4, pp.57-152; further Gonda (1980b), pp. 286-293 and Gampert (1939), pp.23--29.

- c) A third list of thirty-two offences occurs in PR pp.122,11-123,4 as quoted from an unidentified source. PP pp.188,9-189,2 quotes this list as coming from the “Agama”; BDP p. 257,7-13 ad BhP 6.8.17 quotes it as belonging to the “Pañcaratra”. it further occurs in Jīva Gosvami’s Krama-samdarbha p. 160,8-15 ad BhP 7.5.23, Nityācara-paddhati p. 478,1-16 and Nityācara pradīpa vol. 1, pp. 592,15-593,10 with notes and explanations p. 593,11 ff. Ratnamālā p. 1215,4-18 quotes it as coming from “Agasti”; in Acarendu pp. 175,22-176,7 it occurs according to “a teacher of the Vaikhanasa school”.
- d) A list of thirty-two offences occurs in Ratnamala pp. 1214,3-1215,2 as coming from the “Kṛṣṇa-bhattīya”.
- e) Ten offences according to the “Padma” (= Padma-Purāṇa ?)²²⁴ are listed in BDP p.155,17ff. ad BhP 7.5.23.
- f) A list of one hundred -offences according to the Garuda-Purāṇa is quoted in Ratnamala pp. 1215;26-1225,21.
- g) PP p.189,14-18 (quoting VP), p.191,11-13 and PR p.123,6-11²²⁵ list other single offences and atonements quoting various sources. Moreover the Pañcaratra-Saṁhitas frequently mention offences in the *pūjā* in chapters treating of atonements.²²⁶

The offences provided in these lists consist mainly of violations against the ritual purity which is necessary for worship, thus referring to the worshipper’s purity, that of his garments, his diet, objects touched by him; others concern the etiquette of behavior in temples²²⁷, or the worshipper’s mental attitude²²⁸. it is beyond the scope of the present work to summarize the contents of all these lists. In the following only lists a, band c are provided. Although not all offences occurring in these lists are directly connected with *pūjā*, they are supplied here to give some idea about general rules of conduct.

(a) List of 32 offences in *pūjā* occurring VP 129.(5)-136²²⁹

1. Devotee’s partaking of the food obtained from a king (*rājānna*).²³⁰
2. Additional reference: VP 177.5; 116.5 (here: Partaking of food obtained from others).
3. Going near the icon without having cleaned one’s teeth. Ref. also VP 116.6; 177.5. Touching the icon [directly] after sexual intercourse [and] without bathing afterwards.²³¹ Ref.: also VP 116:7; 177.5.
4. [Worship] after touching (PP: seeing) a dead body [and] after going to the burning place.²³²

²²⁴ This list cannot be located in the printed ed. of the Purāṇa.

²²⁵ Cf also Raṅgachari (1931), p. 78.

²²⁶ Cf. Varadachari(1982), pp. 403ff. for text places. ‘E.g. Padma-Saṁhitas pt. 2, chap. 18.

²²⁷ E.g. list b, no. 7: Spitting in the temple; list C, no. 28: Turning one’s back on the deity.

²²⁸ E.g. list a, no. 12: Touching the icon with an angry mood.

²²⁹ The text of VP has been compared with the quote in PP pp.166,11-188,4.

Cf. further Raṅgachari (1931), p. 78 for this list.

²³⁰ *Rājānna* is forbidden “because passion etc. are characteristics of a king’s conduct” (VP 129.15); for this prohibition of further MSm 4.218 and Ahnika-prakāśa p. 506,25f.

²³¹ MSm 5.144 prescribes a bath after sexual intercourse.

5. Touching the icon after touching a menstruating woman. Ref.: also VP 177.6 (adds: Touching a woman who is impure by childbirth).
6. Staying near the icon after touching a dead body (cf. no. 4). Ref: also VP 116.9 (after seeing a dead body); 116.10 (touching it); 177.5.
7. Breaking wind while touching the icon. Ref.: also VP 177.10; om VP 116.
8. Voiding stool (PP adds: urine or semen) during the worship. Ref.: also VP 116.11; 177.5.
9. Abandoning the [prescribed] *mantras* [and] talking [irrelevant things] during the worship.
10. Wearing a blue garment while going near the icon. Ref.: also VP 116.12; 177.7.
11. Going near the icon without having rinsed the mouth according to the rule. Ref.: also VP 116.14.
12. Touching the icon with an angry mind. Ref.: also VP 116.15; 177.6.
13. Worshipping with unsuitable flowers. Ref.: also VP 116.16; 177.9.
14. Wearing a red (*rakta*) garment²³³ while going near the icon. Ref.: also VP 116.17; 177.7.
15. Touching the icon in the darkness without [lighting] a lamp. Ref.: also VP 116.18; 177.10.
16. Wearing a black garment²³⁴ during the worship. Ref.: also VP 116.19.
17. Wearing an unwashed garment during the worship. Ref.: also VP 116.20; 177.7.
18. Offering of residual food eaten [and thus polluted] by a dog.²³⁵
19. Going near the icon after eating boar's meat.²³⁶ Ref.: also VP 177.8 (VP 116.22: After eating fish).
20. Going near the icon after eating the meat of web-footed animals (i.e. duck, frogs etc.).²³⁷ Ref.: also VP 116.23; 177.8.
21. Worship after touching a lamp.²³⁸ Ref.: also VP 116.24 (touching a lamp without performing *ācamana* afterwards for purification).
22. Touching the icon [directly] after coming from the burning place [and] without bathing (cf. no. 4). Ref.: also VP 116.25.

²³² According to the *dharma-śāstras* the pollution caused by touching a dead body, a menstruating woman or one who is impure after childbirth (cf. no. 5) is to be removed by taking a bath (cf. Ahnikaparakāśa pp. 202,24ff.).

²³³ A red garment is prohibited by e.g. Ahnikaparakāśa (quoting Nrsimha-Purāṇa), p.244,18

²³⁴ Cf. Abbott (1932), pp. 276ff. for this prohibition.

²³⁵ Cf. Kūrma-Purāṇa 2.17.26 c for prohibition of food which has been smelt at by a dog.

²³⁶ MSm 5.19a prohibits the eating of the village pig (*viḍ-varāha*).

²³⁷ MSm 5.13a prohibits the eating of web-footed animals (*jālapāda*).

²³⁸ Cf. VP 117.5 for the necessity of washing one's hands after having touched a lamp. Similarly Acarendu p.167,9-10 about touching a lamp at any other than the time of *pūjā*

23. Going near the icon after eating oil cakes (*piṇyāka*).²³⁹ Ref.: also VP 116.26; 177.6.
24. Offering boar's meat²⁴⁰ [as *naivedya*]. Ref.: also VP 116.27.
25. Going near the icon after drinking alcohol. Ref.: also VP 116.28; 177.10.
26. Eating safflower (*kusumbha*)²⁴¹ (before worship) or offering it (as *naivedya*)²⁴². Ref.: also VP 116.29ṣ
27. Wearing another's unwashed garment while worshipping.²⁴³ Ref.: also VP 116.30; 177.7.
28. Eating newly harvested rice given by someone without offering it to the deity. Ref.: also VP 116.31; 177.8.
29. Offering incense without offering sandalwood paste (*gandha*)²⁴⁴ and garlands²⁴⁵.
30. Going near the icon while wearing shoes on one's feet. Ref.: also VP 116.32; 177.8.
31. Waking up the deity without sounding the drum. Ref.: also VP 116.36; 177.10.
32. Going near the icon while belching due to a rich undigested meal [and] without taking a bath. Ref.: also VP 116.34; 177.10.

(b) List of offences quoted in PR pp. 118.1-122.6 as coming from VP²⁴⁶

1. Disturbing singing, instrumental music, dance, telling of religious stories, etc. [in the temple].
2. Bowing to the icon while one's body is covered with a cloth.
3. Bowing to the icon while wearing a black [woolen] blanket.
4. Entering the temple with oil smeared on one's body²⁴⁷ and shoes on.
5. Throwing nails, hairs, bones in temples.
6. Throwing away chewed betel in the temple.
7. Spitting in the temple.
8. Worshipping after having gone to the burning place.

²³⁹ According to Kūrma-Purāṇa 2.17.24 *piṇyāka*, of which the oily substance has been extracted is prohibited as an offering in the *śrāddha*.

²⁴⁰ For the prohibition of pork as an offering for *naivedya* cf. Viṣṇu smṛti 66.14.

²⁴¹ For the prohibition of safflower to Brahmins cf. Kūrma-Purāṇa 2.17.19, Ahnika-prakāśa (quoting Devala) p.513,20 and (quoting, Brahma-Purāṇa] p.516,23.

²⁴² Om PP; cf. VP 136.76-77.

²⁴³ Garments are a sort of double of the person to whom they belong.

²⁴⁴ Cf. fn.26 on p. 33.

²⁴⁵ Cf. VP 117.37-40 where the offering of incense, garland and sandalwood paste is prescribed.

²⁴⁶ Cf. also Raṅgachari (1931), pp. 76-78; Varadachari (1982), pp. 404--405 for this list, which cannot be located in the printed VP.

²⁴⁷ Cf. also VP 116.33,

9. Urinating in the temple.²⁴⁸
10. Voiding excrements in the temple.
11. Worshipping after having gone near a dead body.
12. Entering the temple after having carried a dead body.²⁴⁹
13. Worshipping after eating at a *śraddha* rite.
14. Staying in the shadow of the *vimāna* without performing circumambulation.
15. Voiding excrements and urine near the temple.
16. Talking incoherently near the icon.
17. Taking away the lamp [from the icon] to another place.²⁵⁰
18. Going away while narrating of [sacred] stories is going on in the temple.
19. Lying in the temple with legs stretched out²⁵¹, letting saliva flow.
20. Offering flowers which are reserved for other purposes.
21. Entering the temple [directly] after coming from another house (temple ?) without bathing.
22. Considering [Viṣṇu] as equal [and not superior] to other gods.
23. Smelling at flowers which are to be offered.
24. Taking a bath after touching Candālas or out-castes who are near Viṣṇu's temple [and] have come to serve Viṣṇu during a festival [thinking oneself impure by their touch].²⁵²
25. Performing *ācamana* after drinking the [holy] water used for washing Viṣṇu's feet and [for washing the feet] of Vaiṣṇavas.²⁵³

(c) List of 32 offences in worship occurring PR pp. 122,10- 123,4²⁵⁴

1. Entering a temple in a vehicle or with shoes on.
2. Not serving at a deity's festival.
3. Not bowing before the deity.
4. Saluting with only one hand.²⁵⁵

²⁴⁸ For this prohibition cf. Gautama-Dharma-sūtra 9.13.

²⁴⁹ For impurity caused by carrying a dead body cf. various *dharma-Sāstra* texts.

²⁵⁰ It is considered very important that the oil lamp in front of the icon is kept burning continuously. Cf. Trbha p. 55,5 (quoting Kalikā Purāṇa): *naiva nirvapayed dīpam na hared anyato 'pi vā |*

²⁵¹ For this prohibition cf. Gautama-Dharma-sūtra 9.14.

²⁵² This means that, during a festival there should be no caste distinction among Vaiṣṇavas.

²⁵³ After drinking the pure water used for bathing the icon or the feet of Vaiṣṇavas, which is considered as very sacred, *ācamana*, which is a means of purification, is not prescribed.

²⁵⁴ Cf. also Varadachari (1982), p. 405 and Raṅgachari (1931), p. 78.

²⁵⁵ This offence is also mentioned in Vīrarāghava's Bhagavata candrika and Vijayadhvaja's Pada-ratnavalī ad BhP 10.22.19A f. (according to BhP trans. by Tagare, p.1398) and the punishment for it is

5. Performing the circumambulation before salutation [and thereby disturbing the sequence of offerings in the *pūjā*].
6. Bowing etc. to the deity while being in an impure condition.
7. Stretching one's feet before [the icon].
8. Sitting with one's knees raised and encircled by one's hands (*paryan-kabandhana*) before [the icon].
9. Sleeping [in the temple].
10. Eating [in the temple].
11. Talking falsely (*mithya*) [in the temple].
12. Talking loudly [in the temple].
13. Talking irrelevant [things in the temple].
14. Weeping [in the temple].
15. Quarreling [in the temple].
16. Troubling [others in the temple].
17. Favoring [others in the temple].
18. Flirting with women [in the temple].
19. Obscene speech [in the temple].
20. Breaking wind [in the temple].
21. Covering oneself with a blanket [in the temple].
22. Abusing others [in the temple].
23. Praising others [in the temple].
24. Offering of ordinary material [in worship] when one can afford more.
25. Eating [of food] which has not been offered.²⁵⁶
26. Not offering seasonal fruits etc.²⁵⁷
27. Offering [of food] that has [partly] been eaten and left over.²⁵⁸
28. Sitting with one's back [turned to the deity].
29. Saluting others [in front of the deity].
30. Silence before one's *guru*.²⁵⁹
31. Praising oneself [in the temple].
32. Abusing [other] deities [in the temple].

said to be the cutting off of the other hand which was not used in saluting (cf. comm. ad BhP 10.22.19B); further PP p.88,1-2:

eka hasta praṇāmaś ca eka caiva pradakṣiṇā | akāle darsanaṁ caiva hanā puṇyaṁ purākṛtam ||

²⁵⁶ Cf. list a, no. 28: Not offering newly harvested rice.

²⁵⁷ For this prohibition cf. Manava GS 2.3.9.

²⁵⁸ Cf. list a, no. 18: Residual food eaten by a dog.

²⁵⁹ PP p. 189,2 explains: Silence when one's *guru* is praised (*guror maunaṁ guroḥ stutau maunam*).

The punishments for these offences consist mainly in being reborn as (different kinds of) animal(s) for a certain number of times, besides from spending a certain number of years in one (or several of the hells. Often one can observe a connection between the nature of the offence committed by the worshipper and the species of animal as which he is said to be reborn.

The atonements provided by VP with list (a) aim at inner and outer purification and thus consist mainly of restrictions regarding the food (fasting, eating of selected items like barley, eating of the five products of the cow (*pañcagavya*)²⁶⁰, which are said to cause inner purification), sleeping in the open (*akāśaśayana*) or lying in water (*jalāśaya*). They include old practices like *candrāyana*²⁶¹, *tapta-krcchra*²⁶², *santapāna*²⁶³ and *prajāpatya*²⁶⁴. A connection between the nature of the offence and the atonement can sometimes be seen clearly. Thus the atonement for touching the icon in the darkness without lighting a lamp (list a) no. 15) includes the covering of one's eyes for fifteen days.

Instead of the atonements enjoined by VP, which are hard to observe, the texts mention easier methods²⁶⁵: VP 177.25 states that one's sins disappear in course of a year if one observes a fast at the holy places Sūkara (tīrtha)²⁶⁶ or Mathura and baths in the Yamuna and Gaṅga there.

According to Saṅḍilya-Smṛti 2.88 all *pātakas* are got rid off by looking (respectfully) at the icon of the deity from its feet to its head. PP p. 189,4-5 (quoting SkP) recommends the recitation of a chapter from the BhG as an atonement for thirty-two offences in worship. According to Mitramisra's comment (PP p.189,7-8) the reading of sacred texts is no atonement for heavier offences.

PP p.191,16-17 (quoting SkP) assures that the deity who is respectfully worshipped even with a single lotus pardons a thousand offences. The power of Viṣṇu's name is often believed to wipe out sins.²⁶⁷ Thus the *ṣoḍaśopācāra pūjā* ends with the prayer to Viṣṇu: "I immediately bow to Acyuta (= Viṣṇu) by remembering whom and uttering whose name a deficiency in austerity, *pūjā* and ritual, etc. is made up for."

Similarly also BhP 8.23.15-16: "How can there be any deficiency in ritualistic performance, where You, the presiding Lord of all religious acts ... are worshipped with complete devotion The recital of Your name rectifies all the defects arising out of ... wrong ritualistic procedure, inopportuneness of time and unsuitability of place or in the provision of materials for sacrifices."

²⁶⁰ i.e. milk, ghee, curd, cow-dung and cow-urine, all mixed together.

²⁶¹ Cf. Kane 4, pp.134-138 and Gampert (1939), pp. 53ff. for this atonement.

²⁶² Cf. Kane 4, pp.138-139 for a discussion of this atonement and Gampert (1939), pp. 48-49.

²⁶³ Cf. Kane 4, p. 151 and Gampert (1939), pp. 48-49 for this atonement.

²⁶⁴ Cf. Kane 4, pp.145-146, Gampert (1939), pp. 47ff.

²⁶⁵ For a list of such general *prayascittas* cf. also BDP p. 156,18-27 and Krama-sandarbha p.160,27f. ad BhP 7.5.23 and Nityācara pradīpa vol. 1, p.595,14f.

²⁶⁶ i.e. Soron on the west bank of the Gaṅga between Bareilī and Mathura (cf. Kane 4, p. 808).

²⁶⁷ Cf. also Kane 4, pp.50-51.

PŪJĀ AND KARMA-KĀṆḌA

The daily *pūjā* - being a ritual act belonging to the duties to be performed during the day (*ahnika*) - is understood as belonging to the part of the *smṛti* dealing with ritual practices (*karma-kāṇḍa*)²⁶⁸ and forms part of the *yoga* of ritual works and duties (*kriya / karma-yoga*)²⁶⁹, a path which is said to lead finally to liberation (*mokṣa*).

The value of *karma yoga* as a means of liberation has often been underestimated in favor of the importance ascribed to *jñāna yoga*²⁷⁰, especially in the present, where there is little regard and understanding for rituals. Often the term *karma-kāṇḍa* is used in a pejorative sense, implying that practices are being followed blindly by tradition without an understanding of their significance. There are several reasons for the bad reputation of *karma-kāṇḍa*. A traditional exponent of Śaktism S. C. V. Bhattacharya²⁷¹ regards the “eagerness to avoid labor”²⁷² as the root cause for the “unswerving faith in such Sastras as seek to establish the superiority of Jñāna-kāṇḍa”; as the daily duties prescribed by the texts “are doubtless troublesome things”. But the renunciation of *karma* as advertised by such devotees is “renunciation of the Sandhya prayers, daily and occasional worship of the Deity ... but not of such things as the maintenance of wife and children, earning and spending money, eating” The scriptures do not enjoin the abandonment of obligatory rites as the daily *pūjā* or substitution by a so called “symbolic” or mental performance, to which only trained people are entitled who have the mental capacity to perform such type of worship.

But the current bad reputation of *karma-kāṇḍa* is also due to some common defects in the performance of the rituals that one can frequently witness, and in the attitude of many devotees as well as priests, who often let the *pūjā* degenerate into a purely mechanical performance owing to repeated performance. Over-importance attached to outer purity - which is achieved through bathing and wearing of pure garments - and to formal elements sometimes goes together with negligence of the appropriate mental attitude.²⁷³ Against these tendencies some authorities have emphasized the importance of mental purity²⁷⁴ and devotion (*bhakti*) declaring that worship without devotion is as good as not offered. This aspect has particularly been stressed by followers of the *bhakti* movement who have included *pūjā* as one of their spiritual practices.

²⁶⁸ The term *karmakāṇḍa* - originally referring to *Śrauta* sacrifices - is also used as a general term to denote any religious act and ritual practice of the *smārta* and Tantric tradition, such as *pūjā* and *sandhya*.

²⁶⁹ Cf. Patañjali's *Yogasūtra* 2.1: *tapah svadhyayeśvara praṇidhānāni kriya-yogaḥ* |

and *Matsya-Purāṇa* 258.2 ab: *kriyayogaṃ pravakṣyāmi devatārcānukīrtanam* |

Some of the Agamas have *kriyapada* as one part.

²⁷⁰ The remark in *Matsya-Purāṇa* 258.1 cd that *karma-yoga* is a thousand times superior to *jñāna-yoga* (*jñāna-yoga-sahasrād dhi karma-yogo viśiṣyate*) has to be understood as a reaction to such underestimation of rituals.

²⁷¹ In *Tantra-tattva* (= Avalon 1978) vol. 2.

²⁷² *Ibid.* p.390; similarly already *Kṛtya-kalpataru*; *Mokṣa-kāṇḍa* p.146,2-3 (quoting Yogin Yajñavalkya): *parijñānād bhaven muktir etad ālasya lakṣaṇam* | *kāya-kleśamayaṃ caiva karma necchanty apaṇḍitāḥ*

²⁷³ This has often been ridiculed, e.g. *Therīgatha* 240-244.

²⁷⁴ For mental purity cf. *Parama-Saṁhita* 4.71 ab: *aprasāde hi mānasaḥ-karma-yogo 'pi nisphalaḥ* | and Kane 4, pp.310-311.

Excursus: A note on the place of *pūjā* in the bhakti system²⁷⁵

The system of nine-fold *bhakti*²⁷⁶ comprises the listening (*śravaṇa*) to the names and stories of Kṛṣṇa, singing (*kīrtana*) of his names and glory, remembering (*smaraṇa*) his names, rendering service to his feet (*pāda-sevana*), worship (*arcana*), paying obeisance or bowing down (*vandana*), being his servant (*dāsya*), being his friend (*sakhya*), offering oneself to his service (*ātma-nivedāna*) The fourth member of this list, *pāda-sevana*, is explained by Mitramisra in *Bhakti-prakāśa* p.65,23 as “service to the Lord” (*bhagavat-paricārya*) which includes waving of chowries (*cāmara*), swinging (*andolana*) the icon, participating in holidays and big festivals. The *Kantimālā* p.160,4 on *Bhakti-ratnāvali* defines it as “service to an icon etc.” (*paricārya pratimādau*), while *Krama-samdarbhe* p. 158,27 ad *BhP* 7.5.23-26 interprets it as “seeing the icon, touching it, circumambulating it ... “

The fifth member, *arcana*, is taken by the *Bhakti-prakāśa* as *pūjā* which is said to be the cause of happiness (*abhyudaya*) and ultimate liberation (*niḥśreyasa*)²⁷⁷. *Bhagavat prasadacarya*’s *Bhakta manorañjanī* p.162,26 ad *BhP* 7.5.23-26 defines *arcana* as “procedure of *pūjā* with services [as they are] available”.

The sixth member, *vandana*, refers to the bowing down (*nati*) — prostration before the icon²⁷⁸, an independent act of devotion expressing complete self-surrender.

BhP 9.4.15ff. narrates the story of king Ambarisa, an ideal *bhakta* of Viṣṇu, who dedicated all his actions²⁷⁹ to Viṣṇu’s service. “He engaged his mind (in meditating) on the lotus-like feet of Lord Kṛṣṇa, his speech in singing of the excellences of Lord Viṣṇu (Vaikuntha), his hands in services e.g. cleansing the temple of Hari and such other duties, and his ears (sense of hearing) in listening to excellent stories of the Imperishable Lord. He employed his eyes (faculty of seeing) in beholding the images and shrines of god Viṣṇu (Mukunda), his tactile sense in embracing the persons of the servants of gods, his olfactory sense in smelling the fragrance of the Tulasī leaves dedicated to his feet, and his tongue (sense of taste) to what is offered to the Lord.

He used his feet in walking to the holy places hallowed with Lord Hari’s feet, his head to bow down to the feet of god Viṣṇu (Hriṣikeśa), his own desire in the humble services of the Lord, and not for the fulfillment of his worldly desires ...

In this way, he dedicated all his acts and round of duties to the glorious Lord Viṣṇu ...²⁸⁰

Therefore the ritual of *pūjā* - being a way of expressing *bhakti* - is described in texts treating of *bhakti*, such as *BhP* 11.27.7 ff. (part of the *Uddhavagīta*, explaining *kriyayoga*), *Bhakti-prakāśa* pp. 80,13-118,10 and *Gopala Bhattas Hari-bhakti-vilāsa*, chpts. 3-11²⁸¹. According to *Krama-samdarbha* p.159,30-31 ad *BhP* 5.7.23-26 the

²⁷⁵ For this section partly made use of text places collected by GAIL (1969) in the chapter “Bhakti im Kult”, pp. 79-86.

²⁷⁶ cf. *BhP* 7.5.23.

²⁷⁷ *Bhakti-prakāśa* p. 80,13. Similarly *Kantimāla* p. 176,4 on *Bhakti-ratnāvali* and *Bhakti-sandarbha* (quoted in DE [1942], pp.281-282).

²⁷⁸ *Bhakti-prakāśa* pp.119-120.

²⁷⁹ For the dedication of all actions cf. also *Śiva-mānasa-pūjā-stotra*, v.4 (ed. in *BSR*², p. 34).

²⁸⁰ *BhP* 9.4.18-21 (translation by Tagare).

²⁸¹ Quoted in DE (1942), pp.349-371.

Bhagavata²⁸² tradition, however, does not insist on the necessity of ceremonial worship as much as the Pañcaratra system does. The way of ceremonial worship is especially recommended to rich householders who can thereby utilize their wealth in an appropriate way (p.159,35).

The passages of the BhP dealing with *pūjā* emphasize certain characteristics of worship:

1. Worship with little means offered in a spirit of devotion exceeds an elaborate ritual carried out in a purely mechanical manner:

“*The Lord said:* ‘What present have you brought for me from your house; O Brahmana! Even the slightest offering - a particle given with affection by my devotees is considered by me as very great, but even if a lot of presents are given to me by one who is not my votary, they are not conducive to my joy or satisfaction.

A person who devoutly offers me a leaf, a flower, a fruit or even water, I enjoy that which has been brought to me with devotion by a person of controlled and pure mind.”²⁸³

Worship should be performed without expectations.²⁸⁴ The merit gained by the performance of religious rites with selfish motives can only lead to the enjoyment of heavenly pleasures for a limited time, resulting in rebirth; it does not lead to final liberation.²⁸⁵ But:—

“A person who follows the path of disinterested devotion to me, directly attains to me only”²⁸⁶

The worship should not be restricted to that of icons but is to be offered to all forms of the Lord:

“He who foolishly neglects me, the controller of the world dwelling as a Soul (*atman*) in all beings, and worships merely the images, is (as if) offering oblations in ashes (instead of in the fire).”²⁸⁷

But although the Lord is present everywhere the icon worship is recommended to those devotees who have not realized this truth.²⁸⁸

AIMS OF PŪJĀ

At the beginning of the *pūjā* its performance has to be declared by the *saṅkalpa* formula²⁸⁹ which specifies the kind of *pūjā* that is going to take place and the fruit that is desired. According to the *dharmā-sāstras* the *saṅkalpa* is necessary for the performance of all religious acts (including the daily bath and handing over of gifts),

²⁸² For a distinction of these two groups cf. Gonda (1977 a), p.48.

²⁸³ BhP 10.81.3-4 (translation by Tagare); for the last verse cf. also BhG 9.26. For a similar view cf. BhP 11.27.18.

²⁸⁴ Cf. BhP 3.32.5-7 and 3.29.15-16.

²⁸⁵ BhP 3.32.3.

²⁸⁶ BhP 11.27.53 (translation by Tagare).

²⁸⁷ BhP 3.29.22 (translation by Tagare). For the “places of *pūjā* ” (*pūjā sthānaṣi* cf. pp. 43 ff.

²⁸⁸ Cf. BhP 3.29.25:

arcādāv arcayet tāvad iśvaraṁ mām svakarmakṛt | yāvan na veda svahṛdi sarvabhūṣv avasthitam ||

²⁸⁹ Cf. pp. 113ff.; cf. further Ghosha (1871), p. XXĀI (app.).

for in strict theory a rite yields its complete fruit only when it is performed consciously.²⁹⁰

Contrary to this many popular stories tell about people who gained much reward by unconsciously fulfilling the conditions of a *vrata*.²⁹¹ In any case, the conscious performance of a rite yields more reward.²⁹²

The wishes pronounced by the worshipper in the *saṅkalpa* formula of the daily *pūjā* are of general nature and pre-given by the text of the *pūjā* which cannot be deliberately altered: “ ... [I shall perform *pūjā*] for obtaining for myself the fruit which is vouched for in the *śruti* and the Purāṇas, for obtaining for us with family and dependents [with bipeds and quadrupeds] increase of happiness, stability [long] life, health, wealth and for an all-out prosperity, for the satisfaction of the noble deity so and so”

Naimittika pūjās have their specific pre-given declaration formulas which slightly differ. Optional (*kāmya*) *pūjās* are characterized by the desire for the fulfillment of a particular material wish or the declared aim to harm others by such acts as the *ṣaṭ-karmas* (“black magic”).

The *saṅkalpa* is in a sense completed in the dedication (*saṁnyāsa* or *samarpaṇam*) at the end of the *pūjā*, which expresses the wish that the deity be pleased with the worship²⁹³ and includes the dedication of the fruits of the ritual to *brahman*, the highest principle²⁹⁴. Without this dedication the worshipper cannot obtain any result. This is not only in spite of his dedication of the merit but because of it that the ritual is believed to bear the fruit which is desired by the devotee. The deity, having accepted the offerings of the *pūjā*, which are given in the same manner as to a distinguished guest²⁹⁵ has thereby been connected with the devotee and - being pleased - is bound to fulfill his wishes.²⁹⁶ The devotee offers to his god and thereby adds to the god’s power that he may be able to give and that “the life process may not stagnate because of any lack of potency.”²⁹⁷ This exchange is also indicated by the practice of returning a part of the offerings brought to the temple by the devotee. After the *pūjā* the food offered to the icon (*naivedya*) becomes god’s “grace” (*prasada*) and is eaten by the worshippers with devotion, who thereby earn merit and communicate with the god. The water used in bathing the icon is looked upon as sacred water (*tirtha*) and is drunk; the flowers offered (*nirmālya*) are placed on the head. In all these cases the devotee partakes of the “left-overs” (*ucchiṣṭha*) of the deity in the belief that it will enable him to obtain power.

As the daily *pūjā* – and to a certain extent also the *naimittika pūjās* are duties of the householder enjoined by the *dharma-śāstras*, the omission of which would be an

²⁹⁰ BhavP (quoted by Dave, p.405,5-6):—*saṅkalpena vinā karma yat kiñcit kurute janaḥ | phalaṁ cāpy alpakaṁ tasya dharmasyārdhakaṣayo bhavet ||*

²⁹¹ cf. the famous story of the hunter who gained the merit of the Śivaratrivrata by unconsciously fulfilling the rulings laid down for this *vrata* in Śiva-Purāṇa, Koṭirudra-Saṁhita, chap. 40, v.4ff.

²⁹² BhP 10.24.6:

jñātvajñātvā ca karmāṇi jano ‘yam anutiṣṭhati | viduṣo karma-siddhiḥ syāt tathā naviduṣo bhacet |

²⁹³ One of the aims declared in the *saṅkalpa* was the pleasing of the deity.

²⁹⁴ This is done with the formula: *idaṁ na mama | om tat sad brahmārpanam astu ||* - cr. also p. 149.

²⁹⁵ For *pūjās* as having the characteristics of a guest ritual of. p.30.

²⁹⁶ Cf. Heiler (1961), p.208.

²⁹⁷ Cf. Gonda (1965a), p. 215. The old formula “*do-us-des*” or with TS 1.8.4.1 and SB 2.5.3.19 “*dehi me dadāmi te*” should be replaced by “*do-ut-possis-dare*” (p.214).

offence²⁹⁸ for which atonement (*prāyaścitta*) is due, the devotee cannot expect the fulfillment of special desires from the performance of these rituals, although he pronounces general wishes for his well-being. In spite of this fact these types of *pūjā* are said to be beneficial²⁹⁹ to the worshipper on a material as well as spiritual level.³⁰⁰ According to popular beliefs recorded in *Bhakti-prakāśa* p.80,22-27 (quoting *Brhan-naradīya*) the devoted performer of Śiva's or Viṣṇu's *pūjā* is always surrounded by Lakṣmī, the goddess of wealth, and by all other gods. He is protected from fire, thieves, ghosts and influence of evil heavenly bodies. But the extraordinary results on the material level (wealth, offspring, victory, heavenly pleasures) vouched for in the *Purāṇas* and other texts refer to the optional (*kāmya*) *pūjā*, the performance of which is selected by the devotee according to the result they promise.³⁰¹

But apart from worldly enjoyment (*bhukti*) the *Purāṇas* claim the attainment of liberation (*mukti*) through practicing *pūjās* and *vratas*.³⁰²

The results of the performance of *pūjās* are further said to exceed those of the complicated Vedic sacrifices.³⁰³ This problem needs further discussion.

According to some authorities, like Sankara³⁰⁴, there is no way to liberation (*mokṣa*, *mukti*) except by knowledge. Others state that mere knowledge does not lead to *mokṣa*. Thus Lakṣmīdhara³⁰⁵, explaining *BhG* 3.3-9 quotes Yogin Yājñavalkya who argues that *karma* and *jñāna* should be applied together, and condemns the view that liberation is to be achieved by knowledge alone and by giving up all acts that are enjoined by the texts.³⁰⁶ Therefore *kāmya* rites and forbidden acts have to be abandoned if *mokṣa* is desired, whereas the daily (*nitya*) and *naimittika* rites have to be continued in order to

²⁹⁸ Nyāya-māla-vistāra 6.3.2: *nityakaraṇe pratyavāya prāyaścitte sastrṣv avagamyete* |

²⁹⁹ Cf. *MŚm* 4.156:

ācārāl labhate hy āyur ācārad ipsitāḥ prajāḥ | *ācārad dhanam akṣayyam ācāro hany alakṣaṇam* ||

Here the beneficial results accruing from the observance of one's caste duties are described; cf. similarly. *Nityācāra-pradīpa*, vol. 1, pp. 4-12 for a discussion of the fruits of *nitya*, *naimittika* and *kāmya* rites. *Parama-Saṁhita* 6.47-48 ab states:

"Even to one who does not wish for anything, prosperity or wealth is ever on the increase. Even one who wishes to gain an object gains that object for certain by offering worship to the Supreme God giving up that actual purpose." (Translation by Aiyāṅgar).

³⁰⁰ Ritual activity is believed to produce not only concrete effects in the phenomenal world but also unseen spiritual merit. Cf. Gonda (1980 b), p.478.

³⁰¹ In case a devotee's desire is not fulfilled it may occur that he tries to exercise force on the deity by immersing a *Śivaliṅga* in water or by heaping stones on the icon's head until his wish has been met with (cf. also Abbott [1932]. pp.465-466). Such practices can still be observed in the countryside.

³⁰² E.g. *PP* p. 7,14--15 (quoting *SkP*): *bhaumān manorathān svargaṁ svargivandyam tathā padam* | *prāpnoty ārādhite viṣṇau nirvāṇam api cottamam* |

Jñānānava-tantra 8.13 ab: *evam pūjā vidhiṁ kuryād bhoga-mokṣa-phalāptaye* |

and *Bhakti-prakāśa* p. 80,13: *arcanaṁ pūjā /sa cābhyudayaniḥ śreyasahetur iti tatra tatrotam* |

³⁰³ *Kg. PP* p. 6.17 (quoting *SkP*): *na viṣṇuvāradhanat puṇyam vidyate karma vaidikam* |

³⁰⁴ E.g. in his *Bhāṣya* on *Brahmasūtra* 4.3.14 (quoting the authority of *śvetasvatara-Up.* 3,8),

³⁰⁵ *Kṛtya-kalpataru*, *Mokṣakāṇḍa* p. 146,4-9:

jñāna-karma-samayogāt param āpnoti puruṣam | *prthag-bhāve na sidhyeta ubhe tasmāt samāsrayet* || *jñānaṁ pradhānaṁ na tu karma-hīnaṁ karma pradhānaṁ na tu buddhi-hīnaṁ* | *tasmāt dvayor eva bhavet tu siddhiḥ na hy ekapakṣo vihagaḥ prayāti* ||

Also *Nityācāra-paddhati* p. 7,17-18:

ayam eva kriyayogo jñānayogasya sadhakaḥ | *karma-yogaṁ vina jñānaṁ kasya cin neha dṛśyate* ||

³⁰⁶ *Kṛtya-kalpataru*, *Mokṣa-kāṇḍa* p. 149,3-5: *jñānād eva kevalan muktir iti sarvaṁ srautaṁ smartaṁ karma na kartavyaṁ bandha hetuvād iti nirākṛtam* |

avoid the sin which would accrue from the non-performance of these two.³⁰⁷ But expectations for their invisible (*adr̥ṣṭa*) fruit have to be given up.³⁰⁸

According to Lakṣmidhara such *karma* leading to *mokṣa* is the worship of the Lord (*bhagavad-ārādhana*).³⁰⁹ In fact all acts which are not done as adoration of god are futile and cause bondage.³¹⁰ Therefore all actions should become an offering to god and should be done without attachment in the belief that one is not doing anything but god is acting. Similar ideas have been propagated by the *bhakti* theoreticians who have included *pūjā* / *arcana* as one part of their spiritual practice.³¹¹

The contribution of *karma yoga* towards liberation which is finally an act of knowledge is the purification of the mind, which is a precondition of *mokṣa*.³¹² “If with intensive devotion generated through desire for seeking the feet of the lotus-avelled God, a person, by his own mental efforts, cleanses all the dirt and impurities clogged on his heart due to three *guṇas*⁵ and acts (resulting in merit and sin), the soul (which pre-exists there) directly reveals himself in that extremely pure heart like the light of the sun becomes visible to clear eyes.”³¹³ Performance of more elaborate rites leads to greater purification than that of small rites and is therefore superior.³¹⁴ As the ideal of a person who has achieved liberation while performing actions (*karma-yoga*) the BhG names king Janaka of Videha.³¹⁵

³⁰⁷ Cf. *Slokavarttika (saṁbandhākṣepavada)* 5,210:

mokṣārthī na pravarteta tatra kāmyaṇiṣiddhayoḥ | nityanaimittike kuryat pratyavayajihāsaya ||
Further BhG 18.9:

kāryam ity eva yat karma niyataṁ kriyate 'rjuna | saītgaṁ tyaktva phalaṁ caiva sa tyagaḥ sāttviko mataḥ ||

³⁰⁸ Kṛtya-kalpataru, Mokṣa-kāṇḍa p.155,7-8; further Catur-varga-cintamani vol, 2, pt.1, p.14-15 (quoting Viśvamiṭra):

mokṣayedam karomiti saikalpya kriyate tu yat | tat karma rājasam jñeyam na sāksān mokṣa-kṛd bhavet ||

³⁰⁹ Kṛtya-kalpataru, Mokṣa-kāṇḍa p.150,22-23:

īśvarāradhanārthe ca kriyamāṇe karmaṇi nasti vaiṣamyam |

³¹⁰ Ibid. p.149,9-10: *īśvarāradhanārtham karma varjayitvānyat svargādīphalārtham karma bandhāya bhavati |*

³¹¹ For *bhakti* as a way to *mukti* cf. *Bhakti-prakāśa* p. 2,14-29; Dhavamony (1971), pp. 217-223 and 351-360.

³¹² Cf. BhG 18.5.: *yajña dāna tapaḥ karma na tyajyam kāryam eva tat | yajño dānam tapas caiva pāvanāni maṇiṣiṇām ||*

Cf. Śiva-Purāṇa, Rudra-Saṁhita, Srstikhanda, chap. 12, v 72: When freed of its impurities by the worship of gods the mind can absorb the dye of knowledge when it arises, Cf. further the discussion in PP p. 165,19-22: *jñānadvāra mokṣa-prayojake citta-śuddhi-rūpe phale tāratamya saṁbhavan naiva doṣaḥ | bhāgavatādau mokṣa hetu tvābhīdhānam tu sattva śuddhi dvāra bodhyam |* Further Kṛtyakalpataru, Mokṣakāṇḍa p. 148,20-21 (unidentified quote):

jñānam utpādyate pūmsam kṣayāt pāpasya karmaṇaḥ | yathā darśatala prakhye paśyēd ātmānam ātmani

According to BhG 10.10-11 the Lord gives to his devout worshippers that knowledge which leads to liberation:

teṣāṁ satata yuktāham bhajatam prīti-pūrvakam | dadāmi buddhi yagam tam yena mām upayānti te ||
teṣāṁ evānukampārtham aham ajñānam tamah | nāśayāmy ātmabhāvastho jñāna-dīpena bhāsvatā ||

³¹³ BhP 11.3.40 (translation by Tagare).

³¹⁴ Cf. PP p. 165,9f

³¹⁵ BhG 3.20.

A NOTE ON MENTAL PŪJĀ

Mental (*mānasa*) *pūjā* belongs to the interiorized forms of rituals, like mental bath (*mānasa-snāna*)³¹⁶, mental fire sacrifice (*mānasa-homa*) or mental repetition of a *mantra* (*mānasa japa*), which often form part of the interior | inner worship or “sacrifice” (*antaryāga*)³¹⁷ as opposed to outward | outer worship or “sacrifice” (*bahya-yāga*)³¹⁸ in Tantric worship. In the mental *pūjā* services (*upacāra*) are offered in analogy³¹⁹ to those offered in the outer *pūjā*, there being no difference regarding the items and the sequence of offerings. The mental *pūjā* cannot be thought of without the idea of the outward *pūjā* on which it is modeled. But as imagination is unrestricted, more services - and among them rare and expensive ones of best quality and any season - may be given. The icon receiving these offerings is a mental one.³²⁰ In Tantric forms of *pūjā* the mental *pūjā* usually comes first. In the following outer *pūjā* the deity (who was worshipped mentally as being present in the devotee’s heart) comes into the icon (or *yantra*) and is worshipped outwardly. Even then the deity does not cease to be present in the devotee’s heart for the time of the outer *pūjā*, as a light from which another light has been taken does not cease to burn.³²¹

Apart from purely Tantric works the Purāṇas describe the mental *pūjā*.³²² Among works in Mar. language the small treatise *Mānasa-pūjā*³²³ by the saint Ramdas and a work with the same title attributed³²⁴ to the saint Veḍiya Nāges³²⁵ are dedicated to this form of worship. Ramdas further treats of *mānasa-pūjā* in his *Dasabodha*³²⁶ in connection with *arcane bhakti*³²⁷. *Mānasapūjā* is also a theme of *stotra* literature, e.g. Śrī-viṭhala-dhyāna-mānasa-pūjā by Kasinatha Upadhyāya³²⁸ or Rama-mānasika-pūjā³²⁹.

The famous Vyankatesa-stotra by Devadas³³⁰ in old Mar. incorporates a mental worship (verses 70ff.) where sixteen services are offered accompanied by the recitation of the PS. Other *stotras* related to this topic are the Gaṇesa mānasa pūjā stotra³³¹, Viḅhneśvara mānasika³³², Gokarneśvara-manasikāradhana (*Gokarṇa*

³¹⁶ E.g. Tarābhakti sudharṇava 131.28f. 375 E.g. Jayākhyā-Saṁhitā 12.115-130.

³¹⁷ Cf. Saubhagya-bhāskāra p. 5,21-22: *antaryāgo nāma ... mānasi devapūjā*

³¹⁸ For this opposition e.g. Lakṣmī-tantra, chap. 36 (*antaryāga*) and chap. 37 (*bahya-yāga*); Jayakhyā.—Saṁhita chap. 12 and 13; further Smith (1975–80), index.

³¹⁹ Cf. Lakṣmī-tantra 36.147: *yaḅ kramo ‘bhīhito bāhye sa sarvo mānase ‘tra tu |*

³²⁰ The mental icon (*manomayi pratimā*) is one of eight kinds of icons mentioned in BhP 11.27.12.

³²¹ Cf. MNT 6.65 c (*dīpad dīpantaram iva*).

³²² E.g. Mudgala-Purāṇa 5.38.5–78.

³²³ Printed in Samarthagranthabhāṇḁār pp. 612-619.

³²⁴ According to Sahā, Aprakasit, Veḍiya Nages, pp. 4-5 the work was probably written by Varadatta (1738-1798 A.D.) and not by Veḍiya Nages.

³²⁵ Cf. Chamdakar (1932), pp.131-135.

³²⁶ Dasabodha, ed. S. S. DEV, Mumbai 1982, 4.5,31-33. For a selection of Mar. articles (quoting many examples from the works of Maharashtrian saints) on the topic *mānasapūjā* cf. *Mānasa pūjā-višeṣānka* of the Mar. periodical Purusartha, Oct.-Dec. 1977.

³²⁷ For *arcana* as one part of nine-fold *bhakti* cf. p. 81.

³²⁸ Cf. BHISE (1981), pp.63-72.

³²⁹ Printed BSR pp.576-581.

³³⁰ Cf. Abbott (1929), pp.81-96 (translation) and pp. 238-247 (text).

³³¹ In: Stotra-samuccaya vol. 1, pp.f-B,

*mānasika pūjā*³³³. Tradition ascribes to Sankara the Śiva-mānasa-pūjā (stotra)³³⁴ as well as the Mrtyunjaya-mānasa-pūjā stotra³³⁵ in forty-six verses, where a variety of services is offered, especially a great number of food preparations. The famous and very popular Śiva-mānasa-pūjā follows here in translation:—

Mental Pūjā of Śiva³³⁶

O god, ocean of compassion, lord of animals/ souls, accept a seat prepared with jewels and a bath with cool water, a heavenly [silken] garment, ornaments [studded] with varied jewels, sandalwood paste enriched with the fragrance of musk, flowers consisting of *jātī*, *campaka* [flowers] and *bilva* leaves, and incense as well as a lamp, [all offered in my heart. (1)

O Lord, accept in a golden plate which is prepared with pieces of nine jewels ghee, a milk preparation, food of five kinds together with milk and curd, a banana, a drink, a great number of vegetables, tasty water, betel enriched with pieces of camphor which I have shaped in my mind with devotion. (2)

An umbrella, a pair of chowries and a fan, a spotless mirror, art performances of *vīna*, kettle-drum, drum, *kahala*, singing as well as dancing, prostration with eight limbs, various kinds of hymns of praise, all that, O mighty one, I offer you in my imagination. O Lord, accept the *pūjā* (3)

[My] self are you, [my] mind is Parvati, [my] vital breaths are [your] attendants, [my] body is [your] house, [my] enjoyment one after the other of the objects of senses is your *pūjā*, [my] sleep is the state of *samadhi*, the walking of [my] feet the act of circumambulation, all [my] words are hymns of praise, [- in brief,] whatever action I perform, that all is, O Śiva, your worship. (4)

Whatever offence I committed by [my] hands or [my] feet, [whatever offence occurred] from [my] words or [my] body or [my] acts, from hearing, seeing or [whatever offence I committed] mentally, whether consciously or unconsciously³³⁷, all that forgive me. Victory, victory [to you]. O ocean of compassion, O noble Mahādeva, O Śiva. (5)

In the first three verses of this *stotra* the devotee devises items of the best quality as offerings. With the fourth stanza he offers the bodily functions and activities as acts of worship and his body as Śiva's temple.³³⁸ The last stanza begs forgiveness for offences committed consciously or unconsciously.

Sometimes the offerings of the mental *pūjā* are understood symbolically as in the following passage which reflects a yogic experience. "The lotus of the devotee's heart

³³² Ibid. pp.4-13.

³³³ Ibid. pp. 161-165.

³³⁴ Text in BSR p. 224.

³³⁵ Ibid. pp.333-338.

³³⁶ Ibid. p. 224.

³³⁷ Read *viditam* and *aviditam* for *vihitam* and *avihitam* in the *stotra* text, as the current readings do not yield an appropriate meaning.

³³⁸ Similarly BhP 9.4.15ff, narrates the story of king Ambarīsa, the ideal of a *bhakta*, who offered all his bodily activities as services to the Lord (cf. p. 81). Cf. further Saundaryalahari v 27 and Bhaskārāraya's commentary on the Bhavanopanisat 31 (p.16,13ff.).

is offered as the deity's seat (*āsana*), the nectar (*amṛta*) flowing from the *sahasrārācakra* as water for washing the feet (*pādya*), the mind as *arghya* offering, [again] the nectar flowing from the

sahasrāra as water for sipping (*acamanīya*) the essence of smell (*gandha-tattva*) as sandalwood paste /scent (*gandha*) the functions of the senses and restlessness of the mind as dance (*nrtya*) non-injury (*ahimsa*), forgiveness etc., as flowers, lust (*kāma*) and anger (*krodha*) as *bali* offerings.³³⁹ *Mānasapūjā* – as other mental acts³⁴⁰ – is said to be far superior to outer worship³⁴¹ when performed correctly. Contrary to outer *pūjā*, which may be degraded to a purely mechanical performance, mental *pūjā* cannot be done absent-minded. It demands full concentration of one's mind, which can only be achieved by long practice. While outer *pūjā* requires the use of utensils and materials to be offered, mental *pūjā* could be done independently. But purificatory rites, similar to the ones preceding the outer worship, bathing, cleaning one's teeth etc.,³⁴² have to be performed mentally first. In actual practice mental *pūjā* is generally connected with outer *pūjā*, which follows it. Many texts explain interior and exterior worship as being complementary to the effect that one should not be performed without the other.³⁴³

As a substitute for outer worship mental *pūjā* is only allowed to

1. trained persons³⁴⁴ who have the capacity³⁴⁵ to perform this difficult form of worship³⁴⁶
2. householders in an exceptional case of a total lack of offerings. As long as any kind of substitute can be obtained the householder is enjoined to use it, and only if nothing can be found mental *pūjā* is prescribed.³⁴⁷

³³⁹ MNT 5.142ff.

³⁴⁰ Cf. also Mahanarayana-Up. 515: *mānasam iti vidvāmsas tasmād vidvāmsa eva manase ramante* | and 529: *mānasam vai prajāpatyam pavitram mānasena mānasa sādhu paśyati mānasa rṣayaḥ prajā asrjanta manase sarvaṁ pratiṣṭhitam tasmān mānasam paramam vadanti* | - Of the three kinds of japa, the mental one is the highest: Cf. Raghavabhatta's commentary on ST (quoting Vayavīya-Saṁhitā) p. 664,23-24: *uccair japo viśiṣṭaḥ syād yajñāder daśabhir guṇaiḥ | upāmsuḥ syāc chataguṇaḥ sahasro mānasaḥ smṛtaḥ* |

Further Kane 4, pp.44-45.

³⁴¹ E.g. Parama-Saṁhitā 4.70cd: *sarveṣāṁ eva yāgānāṁ mānaso yāga uttamaḥ* |

³⁴² Cf. Kālika-Purāṇa 60.28: *maitram prasādhanam snānam danta-dhāvana-karma vai | anyac ca sarvaṁ manasā kṛtvā kuryāc ca pūjānam* ||

³⁴³ Thus the *mānasa-pūjā* described in Mudgala-Purāṇa 5.38.5-78 precedes the *bāhyapūjā* (according to 5.39.2).

³⁴⁴ Cf. Niruttaratantra, chap. 7 (quoted in Avalon (1978), vol. 2, p.424):

“Only Sadhakas of Vīrabhāva and Divyabhāva are competent to perform mental worship.” For mental *pūjā* obligatory to ascetics see Bakker (1986), pt. 1, p. 77

³⁴⁵ Cf. S. C. V. Bhattacharya (= Avalon (1978), vol. 2, pp.483-494, ridiculing the approach of untrained persons to mental *pūjā* with symbolic offerings: “it is true that for one who offers handfuls of flowers of non-maya ... there is no necessity for offering handfuls of real flowers. But it is difficult to restrain one's laughter at the mere thought that a mīva of the Saṁsāra who ... is wholly engrossed in feelings of lust and anger ... will offer non-maya .. as flowers ... nothing can be more foolish on your part than to proceed to collect and fill your flower-vessel with flowers of a kind of which there is not even one plant in your garden.”

³⁴⁶ Krama-sandarbha p.161,6-15 ad BhP 7.5.23 (quoting from the Brahmavaivarta-Purāṇa) narrates the story of a poor Brahmin - absorbed in mental *pūjā* - who burnt his finger while offering cooked food mentally.

From the strict monistic position the performance of *pūjā*, which, is conditioned by dualism, appears as an act that is finally meaningless. This has, occasionally been pronounced.³⁴⁸ In the well-known Para Pūjā³⁴⁹ attributed to Sankara that performance of *pūjā* appears to be the adequate form of worship where the devotee worships (mentally) “in all [outer] conditions and at all times”.

Highest worship

“Where summon by invocation that which fills all? Where is the seat for the holder of all?

Why give water for foot washing or oblation to one who is transparently clear, and water for rinsing the mouth to one who is pure? (1)

Why a bath for one free of blemish, and a vestment for one who encompasses all?

Why a sacred thread for one who needs no support. Why an ornament for one who is beautiful? (2)

Why [offer] perfume to one without stain? And why [offer] flowers to one without *vāsana*³⁵⁰ Why incense to one free of all scenting, and a light to one who is self-luminous? (3)

How can there be a food offering to one ever-satisfied, and the after-meal spice to one all-pervading? What fruit offering can there be for the giver of fruits, or gift to the Lord of Lakṣmi! (4)

Why should there be ritual waving of lamps for one who is self-luminous?

How a circumambulation of one whose extent is without end? How can there be bowing in the case of one who has no second? (5)

How should there be a leave taking of that which is full both within and without? This verily is the highest worship in all conditions and at all times.” (6)³⁵¹

³⁴⁷ Parama-Saṁhita 5.73:

dravyālābhe tu pūjāyaṁ puṣpair api samarcayet | puṣpālābhe tu toyena toyālābhe tu cetasa ||
Similarly Acarendu p.187,7-9; Gandharva-tantra 25.35-36ab. Further Gandharva-tantra 12.34:
kevalaṁ mānasaṁ naiva naiva siddho bhavet grhī | sabāhyena tu tenaiva grhastho muṇipuṅgavaḥ ||

³⁴⁸ Cf. MNT,14.123 and 125 ab: *Pūjā* is the union of the worshipper and the worshipped; but for him who realizes that all things are *brahman* there is neither *yoga* nor *pūjā* – Avadhūta gīta 4.1:

āvahanam naiva visarjanam vā puṣpāṇi patrāṇi katham bhavanti |

dhyānāni mantrāṇi katham bhavanti somāsamaṁ caiva śivārcanam vā ||

³⁴⁹ This text (with v. l.) is printed as the first part (question of a student) of a “Nirguna-manasa-pūjā” to which a *guru* replies in a second part in “Complete Works of Śrī Sankaracharya vol. 1, Stotras. Madras 191.0, rev. ed. 1981, pp. 369-373.”

³⁵⁰ Note Gussner (1973), p.202: “*Nirvāsanasya* is a pun, meaning either without perfume or without karmic residue.”

³⁵¹ Translation by Gussner (1973), pp. 202-204, based on his critical edition of the text.

MODERN TRENDS

In contemporary India the number of Hindus who regularly perform the lengthy and sometimes complicated rites prescribed by the *dharmā-sāstras* is decreasing. Vedic sacrifices are rarely taking place and of the series of purificatory rites (*saṃskāra*)³⁵² mainly the *upanayana* and marriage are now being performed, and even these often in a modern abridged or changed form - at least in educated sections of urban areas. The performance of *pūjā* too, is undergoing some changes.

There are several reasons for this development. 'The daily and occasional duties enjoined by the texts are too numerous and too complicated so that - owing to the pressures of the modern life style - only few can spare the time that is required for such performances. Many have lost faith in the effects of such rituals and fail to understand their significance. Accordingly many religious festivals have been reduced to purely social gatherings with excessive eating of sweets. The increasing Western influence has led to the alienation from traditional practices in favor of a sometimes blind imitation of "Western" customs. In addition there is often no proper understanding of the significance of the ritual even on the part of the officiating priests who sometimes allow the rituals to be degraded to a purely mechanical performance.³⁵³ With the decreasing number of professional priests it is at times hard to engage someone to- preside over a ritual. The few available ones often perform their duties hurriedly being over-burdened by work and - according to a frequently mentioned complaint - solely with the gift (*dakṣiṇa*) in view.

Repeated criticism of the practices connected with icon worship from Christians, Muslims and groups within Hinduism itself has shaken the faith in the meaning of icon worship and led to attempts at a new interpretation. Icon worship has been severely criticized³⁵⁴ by Swami Dayanand Sarasvati (1824-1883 A.D.), the founder of the Arya Samaj, In his *Satyārtha-prakāśa* "sixteen defects of the mūrti-pūjā" (pp.491,3-493,4) have been enumerated, most of which are faults ascribed to the *pūjāris*. These are accused of spending the money earned in temple service for visiting prostitutes, consuming alcohol and meat (items prohibited for Brahmins). They are said to beg for alms in the deity's name (pp. 549,2-550,27) with the effect that their bad behavior has spread everywhere and contributed to the ruin of the country (p.496,15-17). Accordingly the author suggests the "etymological" explanation of the word *pūjāri* as "enemy of *pūjā*" (*pūjā + ari*) (p. 495,16-18). According to him the real meaning of *pūjā* is "honoring" (*satkar*) of respectable people (p.157,12-13; p. 407,11-12) and the true meaning of *pañcāyatanapūjā* is "honoring 1. the mother 2. father 3. *acārya* 4. a guest possessing noble qualities 5. husband/wife by the respective partners" (pp.493,5-495,8).

³⁵² Cf. fn. 220n p. 33.

³⁵³ Cf. the discussion on *karma-kānda*

³⁵⁴ Cf. *Satyārthaprakāśa*: In the Vedas there is not even a syllable about performing *murti-pūjā* of stones etc. and of invocation (*āvāhana*) and dismissal (*visarjana*) of the highest Being. (p. 485,2-5) The *mantras* used for infusing the icon with life (*prāṇapraṭiṣṭhā*) have come from false Tantra books, which are opposed to the Veda. (p. 485,7-13) Just as there is not even one *mantra* in the Veda that has *āvāhana*, *prāṇapraṭiṣṭha*, etc., an icon of stone, etc. as object, likewise there is no statement "I offer a bath" etc. (p. 485,16-19) - For criticism of icon worship by groups within Hinduism cf. Farquhar (1915). pp. 297-350.

A similar interpretation of *pūjā* has been offered by Vinoba Bhave (1895-1982 A.D.) who states that “service rendered to the people, especially to villagers, is icon-worship performed in a spirit of *bhakti*, because the collectivity of the people is God”³⁵⁵.

New groups within Hinduism are not favorably disposed towards *pūjā* and usually omit it in favor of practices like repetition of a *mantra* (*japa*), devotional singing (*bhajana*) and meditation (*dhyāna*) as the beneficial effect of these practices on the individual’s mind can seemingly be experienced easier. Simultaneously there are efforts to adopt the rituals which are enjoined by the *dharmaśāstras* to the modern life style and rhythm. Such modernizations mainly concern:

1. the authorization (*adhikara*) for the performance
2. the material used
3. the mode of performance.

(1) Traditionally only men belonging to the three upper castes (i.e. Brahmins, Kṣatriyas and Vaiśyas) who have acquired the authorization to recite the Veda by the *upanayana* ceremony, are entitled to perform the *pūjā* with employment of Vedic *mantras*; whereas women and Śūdras are permitted to worship with Pauranic *mantras*, the “*namaskāra-mantra*” or without the recitation of *mantras*. It seems that in olden times at least in some cases the *upanayana* was also performed for girls³⁵⁶ who thereby acquired the right to recite the Veda. But this custom was abandoned in the Indian Middle Ages. Since 1976 a private movement in Pune, known as Śrī-Sankar-Seva-Samīti led by S. H. Thatte has been trying to reinstal women in their old rites. A considerable number of married women - among them allegedly also Non-Brahmins - have been trained in the recitation of Vedic *sūktas*, traditional performance of *pūjās* and *smārta yajñas* to enable them to work as officiating priests. This movement imitates partly the activities of a group of unmarried women of Sakurī³⁵⁷ belonging to the śrīkanyakumarī-sthan, founded about sixty years ago by a certain Upasani Mahāraj. These women are well known for their performance of Vedic recitation according to the tradition of the White Yajurveda and their skill in performing *smārta yajñas*. These activities, however, are not appreciated by all.

An attempt to meet with the problem of non-availability of priests is made by the publishers of an increasing number of popular “do-it-yourself”-books³⁵⁸ which endeavor to enable the individual to perform his own *pūjā* without the guidance and supervision of a priest. These books provide all necessary explanations in regional languages along with a translation of the Skt. *mantras*. Pre-recorded cassettes are also on the market attempting to serve the same purpose.

(2) In the current *pūjās* those services (*upacāra*) which are not to hand are frequently substituted by an offering of unbroken rice grains (*akṣata*). This is, however, permitted by the texts.³⁵⁹ Utensils used in the worship that were traditionally

³⁵⁵ Vinobā ke vicār, Bhag 2, Delhi 952, p. 188; quoted by Hacker (1978), p.599 n. 35.

³⁵⁶ For the *upanayana* of girls cf. Kane 2, pp.293-295; Altekar (1956), p. 397. The Dharma nirṇaya-maṇḍala (cf. p. 97) has tried to introduce the *upanayana* for girls again. - For the position of women in Brahmanical ritual cf. Winternitz (1920), pp.8-15.

³⁵⁷ This is a village near Ahmadnagar (Maharashtra).

³⁵⁸ cr. Mar. titles like “*śvayam-purohit*” (Self-priest) or “Tumce Lakṣmi pūjān tumhīc karo” (Perform your Lakṣmī pūjā yourself). Cf. also p.43.

³⁵⁹ Cf. p. 65 for the use of substitutes in *pūjā*

manufactured of copper, brass or silver in accordance with the instructions laid down by the *dharmasāstras* are now often made of stainless steel just as the kitchen utensils. The authority of the *śāstras* cannot be consulted in this matter owing to the non-availability of this material at their times. Until recently orthodox people did not allow artificial lighting (electric lamps or neon-light) in the inner shrines at home or in temples, as it was believed to be harmful. Today neon-light is frequently being used in many places - as are also other products of modern civilization, flickering light decorations and loud-speakers. The worshipper's garment which should consist of two pieces of unstitched garment in case of men and a *sakaccha* sari (Mar. *sāḍī*) in case of women, is not always in accordance with the rule. Often the upper garment is found missing or is substituted by a modern stitched shirt.

(3) Traditionally *pūjā* is performed by only one member of the joint family who includes the other members when pronouncing the declaration (*saṅkalpa*) formula. Orthodox Hinduism does not know a congregational worship performed by all members jointly. Exceptional cases seem to be the *pūjās* forming part of the Maṅgalagaurī vrata and the Vata-savitṛī vrata where several women worship simultaneously directed by one priest, but everybody for himself. Admittedly in imitation of the Christian mass the Bharata Samaja (= Theosophical Society, Adyar)³⁶⁰ introduced a public worship service for Hindus. "All these great faiths (= Hinduism, Buddhism, Zoroastrianism) deal with their members individually; each man goes to the temple, makes his own prayer and offering, and comes away. Thousands may be offering the very same prayers simultaneously, but each is doing so independently of the others. The thought of producing a greater result by joining in a combined effort of devotion seems to have been officially introduced by the World-Teacher when he founded Christianity it occurred to Mr. Krishnamurti that the Hindu religion was just as capable of performing this wonderful and beautiful act of public service as the Christian; and he therefore set to work to have a simple but effective service compiled for public use, by bringing together a number of thoroughly well-known prayers and *mantras* so arranged as to produce the required effect."³⁶¹

The type of *pūjā* which was the outcome of this reform is said to require not more than thirty minutes time. The priest (called *adhvaryu*) may be a man or woman of any caste well trained in the ritual and having devotion. As the "leader" of the *pūjā* he occupies no superior position but is considered the first among equals. The ritual itself, although called by the name *pūjā* has been changed considerably and does not even employ an icon (*murti*) to which services could be offered. Certain traditional *mantras* of the *pūjā* have been retained but rearranged; they are partly to be pronounced by the priest and partly by all in chorus.

The Bharata Samaja - aiming at the restoration of Hinduism - tried to introduce modernized and abridged forms of other rituals, too, which were compiled with the help of Pandit A. Mahādeva Sastrī. Accordingly the marriage ceremony which formerly continued for several days can be completed within a few hours following this new version. As a result of these activities a number of booklets appeared, like: "Vedic Upanayana Ritual in a simple Form", "Abridged Hindu Daily Practice", "Pinda-śraddha in a simple Form", "The Daily Ritual of the Bharata Samaja", "Vedic

³⁶⁰ This movement with headquarters in Adyar (Madras) is not only restricted to Maharashtra. I am unable to say how far the newly created form of *pūjā* has been practiced.

³⁶¹ Leadbeater, p. Li.

Marriage Ritual in a simple Form". All booklets supply an English translation of the Skt. *mantras*.

The Dharma-nirṇaya-maṇḍal was a Maharashtrian movement which endeavored to adopt Hindu rituals to the requirements of modern life. Founded by Swami Kevalanand Sarasvati (Val-Maharashtra), Dhundiraj Dīkṣit Bāpat and Pandit Raghunath Sastry Kokje as *Tattva-niṣṭha-parivartana-vādi-pariṣad* at Thane (near Bombay) in 1934, the organization had its office at Lonāvale from 1938 and has been transferred to the premises of the Jñānaprabodhini (Pune) in 1976. The founders aimed at creating simplified forms of the rituals based on the rulings enjoined by traditional *dharma-śāstras*, that could easily be performed by all Hindus. The booklets with the newly compiled *prayogas* include "Upanayana" (to which girls are also considered entitled), "Vivāha" (marriage), "Antyeṣṭi" (funeral rites), "Sraddha" (rites related to the dead), "Vidhava-punar-Vivāha" (remarriage for widows!), "Hindu-karana" (conversion to Hinduism).

When the office of the organization was transferred to the Jñānaprabodhinī its concepts changed with the new persons who took charge of it, and the rituals were modified to the effect that in some cases the newly created rituals have nothing in common with the traditional ones except for the name. Only the "Vivāha (prayoga)" and "Antyeṣṭhi (prayoga)" were reprinted (with slight alterations) in the form which had been created by the Dharma-nirṇaya-maṇḍal, whereas the members of the Jñāna-prabodhini reformed and printed according to their own concepts "Dainamdina-upāsana" (daily worship), "Upanayana vidhi", "Varṣārambha dina upāsana" (worship at the first day of the year), "Varsāntadina-upasang" (worship at the last day of the year), "Yantra pūjān" (worship of machines/tools), "Sri gaṇeśa-sthāpana-pūjā vidhi" (establishment and worship of [the temporary icon of] Ganesa) and others. The *prānapraṭiṣṭha* ceremony was completely reinterpreted, as many modern educated Hindus have lost faith in icon worship and attempt an interpretation of an icon as a mere symbol.

The new form of the *upanayana* which according to the introduction of the *prayoga* text requires only one hour and forty-five minutes time is said to have been performed since 1973 in the Jñānaprabodhinī. Important characteristics of the new mode of worship propagated by the jñānaprabodhinī are:—

1. All devotees participate in the ritual. Accordingly the offering formulas are changed from the traditional singular forms to plural forms. It is believed that an understanding of the literal meaning of the employed Skt. *mantras* by everybody is essential. Therefore the Mar. translation of *mantras* is not only provided in the printed texts but read aloud along with the Skt. *mantras*. According to an ancient belief it is only the sound of especially the Vedic *mantras* which is important, and not the literal meaning of the *mantra*.³⁶² The members of the Jñānaprabodhinī, however, are of the opinion that only the meaning of the *mantras* is significant. These *mantras* are being recited in musical tunes accompanied by the Indian harmonium or other instruments.

³⁶² The view that the use of the recitation of the Veda is a spiritual one and that the *mantras* are not to convey a meaning is elaborately discussed and refuted in Sayana's preface to his Rg-vedabhāṣya. Cf. also Gonda (1963), p.276 for a discussion.

2. Utensils and materials used in the ritual are limited.
3. The ritual is claimed to be open to everybody. Only such *mantras* are said to have been employed which refer to the God worshipped by all religions, omitting those which refer to sectarian divinities.

From the previously described attempts of the Bharata Samaja and Jñānaprabodhinī one especially notices that the new forms of rituals are created primarily to effect something. Thus the program of the Bharata Samaja states explicitly that “well-known prayers and mantras” have been “arranged as to produce the required effect”. Bharata Samaja and Jñāna-prabodhinī further claim to have created an “economic” worship service which achieves maximum of “effect” in a minimum of time. Thereby they seem to overlook the original meaning of religious worship which lies in praising and serving god and allowing the individual to grow spiritually in such an atmosphere.

The emphasis laid on the translation of the Skt. *mantras* reveals the over-importance attached to a rational understanding of the ritual, which by its nature is concerned with the whole person, both body (with all its senses) and mind, and transcends the logical level of the mind. A rational “understanding” of the ritual is not required, especially not a historical knowledge about the development of symbols. And such an understanding is hardly found on the part of the -worshipper, who performs religious acts in a prescribed manner, the prescription coming from a religious authority. As a side effect this modern development leads to independence from the priestly class which by the performance or supervision of rites that seemed unintelligible to a majority of people has been in possession of a means to exercise power.

However, religious reforms should be carried out by capable persons possessing talent and knowledge for translating the *mantras*, a gift for creating new forms, and experience. Time, place and utensils involved in the acts are not exterior “ornaments” but elements of the whole and have to be realized as such. The sequence of the various parts is determined by the logic of inner meaning; its change is just as impossible as it would be in some other ordinary sphere. In this sense some of the above mentioned reforms can perhaps not be called successful attempts. Accordingly the reformed versions of rituals of the Jñānaprabodhinī have been criticized as tiring since the Skt. text along with Mar. translation is being read. Time will show whether the new forms of *pūjā* will be able to survive. The *Vivāha-prayoga* in the version of the Dharma-nirṇaya-Maṇḍal (1939) is widely used at present. Due to increasing Western influence and alienation from traditional culture, presently many Hindus are not even aware of the existing difference between the traditional practices and the newly created forms.

DAILY PŪJĀ

ṣoḍaśopācāra pūjā according to the RVBKS

In the following the *mantra* text of the *ṣoḍaśopācāra-pūjā* is provided together with translation and commentary. Illustrations of some parts of the ritual are found in the appendix. The source of the printed text is the *pūjā* section³⁶³ of the RVBKS, a comprehensive practical handbook of rituals (*prayoga*) for the use of Maharashtrian Brahmins belonging to the Sakala school of the RV, which can be used for the worship of all deities. Due to the great number of Maharāshtrians³⁶⁴ belonging to this school their version of the *pūjā* text is widespread. Various editions and reprints of the RVBKS have appeared³⁶⁵, incorporating more and more current rituals in the course of time. The “Brahma-karma” edited and translated by Bourquin was probably an early edition of the RVBKS.

I have occasionally compared the readings of the RVBKS with those of other *prayoga* texts among which are the BBKS, Sukla-yajuḥ-kāṇva-śākhīya-brahma-karma, Sukla-yajur-vedīya-madhyandina-vājasaneyinām-ahnika-sūtravali, SYKKP, HBKS. Popular books on *pūjā* in Mar. have also been consulted, like Avadhanī (1979, following the Madhva-Vaiṣṇava tradition), P, PMP, PV, BMD, SDP, SPS. Such popular books usually do not indicate their sources and do not supply “critical” editions of texts in the modern sense. But because of their wide circulation they should not be neglected.

For the *mantras* from the RV which occur in the *pūjā* text Aufrecht’s edition of the RV has been used (accents have been omitted for technical reasons). In all cases the translations of these *mantras* (enclosed in quotation marks) have been quoted from Griffith’s Victorian translation without further indication. Casually -the orthography has been modernized. The text of the AB follows Aufrecht’s edition. Misprints in the editions have usually not been noted.

³⁶³ Fol. 7 b.10-8 a. 8: *prataḥ-sandhyā* (for *ācamana* and *prāṇāyama*, which are common to *sandhya* and *pūjā*) and fol. 16 a.1-23 a. 2: *devapūjā*

³⁶⁴ There is a minority of people belonging to the Madhyandina and to the Kanva-branches of the White (*śukla*) Yajurveda and the Hiranyakesī branch of the Black (*kr̥ṣṇa*) Yajurveda, who employ different *mantras*, but there exists no living tradition of Samaveda or Atharvaveda in Maharashtra. For Vedic traditions in present-day India of. STAAL (1983), vol. 1, pp.169-171.

³⁶⁵ According to Kane 5, p.1134 the sixth edition appeared in 1936 (Venkateśvar Press, Bombay).

TABLE OF SERVICES³⁶⁶

0. Preliminaries

- 0.1 *ācamana* (sipping of water)
- 0.2 *prāṇāyama* (breath control)
- 0.3 *devatāvandana* (salutation to the gods)
- 0.4 *prārthana* (prayer)
- 0.5 *deśakāloccaraṇa* — *saṅkalpa* (announcement of place and time | declaration)
- 0.6 *gaṇapati-smaraṇa* (recalling Ganapati)
- 0.7 *āsana-vidhi* (rite for taking the seat)
- 0.8 *nyāsa*
- 0.9 *kalaśa-pūjā* (worship of the vessel)
- 0.10 *śaṅkha-pūjā* (worship of the conch)
- 0.11 *ghaṇṭa-pūjā* (worship of the bell)
- 0.12 *dīpa-pūjā* (worship of the lamp)
- 0.13 *prokṣāṇa* (sprinkling)
- 0.14 *dhyāna* (meditation)

1. ṣoḍaśopacāra-pūjā #1 (worship with 16 services #1)

- 1.1 *āvāhana* (invocation)
- 1.2 *āsana* (seat)
- 1.3 *pādya* (Water for washing the feet)
- 1.4 *arghya* (water for the hands)
- 1.5 *ācamanīya* (water for Sipping)
- 1.6 *snāniya* (material for bath)
 - 1.6.1 *payah snāna* (bath with milk)
 - 1.6.2 *dadhi snāna* (bath with curd)
 - 1.6.3 *ghṛtasnāna* (bath with ghee)
 - 1.6.4 *madhu-snāna* (bath with honey)
 - 1.6.5 *sarkara-snāna* (bath with sugar)
 - 1.6.6 *gandodaka-snāna* (bath of water with sandalwood paste)
- 1.7 *snānottarasvalpa pūjā* (short *pūjā* after the bath)

³⁶⁶ Those 16 services which are offered with the recitation of a verse from the PS are in red. They are identical with the ones listed in DhS pp. 575,12-576,4.

2. ṣoḍaśopācāra pūjā # 2 (worship with 16 services # 2)

- 2.1 *abhiṣeka-snāna* (abhiṣeka bath)
- 2.2 *vastra* (garments)
- 2.3 *upavīta* (sacred thread)
- 2.4 *saubhāgya-dravya* (substances of signifying good fortune)
- 2.5 *parimala-dravya* (aromatic substances)
- 2.6 *candana* (sandalwood paste)
- 2.7 *akṣata* (unbroken rice)
- 2.8 *puṣpa* (flowers)
- 2.9 *dhūpa* (incense)
- 2.10 *dīpa* (lamp)
- 2.11 *naivedya* (food),
- 2.12 *tambūla* (betel)
- 2.13 *phala* (fruit)
- 2.14 *dakṣiṇa* (gift)
- 2.15 *mahā-nīrājana-dīpa* (great lamp for waving)
- 2.16 *namaskāra* (prostration)
- 2.17 *pradakṣiṇa* (circumambulation)
- 2.18 *mantra-puṣpañjali* (handful of flowers consecrated by *mantras*)

3. Conclusion

- 3.1 *prārthana* (prayer)
- 3.2 *saṅkalpa pūrti* (completion of the declaration)
- 3.3 *tīrtha grahaṇa* (taking the holy water)

TEXT, TRANSLATION AND COMMENTARY

Preliminaries

Before the worship of the icon with sixteen services (*upacāra*) begins (cf. 1. and 2.) certain preparatory rites are performed which aim at the purification of the devotee, the place of *pūjā*, the implements, and at the removal of hindrances by driving away evil spirits and by worshipping gods like Ganapati, the “lord of obstacles”. Finally the devotee brings to his mind the outer appearance of the deity whom he intends to worship with the help of a meditation (*dhyāna*) verse.

0.1 Sipping of Water

Acamana is the act of sipping water which is prescribed by the *dharma-śāstras* at the beginning of all ritual acts.³⁶⁷ It is a means of achieving inner purification by water, the great purifier.³⁶⁸

The technical procedure is as follows: Holding a small spoon of specific shape (Mar. *paṭī*; cf. illustration to right) in the left hand, water from the vessel (Mar. *bhāṇḍe*;) is poured into the palm of the right hand which is in the “cow’s ear” (*gokarṇa*) shape³⁶⁹, i.e. the index finger touches the root of the thumb, the remaining fingers are stretched and the hand is slightly bent. The water is sipped from the *brahma-tīrtha* (located at the “root of the thumb”



which is one of four (sometimes five) places sacred to particular deities, fathers or seers (*tīrtha*)³⁷⁰ which are thought to be located in the right hand.

³⁶⁷ Cf GGS 1.1.2: *yajñopavītinā ācāntodakena kṛtyam* | - For details about *ācamana* cf. Ahnikaparakāśa pp. 62,18-120,18. Cf. also Kane 2, p. 316 and Gonda (1980 b), pp.333f for different occasions for *ācamana*. *Acamana* is already mentioned SB 1.7.4.17.

³⁶⁸ For a traditional interpretation of *ācamana* cf. Diehl (1956), pp.94-95; for water as purifier of. Kane 4, p.321

³⁶⁹ Cf. Ācārendu.p. 76,15-16:

*aṅguṣṭhāgraṁ samākuñcya madhyamā madhyaparvaṇi |
gokarṇaṁ tad dhi vijñeyaṁ sarveṣv ācamaneṣv api ||*

Having bent the tip of the thumb to the middle part of the middle finger: That [position of the hand] one should know as cow’s ear (*gokarṇa* in case of all [rites] of sipping water (*ācamana*)).

³⁷⁰ Different rites require the sipping or pouring of water from different *tīrtha*». YS 2.6 mentions four *tīrthas*:

kaniṣṭhādeśinyanguṣṭha mūlāny agraṁ karasya ca | prajāpati pitṛ brahma daiva tīrthāny anukramāt ||
The roots of the little finger, index finger; the thumb and the tip of the hand (i.e. the tips of index finger, middle finger and ring finger) are the *prajāpati-tīrtha*, *pitṛ-tīrtha*, *brahma-tīrtha* [and] *deva-tīrtha*. - VaiSS 1.5 knows five *tīrthas*: “Of the right hand, the middle part of the palm is the part sacred to Agni; the root of the little finger is that sacred to the Gods; the roots and (or) the tips of all the fingers are those sacred to the Rsis; the part between the index and thumb is that sacred to the Fathers; the root of the thumb is that sacred to Brahman. An act relating to the Gods he performs with the *tīrtha* of the Gods and whilst wearing the sacred thread over the left shoulder; an act relating to the Rsis with the *Ṛṣit-tīrtha*; one relating to the Fathers with the *Father-tīrtha*; the whole act of satisfying Brahman is performed with the *Tīrtha* sacred to Brahman as is also the sipping of water; (with the mantras: “Ye waters are wonderful”) he performs the sprinkling with the *tīrtha* sacred to Agni.” (Translation by Caland) - For the five *tīrthas* cf.

In the current Maharashtrian practice the elaborate form of *ācamana* which is performed at the beginning of the *pūjā* is connected with the recitation of a series of Viṣṇu's twenty-four names in the following manner: While uttering each of the first three names³⁷¹ which is done twice, water is sipped. Having recited the fourth name (i.e. "salutation to Govinda") water is poured from the palm of the right hand over the tips of the stretched middle fingers (i.e. the place of the hand known as *devatirtham*) into a metal dish (Mar. *tāmhan*). Next the right hand - being still wet - touches the organs of senses, the eyes, nose, ears³⁷² for their purification. Then the remaining twenty names of Viṣṇu are recited.

This method of *ācamana* is also observed in the current Maharashtrian performance of the *sandhya* rite.³⁷³ In this connection Kane (2, p.315) remarks that the recitation of the names which refer to different forms of Viṣṇu is not supported by the old *smṛti* texts. These twenty-four names actually consist of two lists of twelve names each.³⁷⁴ Agni-Purāṇa 48.13-14a describes that from the original form of Vasudeva Saṅkarṣaṇa was created, from him Pradyumna, from Pradyumna Aniruddha; by the division of each of these four into three the first twelve manifestations (Keśava to Damodara) came into being. The remaining twelve manifestations are sometimes called the Vidyēśvaras.³⁷⁵ The first four names of this second list are identical with the names of the four manifestations (Vasudeva, Saṅkarṣaṇa, Pradyumna, Aniruddha) but are iconographically represented as different.

(*ācamana*)

om keśava | om nārāyaṇa | om mādharma |
om govindāya namaḥ |
om viṣṇave namaḥ |
om madhusudanāya namaḥ |
om trivikramāya namaḥ |
om vamanāya namaḥ |
om śrīdharāya namaḥ |
om hr̥ṣikesāya namaḥ |

also BGSS 4.7.2; Kṛtya-kalpataru, Brahma-cārikāṇḍa p.53,2-4 (quoting Harita): Paribhasa-prakāśa pp. 75,20–78,2; Kane 2, p. 316, n.750 and pp. 652-653.

³⁷¹ Although the printed text of the RVBKS gives the first three names of Viṣṇu in vocative form and as unconnected with the honorific formula *namaḥ* (salutation), in current Maharāshtrian practice *namaḥ* is recited with all names.

³⁷² Cf. GGS 1.2.5-9. According to other authorities also the heart (T,A 2.11) and other parts (BGSS 4.7.5) are to be touched. On some occasions purification is also achieved by touching the right ear alone as deities are believed to be located there. Cf. Gṛhya-saṅgraha 2.89-90:

kṣute niṣṭhivane caiva dantocchiṣṭe tathānṛte | patitānāñ ca sambhāṣe dakṣiṇam sravaṇam spr̥śet ||
marutaḥ soma indrāgni mitrāvaruṇau tathāiva ca | ete sarve ca viprasya śrotre tiṣṭhanti dakṣiṇe ||

One should touch the right ear after sneezing, spitting and when food is unwittingly touched by teeth, in case of an untruth being uttered and after a talk with out-castes.

The Maruts, Soma, Indra, Agni, and Mitra and Varuna, all these [deities] stay in the right ear of a Brahmin.

³⁷³ For the *sandhya* rite.cf. Srinivasan (1973) and Kane 2, pp. 315ff.

³⁷⁴ For the iconographical representation of these forms of Viṣṇu cf. Rao (1914-16), vol. 1/1 pp. 22 – 244 (emphasizing their special importance in Pañcaratragama); MALLMANN (1963), pp. 22-27; for the first group of twelve manifestations also BGS 1.11.7; Krick (1977), pp.87-89; Smith/Venkatachari(1969), pp.160-173.

³⁷⁵ Cf. Mahā-sanatkumara-Saṁhita 3.6.34 (quoted by Mallman (1963), p.22).

om padmanābhāya namaḥ |
om damodarāya namaḥ |
om saṁkarṣaṇāya namaḥ |
om vāsudevāya namaḥ |
om pradyumnaya namaḥ |
om aniruddhaya namaḥ |
om pūruṣottamāya namaḥ |
om adhokṣajāya namaḥ |
om nārasimhāya namaḥ |
om acyutaya namaḥ |
om janardanāya namaḥ |
om upendrāya namaḥ |
om haraye namaḥ |
om śrīkrṣṇāya namaḥ |

0.2 Breath-control

Controlling the breath while repeating *mantras* mentally is prescribed for the devotee's inner purification.³⁷⁶ *Prāṇāyama* consists of three stages:

Inhaling (*pūraka*)
 holding the breath (*kumbhaka*)
 exhaling (*recaka*).

The *mantras* prescribed here are:—

1. the syllable *om* (*praṇava*), which is to be connected with each of the utterances (*vyāhṛti*) of the names of the seven worlds,
2. the *gāyatrī* (mantra) (i.e. the *sāvitrī*)
3. the *gāyatrīsīras* (mantra).³⁷⁷

To these *mantras* the names of their seers, deities, meters and their employment (*vinīyoga*) are prefixed, the knowledge of which is considered indispensable³⁷⁸ according to the Vedic tradition (following the commentator Sayana⁹). It should be noted that there may be several reasons other than metrical ones for ascribing a particular meter to a *mantra*. Thus the seven meters, *gāyatrī*, *uṣṇih* etc., which represent the whole complex of Vedic meters are connected with the seven *vyāhṛtis*,

³⁷⁶ Cf. MSm 6.71:

dahyante dharmāyānānām dhātunām hi yathā malāḥ |
tathendriyānām dahyante doṣāḥ prāṇasya nīgrahāt ||

Further Smṛtimuktaphala vol. 2, P: 325,29 (quoting Saṁvarta):

mānasaṁ vācikaṁ pāpaṁ kāyenaiva tu yat kṛtam |
tat sarvaṁ naśyati kṣipraṁ prāṇāyāma-traye kṛte ||

³⁷⁷ For the employment of these *mantras* during the *prāṇāyama* cf. also YS 2.10:

gāyatrīm śīrasā sārđham japed vyāhṛti pūrvikām |
prati praṇava saṁyuktām trir ayaṁ prāṇa saṁyamaḥ ||

Prāṇava, *vyāhṛti*, and *sāvitrī* specially are considered the essence of the-Veda (cf. Malamoud in the introduction to his translation of the TA, pp.86ff.).

³⁷⁸ Cf. Bṛhad-devata 8.A.134: “In muttered prayer and in offering an oblation this is a necessity – the seer, the metre, and the divinity; and applying them wrongly one is here deprived of their fruit.” (Translation by MacDonell). Cf. further the discussion in Paribhasaprakāśa pp. 85,18-89,19.

bhuḥ, *bhuvah*, *svah*, etc. not because of metrical properties but due to the number seven which is common to both.

There are several traditions of connecting the above mentioned *mantras* with the three stages of *prāṇayama*.³⁷⁹

1. Inhaling through the left nostril, closing both nostrils with the fingers of the right hand while reciting all prescribed *mantras* mentally, exhaling through the left nostril (cf. illustration 7).



2. Or: Reciting the *praṇava* and the seven *vyāhṛtis* while inhaling, the *gāyatrī* while holding the breath and the *gāyatrīsiras* while exhaling. The process of *prāṇayama* is to be performed thrice. In current Maharashtrian practice it is often shortened by omitting the recitation of the names of seers, deities etc

(Prāṇayāma)

praṇavasya parabrahma ṛṣiḥ, | paramātmā devatā | daivī gāyatrī chandaḥ |

*saptānām vyāhṛtinām viśvamitra jamadagni bharadvāja gautama atri vasiṣṭha
kaśyapa ṛṣayaḥ, |*

agni-vāyūvāditya-brhaspati-varuṇendra-viśvedevā devatāḥ, |

*gāyatriyuṣṇi ganuṣṭub-brhati-pankti triṣṭub jagatyaś chandāmsi | gāyatrī viśvamitra
ṛṣiḥ | savitā devatā |*

*gāyatri cchandaḥ, | gāyatri-śirasah, prajāpatir ṛṣiḥ | brahmāgni-vayūvāditya devatāḥ |
yajus chandaḥ, | prāṇāyāme viniyogaḥ, |*

*om̐ bhuḥ | om̐ bhuvah | om̐ svāhā | om̐ mahaḥ | om̐ janaḥ | om̐ tapaḥ | om̐ satyam
|³⁸⁰*

*om̐ tat savitur vareṇyam bhargo devasya dhīmahi | dhiyo yo naḥ, pracodayāt ||³⁸¹
om̐ āpo jyoti raso ‘mṛtaṁ brahma bhur bhuvah svar³⁸² om̐ || evaṁ trir uktva |*

Of the syllable *om̐* the highest *brahman* is the seer; the highest *atman* is the deity; “the divine (*daivi*) *gāyatrī*³⁸³ is the metre.

Of the seven utterances (*vyāhṛti*) Viśvamitra, Jamadagni, Bharadvaja, Gautama, Atri, Vasistha and Kasyapa are the seers;

Agni, Vayu, Aditya, Brhaspati, Varuna, Indra and the Viśve Devas are the deities;

gāyatriḥ, usnih, anuṣṭubh, brhati, pankti, tristubh and jagati are the metres.

Of the *gāyatrī* [*mantra*] Viśvamitra is the seer; Savitr is the deity; *gāyatrī* is the metre.

Of the *gāyatrīsiras* [*mantra*] Prajapati is the seer; Brahma, Agni, Vayu and Aditya are the deities; *yajus*³⁸⁴ is the metre.

³⁷⁹ Cf. also Kane 2, p. 317; Raṅgachari (1931), pp. 53-54.

³⁸⁰ TA 10.27.

³⁸¹ RV 3.62.10.

³⁸² 24 suvaḥ, T A.

³⁸³ A type of *gāyatrī* consisting of only one syllable (cf. Pingala 2.3).

[These *mantras*] are employed for breath-control. (*Prattava* and seven *vyāhrtis* :)

om̐ *bhuḥ om̐ bhuvah om̐ svaḥ om̐ mahaḥ om̐ janaḥ om̐ tapaḥ om̐ satyam̐*

(*Gayatrī* :)

om̐, "We meditate upon the refulgence of Savitr the God, may he stimulate our intellect."

(*Gayatrīsiras* :)

om̐ Water, light, essence, immortality, brahman, earth, sky, heaven. om̐-

Having thus spoken thrice [mentally he should recite the following text].³⁸⁵

0.3 Salutation to the Gods

To remove obstacles, different gods like Gaṇapati, the devotee's parents and all Brahmins are saluted. Some of these deities, like the family and village deities³⁸⁶, who represent the local traditions as opposed to the great "Sanskritized" ones, are not specified by names as they differ according to one's tradition.

The list of names of deities invoked at this stage of the *pūjā* differs slightly from tradition to tradition.

(*devatāvandana*)

sṛīman mahā gaṇādhipataye namaḥ |
lakṣmī nārāyaṇābhyām namaḥ |
umā-maheśvarabhyām namaḥ |
sacī-purandarabhyām namaḥ |
mātāpitṛbhyām namaḥ |
iṣṭha-devatābhyo namaḥ |
kula-devatābhyo namaḥ |
grāma-devatābhyo namaḥ |
sthāna-devatābhyo namaḥ |
vāstu-devatābhyo namaḥ |
ādityādi navagraha devatābhyo namaḥ |
sarvebhyo devebhyo namaḥ |
sarvebhyo brāhmaṇebhyo namaḥ |
etat karma pradhāna devatābhyo namaḥ |
aviḥnam astu |

Salutation to the noble great leader of the troops (= Ganesa).

Salutation to Lakṣmi and Nārāyaṇa (= Viṣṇu).

Salutation to Uma and Maheśvara (= Śiva),

Salutation to Saci and Indra.

Salutation to father and mother.

Salutation to the favourite deities.

Salutation to the deities of the family.

³⁸⁴ Yajus, in Vedic literature distinguished from *rc* and *saman*, is an utterance in prose which accompanies the sacrifice.

³⁸⁵ These instructions are recited by the performer as part of the *pūjā mantras*.

³⁸⁶ Cf. Whitehead (1911), pp.16ff. for village deities.

Salutation to the deities of the village.
 Salutation to the deities of the place.
 Salutation to the deities of the house.
 Salutation to the deities of the nine heavenly bodies beginning with the Sun
 Salutation to all gods.
 Salutation to all Brahmins.
 Salutation to the deities presiding over this rite.
 May there be no obstacle.

0.4 Prayer

Next the devotee recites a collection of verses addressed to different deities to obtain their protection. There are three verses listing twelve names of Gaṇapati, a meditation (*dhyāna*) verse on Ganesa (4), a verse in praise of the mother goddess (5), three verses praising Viṣṇu (6-8), a verse addressing various deities (9), another one to Gaṇapati (10) and one to the triad (god) Brahman, Śiva and Viṣṇu (11).

*sumukhaścaika-dantaśca kapilo gaja karṇakaḥ |
 lambodaraśca vikaṭo vighnanāśo vināyakaḥ || 1 ||
 dhūmra-ketur gaṇādhyakṣo bhāla-candra gajānanaḥ |
 dvādaśaitāni nāmāni yaḥ paṭhec-chruṇuyād api || 2 ||
 vidyārambhe vivāhe ca praveśe nirgame tathā |
 saṅgrāme saṅkaṭe caiva vighnas tasya na jāyate || 3 ||
 vakratuṅḍa mahākāya koṭi-sūrya sama-prabha |
 avighnaṃ kuru me deva sarva kāryeṣu sarvadā || 4 ||
 śuklāṃ baradharaṃ devaṃ śaśi varṇaṃ catur bhūjam |
 prasanna vadanaṃ dhyāyet sarva vighnopa śāntaye || 5 ||
 sarva māṅgala-maṅgalye śive sarvārthaśādhike |
 saraṇye tryaṃbake gauri nārāyaṇi namo 'stu te || 6 ||
 sarvadā sarva kāryeṣu nāsti teṣāṃ amaṅgalam |
 yeṣāṃ hṛdistho bhagavān maṅgalāyatanaṃ hariḥ || 7 ||
 tadeva lagnaṃ sudinaṃ tadeva tāra balaṃ candra balaṃ tadeva |
 vidyā balaṃ daivabalaṃ tadeva lakṣmīpate te'ngriyugaṃ smarāmi || 8 ||
 lābhas teṣāṃ jayas teṣāṃ kutas teṣāṃ parājayaḥ |
 yeṣāṃ indīvaraśyāmo hṛdayastho janārdanaḥ || 9 ||
 vinayakaṃ guruṃ bhānuṃ brahmā-viṣṇu-maheśvarān |
 sarasvatīm praṇamy ādau sarva karyārtha siddhaye || 10 ||
 abhīpsitārtha siddhyarthaṃ pūjito yaḥ surāsuraīḥ |
 sarva vighna haras tasmai gaṇādhipataye namaḥ || 11 ||
 sarveṣv ārabdha kāryeṣu trayas tribhuvaneśvarāḥ |
 devā diśantu naḥ siddhiṃ brahmeśāna janārdanāḥ || 12 ||*

The one with a handsome face and the one with a single tusk, the brown one and the one with elephant's ears, the one with a protuding belly and the gigantic one, the destroyer of obstacles, the lord of the troops, (1) the one with a smoky banner, the supervisor of the troops, he who has the moon on his forehead, has an elephant's face: For him who would recite or hear these twelve names, (2)

When introducing [a boy] to learning (*vidyārambha*)³⁸⁷ and in the marriage ceremony, while entering, also while departing, in a battle and in danger, [for him] there is no obstacle. (3)

For the quenching of all obstacles one should meditate on the god who wears a white garment, who has the color of the moon, has four arms, whose face is complaisant. (4)

Auspiciousness of everything auspicious, gracious one, who accomplish all things, protector of the needy, Tryambaka, Gaurī, Nārāyanī, salutation to you. (5)

For those, in whose heart the lord, the abode of welfare, Hari, stays, there is never inauspiciousness in any undertaking. (6)

Lord of Lakṣmi (= Viṣṇu), [the moment] I recall the pair of your feet, that only is the auspicious moment, that only is a good day, that only is [supported by] the power of the stars, the power of the moon, that only is [supported by] the power of magic, the power of fate. (7)

For those, in whose heart Janardāna (= Viṣṇu) stays, who is dark like the blue lotus, there is gain, for those is victory. How could there be defeat for them? (8)

For success in all undertakings and objects I first praise Vināyaka (= Ganesa), the teacher/Jupiter, the sun, (god) Brahman, Viṣṇu, Śiva, Sarasvatī. (9)

Salutation to that lord of the troops who is worshipped by gods and demons [and is] the remover of all obstacles for achieving the desired objects. (10)

May the three gods, the lords of the three worlds, (god) Brahman, Śiva and Viṣṇu, grant us success in all undertakings. (11)

0.5 Announcement of Place and Time /Declaration³⁸⁸.



The devotee declares place, time, aim and method of the ritual act that he is going to perform.³⁸⁹ The formulas used here differ according to one's region; they have come by tradition and are not changed by the devotee. Occasional *pūjās* (cf. part III) have slightly modified formulas. *Saṅkalpa* formulas which are shorter than the one given here, already occur in the *śrauta* texts. This is the formula that is current in the Deccan region. It consists of an announcement of the place of worship beginning with a description of the greatest unit, the world division; the time is specified beginning from the world period. In the given formula, however, references to place and time are unduly mixed.

The astrological details are mentioned according to the current almanacs (*pañcāṅga*). If these details are not known one may insert the word *viṣṇu* in their place³⁹⁰, e.g. “on the

³⁸⁷ For this ceremony, which is performed after the first cutting of the hair on a boy's head (*caula*) and before the *upanayana* cf. Kane 2, pp. 265–267.

³⁸⁸ Traditionally announcement of place and time (*desakāloccāraṇa* and declaration (*saṅkalpa*) are separated; as these are grammatically but one sentence they are joined here.

³⁸⁹ Cf. the definition of *saṅkalpa* in Rameśvara's commentary on the PKS p.46,16: *saṅkalpo nāma vidyamāna deśa kalollekhana pūrvaka phalollekhanasa hita prakṛta karmānuṣṭhāna viśayiṇī pratijñā* | For a collection of quotes from various sources regarding the *saṅkalpa*, esp. the Tantric one, cf. Dave pp. 404,25–414,28.

³⁹⁰ Cf. an unidentified verse quoted in PMP, p.23: *tithir viṣṇus viṣṇumayaṁ jagat* ||

lunar day *viṣṇu*". Finally the peculiarities of the ritual to be performed are announced together with the desired results.

While reciting the phrase "I perform worship" which occurs twice towards the end of the formula, the performer pours a small quantity of water from the palm of his right hand over the tips of the stretched middle fingers (i.e. the place of the hand known as *devatirtha*) into a metal dish.

He is thereby bound to fulfill his promise but is also sure of the success. It is a common practice to make promises, especially while giving gifts (*dāna*), by taking water in one's palm which is then poured into the hand of the receiver of the gift or into a dish.³⁹¹ The *saṅkalpa* is absolutely necessary for the success of a ritual;³⁹² without it the performance yields only a part of its fruit.

(deśakāloccāraṇa/saṅkalpa)

śrīmadbhagavato mahā-puruṣasya viṣṇor ājñayā pravartamānasya adya brahmaṇo dvitīye parārdhe viṣṇupade śrī-śveta-varāha kalpe vaivasvata manvantare aṣṭāvimśatitame yuge yuga-catuṣke kali-yuge prathama-carane jāmbudvīpe bharata-varṣe dakṣiṇā-pathe rāma-kṣetre bauddhāvātāre daṇḍakāraṇye deśe sālivāhana-śake saṁdhau vartamāne godāvaryāḥ dakṣiṇe tīre (vottāratīre) vartamāna vyavahārike amuka nāma saṁvatsare amuka āyane amuka ṛtau amuka māse amuka pakṣe amuka tīthau amuka vāsare amuka divasa-nakṣatre amuka sthite vartamāne candre amuka sthite śrī-sūrye amuka sthite deva-gurau śeṣeṣu graheṣu yathāyatham rāśi-sthāna-sthiteṣu satsu śubha-nāma-yoge śubha karāṇe evaṁ guṇa viśeṣaṇa-visiṣṭāyām subha puṇya-tīthau mama atmanaḥ śruti smṛti purāṇokta phala prāptyartham asmākaṁ sakuṭumbānām saparivārāṇām(dvipada catuṣpada sahitānām) kṣema sthairya āyur ārogyaiśvaryābhi vṛddhyartham samastābhyudayartham ca śrī-amuka devatā prītyartham yathā militoṣācāra dravyaiḥ dhyānāvahanādi ṣoḍaśopācāra pūjām kariṣye | āsanā dividhim śarīra śuddhyartham puruṣa-sukta-nyāsam pañcānganyāsam kalaśa-śaṅkha ghaṇṭād ipūjānam ca kariṣye | ādau nirvighnata siddhyartham mahā-gaṇapati smaraṇam ca kariṣye ||

Today in the second grand half [of the hundred years of the life] of [god] Brahman who acts on the order of Viṣṇu, the great glorious *puruṣa*, the Lord, in *viṣṇupada*³⁹³, in the noble śveta-varaha-kalpa, in the epoch of Vaivasvata Manu, in the 28th *yuga*, out of the unit of four *yugas*, in the Kaliyuga, in the first quarter [of Kaliyuga], in the Jambu continent, in the country of Bharata, in the southern region (= Deccan), in the holy domain of (Parasu-)Rama, under [the auspices of] the Buddha incarnation, in the region of the Daṇḍaka forest, when Sali-vahana śaka is current at present³⁹⁴, on the southern bank (or northern bank) of the Godavarī [river] according to the present

³⁹¹ Cf. the *kanya-dāna* in the marriage ceremony, MSm 3.35ab: *adbhir eva dvijāgryāṇām kanyadānam viśiṣyate |*

This custom is connected with the practice of making an oath in front of Varuna, the deity of water. Cf. Gonda 1978, p. 80.

³⁹² Cf. Rameśvara's commentary on PKS p.75,10-11 (quoting Mbh - the verse is not found in the crit. ed.): *anācamya kṛtam yac ca yac ca saṅkalpa varjitam | rākṣasam tad bhavet karma ... ||*

Further Acaendu p.9,2-3:

saṅkalpya ca tathā kuryāt snāna-dāna vratādikam | anyathā puṇya karmāṇi niṣphalāni bhavanti ca ||

³⁹³ The meaning of *viṣṇupada* in this context is not clear.

³⁹⁴ *Samdhau* for *sadyo/adya* - at present

referential terminology, in the year named X, in the X (= northward / southward) movement of the sun, in the season X, in the month X, in the X (= bright / dark) half of the month, on the lunar (date X, on the day [of the week] X, with X as the moon-house of the present day, with the moon in the constellation X, with the noble sun in the constellation X, with Jupiter in the constellation X, the remaining heavenly bodies being in their respective constellations, in a *yoga* having an auspicious name, in an auspicious *karāḥ a*, on an auspicious and meritorious lunar day, which is specified by such and such qualities and characteristics [I shall perform *pūjā*] for obtaining for myself the fruit which is vouched for in the *sruti*, *smṛti* and the Purāṇas, for obtaining for us with family and dependants [with bipeds and quadrupeds] increase of happiness, stability, [long] life, health, wealth and for an all-out prosperity, for the satisfaction of the noble deity so and so, with the materials of service as they are available, I shall perform *pūjā* with sixteen services beginning with meditation, invocation.

I shall perform the rite for [taking] the seat etc. [and shall perform] *nyāsa* [on sixteen limbs] with the Puruṣa-sūkta [and] *nyāsa* on five limbs for the purification of the body and [shall perform] the *pūjā* of the vessel, the conch, the bell, etc. And at first I shall recall the great Gaṇapati to ensure extinction of obstacles.

0.6 Recalling Gaṇapati

In the previous sections (0.3, 0.4) the god Gaṇapati who is known as a remover of obstacles had been praised together with other deities. This time he alone is recalled with the help of a Vedic and a Puranic *mantra*.

The Vedic *mantra* is the first verse of a *sūkta* addressed to god Brahmaṇaspati (Brhaspati; RV 2.23.1). As it mentions the word *gaṇapati* it is used by the worshippers of Gaṇapati to connect their deity with the RV. This is the most important Vedic *mantra* employed for his worship. According to the AB it is addressed to Brahmaṇaspatiḥ, but already the *pariśiṣṭa* to the AGS declares that it refers to Gaṇapati.³⁹⁵

(gaṇapati smaraṇa)

*gaṇānānaṁ tvā śaunako gr̥tsamado gaṇapatir jagatī | gaṇapati smaraṇe
viniyogaḥ ||*

*gaṇānān tvā gaṇapatiguṁ havāmahe
kaṇiṁ kavīnām upamaśravastamam |
jyeṣṭharājam brahmaṇām brahmaṇaspati
ā naś śṛṇvan ūtibhīs sīdā sādānam || RV 2.23.1*

*vakra-tuṇḍa mahā kāya koṭi sūrya samaprabhā |
nirvighnaṁ kuru me deva sarva kāryeṣu sarvadā ||
om mahagānādhīpataye namo namaḥ |*

[Of the *mantra* beginning with *gaṇānānaṁ tvā* Gr̥tsamada of the Saunaka family [is the seer]; Gaṇapati [is the deity]; *jagati* [is the metre]; it is employed for recalling Gaṇapati.

O Lord of Hosts we invoke you, Sage of sages, most famous. The highest King of the enlightened, O Lord of prayer, hearken to us, respond and be present here in your

³⁹⁵ Pariśiṣṭe to the AGS p.169,8-9: *gaṇānān tvā gaṇapatiguṁ*

appointed place. T.S.2.3.14.3

O god with the curved trunk, with the huge body, shining like millions of suns, make all my undertakings always obstacleless.

om Salutation [and again] salutation to the great lord of the troops.

0.7 Rite for [Taking] the Seat

This section comprises three rites:

1. Invocation of the earth as support of the devotee's seat
2. driving away of evil spirits (*bhutotsadāna*) and inviting gods
3. removing the "human odour" (*manuṣyagandha*).

(1) It is of great importance for the devotee to have a fixed place/support (*pratiṣṭhā*), a firm foundation during the performance of the ritual. A person without such a firm establishment cannot perform a ritual act successfully.³⁹⁶ The place once occupied should not be left during the performance.

The devotee invokes the earth as his support with the first mantra:— "Earth, you have supported"³⁹⁷ to which the names of seer, deity, meter and employment have been prefixed. Although this *mantra* is composed in *anuṣṭubh* meter, the current text mentions *sutala*, the name of one of the nether worlds as name of its meter, which was probably imagined as having some particular relation to the earth or its support. In a list found in the Vamana-Purāṇa³⁹⁸ *sutala* is only the second nether world which is not directly connected with the earth. It is, however, said to be inhabited by the deity Kurma, the support of the earth.

As has been shown earlier in section 0.2 (where the names of the seven main Vedic meters were said to be the meters of the seven *vyāhrtis*) the names of the meters given by these texts do not always refer to strictly metrical properties as they are laid down by the *chandaḥ śāstras*, but are often to be understood symbolically. *Meruprṣṭha* does not refer to a specific Vedic seer known by that name but seems to express the relation between the summit of mount Meru, the *axis mundi*, and the earth.

A contemporary *prayoga* text, the Ahnika-karma-prakāśa p. 113.6-7, mentions "the ascending of the [seat considered to be mount) Meru" (*merāv ārohaṇa*) as employment (*vinīyoga*) of this *mantra*, thus revealing that the worshipper's seat is conceived as the centre of the world.

³⁹⁶ Cf. Gonda (1954 b), p. 15; ELIADE (1957), p.13.

³⁹⁷ This *mantra* is widely used, e.g. *Pariśiṣṭa* to AGS p. 168,26--27.

³⁹⁸ In the Vamana-Purana *sutala* occurs in a list as one of the seven nether worlds: *rasātala*, *sutala*, *vitāla*, *mahātala*, *tala*, *pātāla*, *dharātala*. It is said to be inhabited by the deity Kūrma. - Cf. 63.36 a: *sutale kūrmaṃ acalam ...*

The technical procedure connected with the rite of taking the seat is as follows:— The devotee places his left hand on his right knee holding a small quantity of water (or *darbha* grass) in its palm which is turned upwards and covered by the right hand³⁹⁹ (cf. illustration). This position of the hands is maintained while reciting the *mantra* addressed to the earth; the water is then disposed of.



Different kinds of seats are believed to give different results according to their qualities. In current Maharashtrian practice a wooden plank (Mar. *pāṭ*) is used which may be covered with a piece of cloth.

(2) The following two *mantras* are recited to drive away evil spirits, like *bhūtas* and *pisacas*, who are believed to stay on the earth. The third *mantra* is a salutation to Bhairava.⁴⁰⁰

Having recited these verses the worshipper bows to Bhairava and hits the ground thrice with the heel of his left foot, thus driving away evil spirits.

Speaking “may the gods come” the devotee makes a gesture of invitation by moving both arms towards himself (cf. illustration 9A); saying “may the evil spirits go away” he moves his arms in a gesture of sending them away (cf. illustration 9B). Saying “Viṣṇu, protect the sacrificial place” he crosses his arms, thereby forming a *suastika* (cf. illustration 10). A similar gesture occurs at the end of the *samdhya* where the performer forms a *suastika* with his arms and touches his ears in addition⁴⁰¹, thereby saluting his teachers respectfully (*abhivadāna*).

Next the worshipper marks a span of thumb and index finger (*pradeśa*)⁴⁰² of his right hand on the ground (cf. illustration 11) which symbolically indicates the extension of the sacrificial place, i.e. the place of worship.

(3) The last part of the ritual aims at the removal of the “human odour” (*manushya-gandha*) by reciting RV 10.63.3 and 4.50.6. This obviously refers to AB 3.30.4:

tebhyo vai devā apaivābībhatsanta manuṣyagandhāt ta ete dhāyī antaradadhata |
yebhyo mātaivā pitra iti ||

“The gods had loathing of those because of the human scent; they interposed these inserted verses- ... (RV 10.63.3; 4.50.6).”

These two Vedic verses - the first one from a hymn to the Viśve Devas, the second one from a hymn to Brhaspati - are specified as inserted verses (*dhāyī*) between a

³⁹⁹ For this position of the hands at the time of the *brahma-yajña* (daily recitation of the Veda) cf. already TA 2.11: *dakṣiṇottarau pāṇī pādau kṛtvā*, which is explained by Sayana: *vāmaṃ pāṇim dakṣiṇa-jānuna ūrdhvam uttānam kṛtvā tasyopari dakṣiṇa-hastam avāñcat kuryāt ||* - Here the hand is not specifically said to be filled with water or darbha grass which are considered as means of purification. This position of the hands is sometimes called *brahmāñjali* (cf. also Gonda [1980 b], p. 67) and is prescribed for a student while studying (cf. Saṃskāra prakāśa p. 524,3f.) or in connection with the consecration with mantras (*abhimantranam* of special substances, e.g. in the *sraṇi* rite (changing of the sacred thread).

⁴⁰⁰ Bhairava is known as Śiva’s servant or as a fearful manifestation of Śiva, cf. Rao (1914-16), vol. 2/1, pp. 177 ff. (with photographs). - This verse is recorded by Diehl (1956), p. 68 as being recited at the time of bathing.

⁴⁰¹ Cf. RVBKS fol. 10 b. 10: *svastikākāra hastābhyam karaṇau sprṣtvā*.

⁴⁰² This practice is already referred to in BSS 3.27: (*devata āvāhya*) *bhūmau prādeśam kṛtvopaviśati ...*

hymn to the Rbhus and a hymn to the Viśve Devas. They are said to have been inserted by the gods because they did not consider the Rbhus (who are said to have been men and raised themselves to an equal rank with the gods by means of sacrifices) as equal to themselves. This story is told by AS to explain the employment of these two Vedic *mantras* in the *vaiśvadeva sastra*, i.e. the hymns recited at the third pressing of the *soma* sacrifice.⁴⁰³ The “human odor” - originally revealing the human nature of the Rbhus - is here probably to be understood as the impressions left by those who were previously present at the place of worships⁴⁰⁴, which may be an obstacle in worship. The *parisiṣṭa* to AGS p.168,25 and DhS p.574,13-14 employ these two Vedic *mantras* in the same context of the worshipper’s taking the seat, but without explicitly mentioning the removal of the human odor as employment. But such an employment is specified e.g. in Ratnamala p. 1194,6--8 and Acaendu pp. 179,22-26 and 185,2-3.

(āsanavidhi)

*prthvīti mantrasya meru-prṣṭha ṛṣiḥ | kūrmo devata | sutalam chandaḥ | āsane
viniyogaḥ |*

*om prthvi tvayā dhṛtā lokā devī tvam viṣṇunā dhṛtā |
tvam ca dhārāya mām devī pavitraṁ kuru cāsanam ||
apasarpantu vāmadevo bhūtany anuṣṭup | bhūtotsadane viniyogaḥ |
om apasarpantu te bhūtā ye bhūtā bhūmi samsthitāḥ |
ye bhūta vighna-kartaras te gacchantu śivājñayā ||
apakramantu bhūtani pisacāḥ sarvatodisam |
sarvesham avirodhena pūjā karma samārabhe ||*

*tīkṣṇadamṣṭra mahākāya kalpānta dahanopama |
bhairavāya namas tubhyam anujñāṁ datum arhasi ||*

*iti bhairavam namaskṛtya | vāma-pāda-tala-pārśvena bhūmiṁ triḥ prahrtya |
devā āyantū | yatudhānā apayāntū | viṣṇo devayajanaṁ rakṣasva |*

bhūmau pradeśam kuryāt |

*yebhyo mata ity asya gayāḥ plato viśve deva jagatī | manuṣya gandha-nivāraṇe
viniyogaḥ ||*

*eva pitra ity asya vāmadevo bṛhaspatir viśve devas triṣṭup | manuṣya-gandha-
nivāraṇe virāyogaḥ |*

*yebhyo mata madhumat pinvate payāḥ pīyūṣam dyaur aditir adribarhāḥ |
ukthasūṣmān vṛṣabharān svapnasas tān adityān anu madā svastaye || RV 10.63.3.
evā pitre viśvadevāya vṛṣṇe yajñair vidhema namasā havirbhiḥ |
bṛhaspate suprajā vīravanto vayam syāma patayo rayīṇām || RV 4.50.6.*

Of the *mantra* beginning with *prthvi* the summit of [mount] Meru⁴⁰⁵ (*meruprṣṭha*) is the seer; the tortoise (*kurma*)⁴⁰⁶ is the deity; [the nether world] *sutala* is the meter; it is employed for [taking] the seat.

⁴⁰³ Cf. ASS 5.18.5 and SSS 8.3.15 for these two *mantras* as inserted verses in the *vaiśvadeva sastra*.

⁴⁰⁴ The Mar. word *pāyṛav* (“evil foot”) represents this concept.

⁴⁰⁵ Meru: A fabulous mountain said to be the central point of Jambudvīpa. Its summit is god Brahma’s residence and a meeting place of gods, seers etc.

⁴⁰⁶ *Kurma* is Viṣṇu’s second *avatara* (e.g. VP 4.2; 112.27 and 209.68) and the support of the earth.

om Earth, you have supported the people. Goddess, you are supported by Viṣṇu. And you, O goddess, support me and make the seat pure.

[Of the *mantra* beginning with] *apasarpantu* Vamadeva [is the seer]; the *bhūtas* [are the deities]; *anuṣṭubh* [is the meter]; it is employed for driving away the *bhūtas*.

om May those *bhūtas* go away who stay on the earth. Those *bhūtas* who are creating obstacles, may those go by Śiva's command.

May the *bhūtas* [and] *pisācas* run away in all directions; I begin the act of *pūjā* in suppression of opposition from all.

O you with sharp fangs, huge body, similar to the fire at the end of a *kalpa*; salutation to you, Bhairava, you deign to give your consent.

Having thus saluted Bhairava [and] having thrice hit the ground with the edge of the sole of the left foot [and having spoken:]

May the gods come. May the evil spirits (*yatudhāna*) go away. Viṣṇu, protect the sacrificial place (*devayajana*).

He should mark the span of thumb and index finger (*pradesa*) on the ground.

Of the [*mantra* beginning with] *yebhyo mata* Gaya, the son of Plati [is the seer]; the Viśve Devas [are the deities]; *jagati* [is the meter]; it is employed for removing "human odor" (*manuṣyagandha*). Of the [*mantra* beginning with] *eva pitre* Vāmadeva [is the seer]; Brhaspati [and] the Viśve Devas [are the deities]; *triṣṭubh* [is the meter]; it is employed for removing "human odor".

om. "I will rejoice in these Adityas for my weal, for whom the Mother pours forth water rich in balm, and Dyaus the Infinite, firm as a rock, sweet milk, - Gods active, strong through lauds, whose might the Bull upholds."

"Serve we with sacrifices, gifts, and homage even thus the Steer of all the Gods, the father. Brhaspati, may we be lords of riches, with noble progeny and store of heroes."

0.8 Nyāsa

Nyāsa is the assignment of alphabets, parts of *mantras*, word divisions, etc. to various parts of the body, thus believed to be invested with divine power and made secure.⁴⁰⁷ The tradition of *nyāsa* seems to be of Tantric origin.⁴⁰⁸ *Nyāsa* mainly serves to make the devotee's body divine and thereby fit for worship.⁴⁰⁹ As part of the *smārta pūjā nyāsa* is not performed by all.

⁴⁰⁷ Cf. the definition given by Bhaskārārāya in his *Saubhagyebhaskāra* p. 5,19f.: *nyāso nāma tat tad devatanām tat tad avayaveṣv avasthāpanam* | - A scholarly etymology emphasizes the protective function of *nyāsa* (*Kularnavatantra* 17.56): *nyayopārjita vittānām aṅgeṣu viniveśanāt* | *sarva rakṣākarād devi nyāsa ity abhidhīyate* ||

⁴⁰⁸ Cf. the *Pariśiṣṭe* to AGS p.151,1-2: ... *eṣo 'nga-nyāsaḥ* | *enam eke necchanti sa hi vidhir avaidikaḥ* ... - For early references to three or five limbs of the body that are touched by the devotees cf. Nowotny (1957), p.115.

⁴⁰⁹ Cf. Acarendu (quoting Saunaka) p. 180;24-26:

devo bhutva yajet devam nādevo devam arcayet | *iti vacanāt* | *devo bhūtvā nyāsam kṛtvety arthaḥ* | *nyāsenā tu bhavet so 'pi svayam eva janārdānaḥ* |

Gandharva tantra 9.2:

nyāsa tadātmako bhūtvā devo bhūtvā tu taṁ yajet |

In the first series of *nyāsa* on the limbs (*aṅga-nyāsa*) the sixteen verses of the PS⁴¹⁰ (RV 10.90) are assigned⁴¹¹ to sixteen limbs of the worshipper's body (left and right hand and foot, left and right knee, left and right hip, navel, heart, throat, left and right arm, mouth, eyes and head⁴¹²).

In the second series of *nyāsa* on five limbs⁴¹³, which optionally may substitute the first series or may be performed in addition to it, the last five verses of the PS are assigned to three places of the body: Heart, head, tuft of the hair and are pronounced “for the armour” and “for the weapon”⁴¹⁴. More common in the current practice than the *pañcaṅga-nyāsa* given here is the *ṣaḍaṅga-nyāsa*⁴¹⁵ on the heart, head, tuft of the hair, three⁴¹⁶ eyes, for the armour and for the weapon. According to one⁴¹⁷ current practice *nyāsa* is performed as follows: While uttering the name of each limb the worshipper touches it with his right hand. Speaking “for the armour *hum*” the left hand is placed on the right shoulder and the right hand on the left shoulder crosswise, or the hands are moved in a circle towards the chest.



Saying “for the weapon *phaṭ*” he strikes the palm of the left hand with the index finger⁴¹⁸ and middle finger of the right hand once⁴¹⁹, thereby making a slight sound.

In the *smārta* tradition *nyāsa* is followed by the closing up of all quarters against intrusion of evil elements (*digbandhana*), for which the right hand is raised above the head while making a sound with the snapping of the thumb against the middle⁴²⁰ finger

(nyāsa)

sahasraśīrṣā ṣoḍaśa nārāyaṇaḥ puruṣo 'nuṣṭhup | antya triṣṭup | svāṅga-nyāse viniyogaḥ |

prāṇāyamais tathā dhyānair nyāsair devaśarīrataḥ ||

⁴¹⁰ For the employment of the PS in the pūjā cf. p.68

⁴¹¹ They are so to say offered or “deposited” in the body with the concluding words or formulas, which are inherited from the Veda. These are *namaḥ* (cf. the first series of *nyāsa*, *svahā*, *vaushaṭ*, *vaṣaṭ*- not used here), *hum*, *phaṭ* (cf. the second series of *nyāsa*). For the significance of these exclamations cf. Goudriaan (1978), pp. 73-75 and Mayrhofer (1956--80), index. For an interpretation of the relation between the exclamations *namaḥ*, *svahā*, *vaushaṭ*, *hum*, *vaushaṭ*, *phaṭ* and the heart, head, tuft, *kavaca*, eyes and weapon cf. Prapañcasaratantra 6.7-12.

⁴¹² Cf. also DhS p. 574,2 – 28

⁴¹³ Cf. DhS p. 574,30.

⁴¹⁴ i.e. to create an armour (*kavaca*) for the worshipper and to provide him with a weapon (*astra*). *Kavaca* (sometimes understood as the upper part of the body) and *astra* (sometimes interpreted as hand, cf. Nowotny (1957), p.115) do not seem to refer to specific parts of the body.

⁴¹⁵ The PS is traditionally divided into three parts: Verses 1-5 as the first part, verses 6-10 as the second and verses 11-16 as the third part. The third unit is employed for *nyāsa* on the six limbs.

sahasra śīrṣā puruṣaḥ | sahasrākṣaḥ sahasra pāt | sa bhūmim viśvato vṛtvā | atya-
 tiṣṭhad daśāṅgulam || *vāma-karāya namaḥ* |
 puruṣa evedaguṃ sarvaṃ | yad bhūtaṃ yac ca bhavyam | utāmṛtatva syeśānaḥ |
 yad annenā-tirohati || *dakṣiṇa-karāya namaḥ* |
 etāvān asya mahimā | ato jyāyāgūś ca pūruṣaḥ | pādo'sya viśvā bhūtāni | tripād
 asyāmṛtam divi || || *vāma-padāya namaḥ* |
 om tripād ūrdhva udaīt puruṣaḥ | pādo'syehābhavāt punaḥ | tato viśvaṃ
 vyakrāmat | sāsānānaśane abhi || *dakṣiṇa-pādāya namaḥ* |
 om tasmād virāḍ ajāyata | virājo adhi puruṣaḥ | sa jāto atyaricyata | paścād
 bhūmim atho puraḥ || *vāma-jānave namaḥ* |
 om yat puruṣeṇa haviṣā | devā yajñam atanvata | vasanto asyāsīd ājyā | grīṣma
 idhmaḥ śarad haviḥ || *dakṣiṇa-jānave namaḥ* |
 om taṃ yajñā barhiṣi praukṣan | puruṣaṃ jātam agrataḥ | tena devā ayajanta |
 sādhyā ṛṣayaś ca ye || *vāma-kaṭyai namaḥ* |
 om tasmād yajñāt sarva hutaḥ | sambhṛtaṃ pṛṣad ājyam | paṣūguṃś tāguṃś cakre
 vāyavyān | āraṇyān grāmyāśca ye || *dakṣiṇa-kaṭyai namaḥ* | ,
 om tasmād yajñāt sarva hutaḥ | ṛcaḥ sāmāni jajñire | chandāguṃśi jajñire tasmāt |
 yajus tasmād ajāyata || *nābhyaḥ namaḥ* |
 om tasmād aśva ajāyanta | ye ke cobhayādataḥ | gavo ha jajñire tasmāt | tasmā
 jāta ajā vayah || || *hrdayāya namaḥ* |
 om yat puruṣaṃ vyadadhuḥ | katidhā vyakalpayan | mukhaṃ kim asya kau bāhū
 | kā vūrū pādāv ucyete || *kaṇṭhāya namaḥ* |
 om brāhmaṇo'sya mukhaṃ āsīt | bāhū rājanyaḥ kṛtaḥ | ūrū tad asya yad vaiśyaḥ |
 padbhyāguṃś śūdro ajāyata || *vāma-bhujāya namaḥ* |
 om candramā manaso jātaḥ | cakṣoḥ sūryo ajāyata | mukhād indraś cāgniś ca |
 prāṇād vāyur ajāyata || *dakṣiṇa-bhujāya namaḥ* |
 om nābhya āsīt antarikṣam | śīrṣṇo dyauḥ samavartata | padbhyāṃ bhūmir diśaḥ
 śrotrāt | tathā lokāguṃś akalpayan || *mukhāya namaḥ* |
 om saptāsyāsan paridhayaḥ | triḥ sapta samidhaḥ kṛtāḥ | devā yad yajñam

⁴¹⁶ The third eye is thought to be located on the forehead.

⁴¹⁷ The *mudras* prescribed for *miḡanyāsa* differ according to the tradition; cf. Raghavabhaṭṭa's commentary on ST pp. 257,10--258,17; Mudra-nighantu 34-36; Mantra mahārṇava p.19,3-5; cf. also Dave pp. 630,2 – 632,6; Naraḍīya-Saṃhita 6.6-11 (and illustrations of *hrdaya-*, *sira-*, *sikhā-*, *kavaca-* [p. 573], and *netramudrā* [pp 574]); Viśvamitra-Saṃhita opposite p. 90 for illustrations of *hrn-*, *sikhā-*, and *cakṣumudra*; Padma-Saṃhita, pt. 1, app. pp.28-30 for illustrations of *hrdaya-*, *sira-*, *sikhā-*, *kavaca-*, *netra-* and *astramudra*, pt. 2, pp. 577-578 for illustrations of *hrdaya-*, *sirsha-*, *sikhā-*, *kavaca-*, *astra-* and *netramudra*. For *tala-mudra*, 'which. resembles the *astra-mudra* cf. illustration in Mrgendragama, opposite p. 53.

According to Trbha p. 120,20--23 index finger, middle finger and ring finger touch the heart; thumb and index finger the head; the thumb the tuft; all ten fingers are used in the *kavacamudra*; index finger, middle finger and ring finger are employed in *netra-mudra*: *tarjanyaḍi-trayēṇā prasāritena hrdayam | anguṣṭha tarjanibhyāṃ prasāritābhyāṃ yojita mukhābhyam adho 'grābhyāṃ siraḥ | prasrtāṅguṣṭhenādhomukhena sikhā | kara-dvaya-daśāṅgulībhiḥ prasrtābhiḥ kavacam | tarjanyaḍi trayāgreṇa trikoṇagrātulyena netram | dvinetryāṃ tv anāmikālopaḥ | hasta dvayasyapy ānguṣṭha tarjanibhyāṃ saśabdābhyam abhito bhrāmitābhyam astram iti sampradāyiko 'rthaḥ* | Note especially the difference regarding the performance of the *astra* rite. For different *ṣaḍaṅga-mudras* according to the deities Viṣṇu, Śakti and Śiva cf. Mantra-mahodadhi 21.146-156.

⁴¹⁸ Cf. Tika on MNT 5.92, also PKS, app. VI, illustration B 2. The illustration 17 in app. 1 shows the middle finger and the ring finger which may be in accordance with the practice of another tradition.

⁴¹⁹ According to some one strikes the palm twice or thrice (cf. Mantra-mahodadhi 4.37).

⁴²⁰ According to some the index finger and thumb are employed here (cf. Trbha p. 77,26).

tanvānāḥ | abadhnan puruṣaṁ paśum || *netrābhyām namaḥ* |
om yajñena yajñam ayajanta devas tāni dharmāṇi prathamany'āsan | teha nākaṁ
mahimanah sacanta yatra purve sadhyāḥ śānti devāḥ || murdhne namaḥ ||

[The hymn beginning with] *sahasrasirṣa* has sixteen [verses]; Nārāyana [is the seer]; *anuṣṭubh* [is the metre], the last one *trillubh*; it is employed for *nyāsa* on one's body.

om RV 10.90.1 Salutation to the left hand.
 om RV 10.90.2 Salutation to the right hand.
 om RV 10.90.3 Salutation to the left foot.
 om RV 10.90.4 Salutation to the right foot.
 om RV 10.90.5 Salutation to the left knee.
 om RV 10.90.6 Salutation to the right knee.
 om RV 10.90.7 Salutation to the left hip.
 om RV 10.90.8 Salutation to the right hip.
 om RV 10.90.9 Salutation to the navel.

om RV 10.90.10 Salutation to the heart.
 om RV 10.90.11 Salutation to the throat.
 om RV 10.90.12 Salutation to the left arm.
 om RV 10.90.13, Salutation to the right arm.
 om RV 10.90.14 Salutation to the mouth.
 om RV 10.90.15 Salutation to the eyes.
 om RV 10.90.16 Salutation to the head.

Nyāsa on Five Limbs (pañcaṅga-nyāsa)

om RV 10.90.12 *hrdaye* | om RV 10.90.12 At the heart.
 om RV 10.90.13 *sirasi* | om RV 10.90.13 At the head.
 om RV 10.90.14 *sikhayam* | om RV 10.90.14 At the tuft.
 om RV 10.90.15 *kavacāya hum* | om RV 10.90.15 For the armour: *hum*
 om RV 10.90.16 *astrāya phaṭ* | *iti digbandhaḥ* ||

om RV 10.90.16 For the weapon: *phaṭ*. [Thus] the *digbandha*.

0.9 Worship of the Vessel

Next the worshipper sanctifies the utensils which he is going to use in the following *pūjā* by invoking deities into their different parts. Thereby he makes them suitable instruments of worship. The vessel (*kalaśa*) worshipped here is of a particular shape and is filled with water.

Along with the conch (cf. 0.10) it serves as a container for water which is used in worship. The gods Viṣṇu, Rudra (Śiva), Brahman, the groups of mother goddesses⁴²¹, the ocean, earth and the four Vedas are imagined to stay at its various parts.⁴²² Then sacred rivers like Gaṅga and Yamuna are invoked in its water. While reciting the prescribed

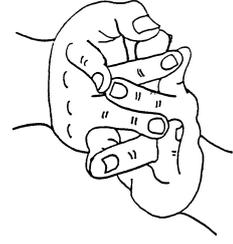


⁴²¹ The number of mother goddesses (*mātrkā*) differs according to tradition from seven, sixteen to more than one hundred.

⁴²² According to a scholarly etymology of the word *kalaśa* proposed by the MNT it is called *kalaśa* because the celestial architect Viśvakarman made it from various parts (*kalā*) of the gods. Cf. MNT 5.181:

verses⁴²³ the worshipper places his right hand on the top of the vessel thus invoking the rivers as present.

For the worship of the vessel a small quantity of sandalwood paste, grains of unbroken rice (*akṣata*) and a flower are made to stick on it. Finally the *cow-(dhenu) mudra*⁴²⁴ (cf. illustration) is shown over the vessel. In this *mudra* the position of the fingers imitates the shape of four udders of a cow, thereby suggesting that the vessel is filled with milk from the udders of the heavenly cow (*surabhi*⁴²⁵).



(kalaśa-pūjā)

*om kalaśasya mukhe viṣṇuḥ kaṅṭhe rudra samāśritaḥ |
mūle tatra sthito brahmā madhye māṭru gaṅgāḥ smṛtāḥ ||
kukṣau tu sāgara sarva sapta dvīpa vasundharā |
ṛgvedo' tha yajur vedaḥ sāma vedo hyatharvaṇaḥ |
aṅgaiśca sahitās sarve kalaśāmbu samāśritāḥ ||
atra gāyatrī sāvitṛī śāntiḥ puṣṭikarī sadā |
āyantu yajamānasya durita kṣaya kārakāḥ ||
gaṅge ca yamune caiva godāvarī sarasvatī |
narmade sindhu kāveri jale'smin sannidhiṃ kuru ||
kalaśe gaṅgādi tīrthāny āvāhayāmi | kalaśa devatābhyo namaḥ |
sarvopacarārthe gandhākṣata puṣpaṃ samarpayāmi |
dhenu mudrām pradaśya |*

At the mouth of the vessel is Viṣṇu at the throat Rudra is seated, at the bottom (god) Brahman stays, in the middle part the groups of mothers are said [to be staying].

And at the belly all oceans, the earth with its seven continents, the Rgveda and the Yajurveda, the Samaveda and the Atharva[veda], [i.e.] all [Vedas] accompanied by their limbs are staying in the vessel. In it is the *gāyatrī* [verse] with Savitr [as its deity] which gives peace and prosperity.

kalam kalam gṛhitvā tu devānām viśvakarmaṇā | nirmito 'yam sa vai yasmāt kalaśas tena kathyate ||

⁴²³ The two and a half verses in the beginning are met with frequently, e.g. PP p. 104,5–9 (quoting Saunaka), p. 133,2-6.

⁴²⁴ *Mudras* are symbolic gestures of the hands but also body postures; cf. Hoens in Gupta | Hoens | Goudriaan (1979), pp.115-117. - The *dhenu-mudra* is described in many texts, e.g. Viśvamitra-Saṁhita 13.39 cd-41 ab (*saurabheyi-mudra*); *Mudra-nighantu* 30; cf. Dave pp. 632,17-634,11 who quotes many texts and points out small differences in the descriptions. Trbha p.119.7-10 describes the *mudra* as follows:

*hasta-dvaye tv adhovaktre saṁmukhe ca parasparam |
vamāṅgulir dakṣiṇānām aṅguliṇām ca saṁdhiṣu ||
saṁ vesya madhyamābhyam tu tarjanyau dve prayojayet |
kaniṣṭhe dve anāmābhyam yuñjyāt sa dhenu mudrikā ||*

With both hands upside down and facing each other, having inserted the fingers of the left [hand] into the joints of the right [hand], he should join the index fingers with the middle fingers. The little fingers he should join with the ring fingers. This is the cow-mudra.

For illustrations cf. also PKS, appendix VI, no. B 4; SSP vol. 1, appendix, plate 8; Padma-Saṁhita. 1, appendix, p.38, no. 94 A and B (*surabhimudra*; slightly different); Mrgendragama, following p. 52.

⁴²⁵ *Surabhimudra* is another name for the *dhenumudra*.

May these who destroy evil come for the *pūjā* of gods. O Gaṅga and Yamuna, Godavarī and Sarasvatī, Narmada, Sindhu, Kaveri, be present in this water. I invoke holy rivers like Gaṅga in the vessel. Salutation to the deities in the vessel.

[As a substitute] for all services (*upacāra*) I offer sandalwood paste (*gandha*), unbroken rice (*akṣata*) and a flower. Having shown the cow - *mudra* ...

0.10 Worship of the Conch

Next the devotee washes the conch with clean water for its purification (cf. illustration on next page). Uttering the sacred syllable *om* he fills it with water from the vessel (*kalaśa*). The conch is then placed on its stand (Mar. *aḍaṇī*). The conch is by its very origin closely connected with the aquatic element and is considered as an auspicious symbol said to bestow plenty and fulfill wishes.⁴²⁶ Along with the vessel it therefore serves as a container of water which is used in the later worship.



Several verses⁴²⁷ are recited describing the deities moon, Varuna, Prajapati and the rivers Gaṅga and Sarasvatī as staying at different parts of the conch. The water which it contains is identified with that of the sacred rivers in the three worlds. It is remembered that the conch is one of fourteen items which appeared at the time of the churning of the ocean for nectar (*amṛtamanthana*) and was taken by Viṣṇu who holds it as one of his attributes. An imitation⁴²⁸ of the famous *gāyatrī* (= *sāvitrī*) verse eulogizes the conch by identifying it with the conch Pañcajanya, which Kṛṣṇa obtained after conquering the demon Pañcajanya is recited.

The conch is then worshipped by offering sandalwood paste and a flower. Unbroken rice (*akṣata*) which had been offered to the vessel (cf. 0.9) is not allowed as an offering to the conch.⁴²⁹

Finally the *conch-(saṅkha) mudra*⁴³⁰ (cf. illustration) is shown which imitates the shape of a conch.



(*śaṅkha-pūjā*)

⁴²⁶ For the symbolism of the conch cf. Bosch (1960). pp.1115 -1116.

⁴²⁷ The second verse is also found in PP p. 91,4-5 (quoting Garuḍa-Purāṇa); the third one PP p. 91,12-13; p.104,16-17 (quoting Saunaka) and p.133,19-20.

⁴²⁸ I cannot trace this *gāyatrī* to older sources. For imitations of the Vedic *gāyatrī* cf. Gonda (1963), pp. 293.

⁴²⁹ The reason is probably that the conch is closely connected with Viṣṇu who should not receive 'an offering of *akṣata*, especially when he is being worshipped in the *śālagrāma* stone. Cf. Puṣpa-cintamani 2.85 (quoting Yamala):

nākṣatair arcayed viṣṇum na tulasya vināyakam | na dūrvaḥ yajed durgāṃ bilva-patir divākaram ||

⁴³⁰ The *śaṅkha-mudra* is described in many texts, e.g. Viśvamitra-Saṁhita 13.47 cd-49ab; Naradīya-Saṁhita 6.23-24; Mudra-niḥaṅṭu 38-39. Trbha p.119,11-14 describes it as follows:

*vāmāṅguṣṭham tu saṅgrhya dakṣiṇena tu muṣṭinā |
kṛtvottānam tathā muṣṭim aṅguṣṭham tu prasārayet ||
vāmāṅgulis tathā sliṣṭāḥ saṁyuktāḥ suprasāritāḥ |
dakṣiṇāṅguṣṭha sām̐sprṣṭā mudrā saṅkhasya coditā ||*

Holding the left thumb with the right fist, having then turned the fist upwards, he should stretch the [right] thumb. Having well stretched out the joined fingers of the left [hand] closed on [the fist and] touched by the right thumb: [This] is called conch-mudra.

prakṣalitam śaṅkhaṁ prāṇavenāpūrya |
śaṅkhādau candra-daivatyaṁ kukṣau varuṇa devatā |
prṣṭhe prajāpatiṁ vidyād agre gaṅga sarasvatī ||
trailokye yāni tīrthāni vasudevasya cājñayā |
śaṅkhe tiṣṭhanti vipreṇdra tasmāc chaṅkhaṁ prapūjāyet ||
tvaṁ purā sāgarotpanno viṣṇunā vidhṛtaḥ kare |
namitaḥ sarvadevaiś ca pāñcajanya namo 'stu te ||
om pañcajanya vidmahe pāvamānāya dhīmahi |
tan naḥ śaṅkhaḥ pracodayāt || śaṅkha-devatābhyo namaḥ |
sarvopacārthe candanaṁ puṣpaṁ samarpayāmi ||
śaṅkha mudraṁ pradarsya |

... having filled the conch which has been washed [with water] while uttering the syllable om [he says:] At, the opening of the conch is the deity moon; at the belly the deity Varuna; at the backside one should know Prajāpati; at the front side Gaṅga [and] Sarasvati.

And whatever holy rivers are in the three worlds these stay in the conch by Vasudeva's order. Therefore, best of the Brahmins, one should worship the conch.

You came into being formerly from the ocean, are held by Viṣṇu in his hand and are bowed to by all gods. Pañcajanya, salutation to you.

om We know Pañcajanya, we meditate on Pavamāna. May this conch enlighten us.

Salutation to the deities in the conch. [As a substitute] for all services I offer sandalwood paste [and] a flower. Having shown the conch gesture [he says:]

0.11 Worship of the Bell

The worshipper washes the bell, then rings it with his hands imitating the shape of a bell (cf. illustration)⁴³¹. The ringing of the bell is taken as signifying the arrival of gods and departure of demons.⁴³²

For illustrations of. also SSP vol. 1 app., pl. 35 (different); Padma-Saṁhita pt. 1 app., p.22 no. 36 A and 37 B; Viśvamitra-Saṁhita, opposite p. 94.

⁴³¹ For a drawing of this position of the hands, which resembles the *musala mudrā* (in which, however, the right hand is placed on top of the left), cf. also Tachikawa (1983), p.135 figure 140. For an illustration of the *musala-mudra* cf. Viśvamitra-Saṁhita, opposite p. 94. *Musala* means club, mace (which is Viṣṇu's weapon), but also clapper of a bell, - A number of texts prescribe the *garuḍa-mudra* in connection with the use of the bell. This *mudra* is described in various texts, e.g. Viśvamitra-Saṁhita 13.59-61, Mudra-nighantu 54-55. According to Trbha p. 119,22-25 it is performed as follows:

hastau tu vimukhau kṛtvā grathayitvā kaniṣṭhike |
tarjanyaṁ mukhataḥ śliṣṭe śliṣṭāv aṅguṣṭhakau tathā ||
madhyamānamika yugme dvau pakṣāv iva cintayet |
eṣa garuḍa mudra syād aśeṣaviṣa śātinī ||

Having turned the hands back to back [and] having interlocked the little fingers, having joined first the index fingers and having joined the thumbs, one should imagine the two sets of the middle fingers and ring fingers as two wings. This is the *garuḍa amudra* which destroys all poison.

For an illustration of this *mudra* cf. Viśvamitra-Saṁhita, opposite p. 94. For a slightly different description and illustration cf. Padma-Saṁhita. app., p. 19, no. 26. Garuda is the deity who is believed to stay in the bell (cf. the formula *ghaṇṭasthāya garuḍāya namaḥ* occurring in several *prayoga* texts).

The devotee worships the bell by offering sandalwood paste, unbroken rice (*akṣata*) and a flower. The bell is then kept on the left hand side in front of the devotee, while the conch is kept on the right hand side.



The bell is going to be used at several stages of the ritual, e.g. at the time of offering a bath, incense and waving the *ārati* lamp. On these occasions it is held in the left hand.

(ghaṇṭapūjā)

*āgamarthaṁ tu devanām gamanārthaṁ tu rākṣasām |
kurve ghaṇṭāravāṁ tatra devatāhvānalakṣaṇam ||
ghaṇṭāyai namaḥ | sarvopācārārthe gandhākṣata puṣpaṁ samarpayāmi |*

For the coming of the gods and the going of the *rakṣasas*; I ring the bell thereby signifying the invocation of the gods.

Salutation to the bell. [As a substitute] for all services I offer sandal-wood paste, unbroken rice and a flower.

0.12 Worship of the Lamp

The oil lamp (Mar. *samāī*; cf. illustration) is worshipped by reciting a verse from a hymn to Indra (RV 6.47.21) where Indra is represented as having put to flight the dark aborigines and having slain demons. The employment of the verse here suggests that

the oil lamp may dispel darkness and drive away evil spirits. I am not aware of this verse being used elsewhere in a similar context.

The worship of the oil lamp is not found in all *prayoga* texts, perhaps because the lamp is not directly needed at any stage of the later ritual but only serves to illuminate the icon and the place of worship during the *pūjā*.



(dīpa-pūjā)

*dive-dive sadrsīr anyam ardham kṛṣṇā asedhat apa sadmano jāḥ |
ahan dāsā vṛṣabho vasnayanto- davraje varcināṁ śaṁbarāṁ ca || RV 6.47.21.
dīpadevatābhyo namaḥ | sarvopācārārthe gandhākṣatapuṣpaṁ samarpayāmi |*

om “Day after day far from their seat he drove them, alike, from place to place, those darksome creatures. The Hero slew the meanly-huckstering Dasas, Varcin and Śaṁbara, where the waters gather.”

Salutation to the deities of the lamp. [As a substitute] for all services I offer sandalwood paste, unbroken rice and a flower.

0.13 Sprinkling

Therefore Garuda is depicted on the handles of many bells (cf. illustration I). Dave p. 437,17-19 explains in a traditional manner that the auspicious sound of the bell which removes hindrances reminds of the sound made by the wings of the bird Garuda, Viṣṇu’s vehicle, and is therefore dear to the gods.

⁴³² For a collection of quotes on the significance of the bell cf. Dave pp.437,11--439,20.

The worshipper now purifies himself and the utensils for worship by sprinkling water from the vessel and the conch by means of a flower or *durva* grass. The act of sprinkling water, a common means of purification⁴³³, on utensils which are to be used in sacrifice occurs already in the *srauta* ritual. The *mantra* employed here is a well-known verse which is recited for purificatory purposes on many occasions. It expresses the conviction that the mere recalling of Viṣṇu's name removes inner (mental and outer (bodily) impurities.

(prokṣaṇa)

*kalaśa-śaṅkhodakeṇa |
apavitraḥ pavitro vā sarvāvasthām gato 'pi vā |
yaḥ smaret puṇḍarikākṣam sa bahyābhyantaram suciḥ ||
ātmanam prokṣya | pūjā dravyāṇi ca samprokṣayet |*

Having sprinkled himself with water from the vessel and the conch [while reciting the verse.]

Whether pure or impure, in whatever condition [one may be], he who recalls the lotus-eyed (Viṣṇu) becomes cleansed within and without.

— He also sprinkles the *pūjā* utensils.

0.14 Meditation

The worshipper takes flowers or unbroken rice in the hollow of the joined hands and recites the meditation verse(s). The flowers - consecrated by the *mantra(s)* - are then offered to the deity.

A meditation (*dhyāna*) verse is a stanza describing the appearance of a deity in order to help the worshipper visualize the deity. Here five verses are supplied according to the five deities of the *pañcāyatana*, where the deities (Viṣṇu, Śiva, Ganesa, Sūrya, Devī) are arranged in such a way that one's favorite deity is placed in the centre surrounded by the other deities arranged in a particular order. The verse addressed to the favorite deity (here: Viṣṇu) is recited first.

The devotee is expected not only to recite the verse but to meditate on the form of the deity. In the current performance, however, which is often done hurriedly, *dhyāna* has been reduced to the mere recitation of the prescribed verses).⁴³⁴

(dhyāna)

*atha dhyānam | añjalau puṣpaṁ gṛhitva |
śāntākāraṁ bhujagaśayanaṁ padmanābhaṁ sureśam
viśvādhāraṁ gaganasadrśam megha-varṇam śubhāṅgam |*

⁴³³ Cf. Gonda (1980b), pp.125ff.

⁴³⁴ Cf. Bhattacharya in Avalon (51978) vol. 2, p. 490: " ... *Dhyāna* is performed by really meditating on the form of the Devata, no matter whether the *Dhyāna*-Mantra is recited or not; for the Sastrik meaning of the expression '*Dhyāyeta*' is 'should meditate' and not 'should recite the *Dhyāna*-mantra.' " - *Dhyāna* has been defined by Yajñavalkya (quoted by Dave p.440,4-5):

samāhitena manasā caitanyāntara vartinā | ātmano 'bhiṣṭa devānām dhyānam dhyānam ihocyate ||
and Kulamavatantra 17.36:

*yāvad indriyasantāpam manasā samniyamya ca |
svantenabhīṣṭa devasya cintanam dhyānam ucyate ||*
For a collection of *dhyāna* verses cf. Sircar (1972-73).

*laksmīkāntaṃ kamalanayanaṃ yogibhir-dhyāna-gamyam
vande viṣṇuṃ bhava-bhaya-haraṃ sarva-lokaikanātham ॥*

*dhyāyen nityaṃ maheśaṃ rajata-giri-nibhaṃ cāru-candravataṃsaṃ
ratnā-kalpojvalāṅgaṃ paraśu-mṛga-varābhūti-hastaṃ prasannaṃ |
padmāsīnaṃ samantāt stutam amara-gaṇair vyāghrakṛttiṃ vasānaṃ
viśvādyāṃ viśva-vandyāṃ nikhila-bhaya-haraṃ pañca-vaktraṃ trinetraṃ ॥*

*gaja-vadānaṃ acintyaṃ tīkṣṇadaṣṭraṃ trinetraṃ
bṛhad-udaram aśeṣaṃ bhūtirājaṃ purāṇam |
amara-vara-supūjyaṃ rakta-varṇaṃ sureśaṃ
paśupati-sutam īśaṃ vighna-rājaṃ namami ॥*

*saśaṅkha-cakraṃ ravimaṇḍale sthitaṃ kuśeśayākrāntam anantaṃ acyutam |
bhajāmi buddhyā tapanāya murtiṃ surottamaṃ citra-vibhūṣaṇojjvalam ॥*

*vidyud-dāma sama-prabhāṃ mṛga-pati-skandha-sthitāṃ bhīṣaṇāṃ
kanyābhiḥ kara-vāla kheṭa vilasad dhastābhir āsevītāṃ ॥
hastaiś cakra-darāsi kheṭa viśikhāṃś cāpaṃ guṇaṃ tarjanūṃ
bibhṛāṇam analātmikāṃ śaśidharāṃ durgāṃ trinetraṃ bhaje ॥ dhyayāmi |
iti puṣpāñjalyarpaṇam |*

Now the meditation. Having taken flowers in the cupped hands (*āñjali*) [he says:]

(Meditation on Viṣṇu)

I worship viṣṇu who destroys the fear of *samsāra*, the only Lord of the whole world, whose appearance is calm, who has a serpent as his bed, from whose navel a lotus grows, the ford of the gods, the support of the universe, who is [as all-pervading] as the sky, who has the color of the clouds, who has handsome limbs, Lakṣmi's husband, the lotus-eyed one, who can be discovered in meditation by the Yogins.



(Meditation on Śiva)

One should always meditate on the great Lord (Śiva) who is as brilliant as a silver mountain, who has the beautiful moon as crest-jewel, whose limbs are shining like ornaments of jewels, whose hands hold axe and antelope and [the gestures of] boon and protection, who is calm, who sits in the lotus-posture, who is praised by groups of gods on all sides, who wears a tiger-skin, who is the cause of the universe, worshipped by the universe, removes all fear, has five faces [and] three eyes.



(Meditation on Ganapati)

I bow to the one with an elephant's face, who is inconceivable, has a sharp tusk, three eyes, a large belly, is perfect, the lord of prosperity, the ancient one, who is fit to be worshipped devoutly by the best of the gods, is of red color, the lord of the gods, Śiva's son, the powerful, the ruler of obstacles.



(Meditation on the sun)

I worship in my mind the best of the gods, who has conch and discus, stays in the solar orb, who is encircled by it water-lily, is infinite, permanent, whose form is golden, who shines with various ornaments.



(Meditation on Devī)

I worship the three-eyed Durga, who is as radiant as a flash of lightning, who sits on the back of a lion, who is frightening, who is served by girls whose hands hold swords and shields, who holds with her hands discus, conch, sword, shield, arrow, bow, noose [and] *tarjanī(-mudra)*, is fiery [and] holds the moon.



I meditate. [Having said so] he offers the handful of flowers.

Worship with sixteen services # 1

ṣoḍaśopacāra pūjā

Now the first part of the worship with sixteen services (*upacāra*) begins. For each of the main offerings one *mantra* of the PS (RV 10.90) is recited. The version of the PS which is preserved in the RV tradition consists of sixteen *mantras*; other schools have versions of eighteen or even twenty-two verses. As the number of services offered in the current *pūjā* exceeds sixteen, other Vedic *mantras* have also been employed. In respect of the contents one cannot expect any connection between the meaning of the *mantras* of the PS and the services offered in the *pūjā*, apart from the fact that the number sixteen with its symbolism is common.

In the place of the *mantras* of the PS or in addition to them so called “Pauranic” *mantras*, i.e. *mantras* from the Puranic literature, are given; these can be recited by women and others to whom the recitation of Vedic *mantras* is traditionally forbidden.

1.1 Invocation

The *pūjā* begins with the invocation, for which the first *mantra* of the PS is employed. *āvāhana* is not done

1. in case of Viṣṇu being worshipped in the *śālagrāma* stone or Siva being worshipped in the *bāṇa-līṅga*⁴³⁵, or
2. in case of icons which have been permanently established in temples.

In the first case the theological explanation is that the deity is always specifically present in these objects⁴³⁶, in the second case that the deity was invoked as present in the icon at the time of the first establishment (*pratiṣṭha*) of the icon.⁴³⁷ In such cases a handful of flowers is offered to the icon at this stage of the *pūjā* to make the number of services sixteen.

In case of temporarily worshipped icons of clay etc. the *āvāhana* follows the rite of *prāṇa-pratiṣṭha* (cf. pp. 191ff.) by which the deity is made to be present in the icon. Modern informants interpret *āvāhana* in that case as a request to the deity to be ready to accept the *pūjā* which is being offered.

(āvāhana)

sahasra śīrṣā puruṣaḥ | sahasrākṣaḥ sahasra pāt |
sa bhūmiṃ viśvato vṛtvā | atya-tiṣṭhad daśāṅgulam || 1 ||

⁴³⁵ But when Śiva is worshipped in the *śālagrāma*, or Viṣṇu in the *bāṇa-līṅga* *āvāhana* takes place. Cf. Acaṇḍu p. 178,23-24.

⁴³⁶ Cf. Nandapandita on Viṣṇu smṛti p. 708,19-20 (quoting SkP):

śālagrāma-śilāyām tu nāvāhana visarjane | śālagrāma-śilāyām tu nityam saṁnihito hariḥ ||
Further the Paṛiśiṣṭa to the AGS p. 168,19-22: *tān apsu vāgnau vā sūrye vā svahrdaye vā sthaṇḍile vā pratimāsu vā yajeta pratimāsv akṣaṇikāsu nāvāhana visarjane bhavataḥ svākṛtiṣu hi śastāsu devatā nityam saṁnihitā ity asthirāyām vikalpaḥ- sthaṇḍile tubhayaṃ bhavatu . .*

⁴³⁷ cr. Acaṇḍu P: 178,3-4: ... *tatra pratiṣṭhākāla eva devatāyā āvāhitatvāt*. 103 Cf Nandapandita on Viṣṇu smṛti p. 708,21-24: *katham tarhi ṣoḍaśopacāra kṛptir iti cet | satyam | puṣpāñjalineti brūmaḥ | āvāhana-rcā dadyāt pūrvaṃ puṣpāñjalim hareḥ | tasyaivon mukhatām prāpte yāge codvāsane rcā || ante puṣpāñjalim dadyād yāga-saṁpūrti-siddhaye ||*

*agaccha deva-deveśa tejorāśe jagat-pate |
kriyamāṇām mayā pūjām ḡṛhāṇa surasattama ||
Srī-amuka devatābhyo namaḥ | āvāhanārthe puṣpāñjalim samarpayāmi |*

om “A thousand heads hath Purusa, a thousand eyes, a thousand feet. On every side pervading earth he fills a space ten fingers wide.”

Come, lord of the god of gods, mass of splendor, lord of the world, accept the *pūjā* which is performed by me, best of the gods.

Salutation to the noble deities so and so. For invocation I offer a handful of flowers.

1.2 Seat

With the second verse of the PS the deity is offered a *tulasī* (*ocimum sanctum*, holy basil leaf as a substitute for a seat which is decorated with gold and jewels. The offering of a seat to deities is a custom known from Vedic times; compare the invitation of king Soma to the Vedic fire-sacrifice.

(āsana)

*puruṣa evedaguṃ sarvaṃ | yad bhūtaṃ yac ca bhavyam |
utāmṛtatva syeśānaḥ | yad annenā-tirohati ||
nānā ratna-samāyuktaṃ kārta-svara-vibhūṣitam |
āsanam deva-deveśa prītyartham pratigṛhyatām ||
srī-amuka devatābhyo namaḥ | āsanārthe tulasī patraṃ samarpayāmi |*

om. “This Purusa is all that yet hath been and all that is to be; the Lord of Immortality which waxes greater still by food.”

Lord of the god of gods, accept for [your] pleasure the seat, which is studded with various jewels [and] decorated with gold.

Salutation to the noble deities so and so. For the seat I offer a *tulasi* leaf.

1.3 Water for Washing the Feet

The offerings *āsana-pādyā-arghya-acamaniya* (1.1-1.5) are relics of the old Indian ritual of honoring distinguished guests (*arghya*). According to the Paraskāra GS 1.3.1 “to six persons the arghya reception is due: to a teacher, to an officiating priest, to the father-in-law, to the king, to a friend, to a snataka.” The reception consists of 1. offering a mat for sitting and one for keeping the feet, 2. water for washing the feet, 3. *arghya* water, 4. water for sipping, 5. honey mixture, 6. a cow. Likewise the icon receives water for washing the feet, *arghya* water and water for sipping.

At this stage of the *pūjā* the devotee pours water on the feet of the icon.

The washing of the feet is a ritual rather than physical purification to remove evil and elements of enmity. 108

(pādyam)

*etāvān asya mahimā | ato jyāyāgūś ca pūruṣaḥ |
pādo'sya viśvā bhūtāni | tripād asyāmṛtam divi ||
pādyam ḡṛhāṇa deveśa sarva kṣema-samartha bho(ḥ) |
bhaktya samarpitam deva lokanātha namo 'stu te ||*

śrī-amuka devatābhyo namaḥ | pādyaṃ samarpayāmi |

om̐ “So mighty is his greatness; yea, greater than this is Purusa. All creatures are one-fourth of him, three-fourth eternal life in heaven.”

O lord of the gods who is able to give all happiness, take the water for washing the feet, which is offered with devotion. God, lord of the world, salutation to you.

Salutation to the noble deities so and so. I offer water for washing the feet.

1.4 Arghya (Water)

Water into which several ingredients (like sandalwood paste, *akṣata* etc.) have been mixed is offered to the deity for honorific purposes. This water is usually to be accepted in the hollow of the cupped hands and after thus signifying its acceptance is poured out.⁴³⁸ This is followed by sipping of water.

(arghya)

*tripād ūrdhva udait puruṣaḥ | pādo'syehābhavāt punaḥ |
tato viśvaṃ vyakrāmat | sāsānāśane abhi ||*

*namaste deva-deveśa namas te dharaṇīdhara |
namas te jagadādhāra arghyaṃ naḥ pratigṛhyatām ||*

śrī-amuka devatābhyo namaḥ | arghyaṃ samarpayāmi |

om̐ “With three-fourth Purusa went up: one fourth of him again was here. Thence he strode out to every side over what eats not and what eats.” Salutation to you, lord of the god of gods, salutation to you, Viṣṇu. Salutation to you, support of the world, accept our *arghya* (water).

Salutation to the noble deities so and so. I offer *arghya* (water).

1.5 Water for Sipping

Water for sipping to be received in the hands is offered for purification.

Previously the devotee himself had to perform *ācamana* as an act of purification. Later *ācamaniya* will be offered immediately after the offering of some services like the baths (1.6.1-5) or the garments (2.2).⁴³⁹

(ācamaniya)

*tasmād virāḍ ajāyata | virājo adhi puruṣaḥ |
sa jāto atyaricyata | paścād bhūmim atho puraḥ ||*

karpūra-vāsitaṃ toyam maṇḍākinyaḥ samāhṛtaṃ |

⁴³⁸ Cf. AGS 1.24.11-12: *prakṣālita pādo 'rghyam āñjalīnā pratigṛhya | athāca- manīyenācāmati ...* - For *arghya* in general cf. Hillerbrandt (1897), pp. 79-80. For the way of accepting it cf. Apte (1940), pp.174-175.

⁴³⁹ Cf. Viṣṇu-smṛiti; chap. 22 v. 75 for occasions of *ācamana*: “Having sneezed, having slept, having eaten, going to eat or to study, having drunk [water], having bathed, having spat, having put on his garment, having walked on the high road, having discharged urine or voided excrements, and having touched the bones no longer moist with fat of a five-toed animal, he must sip water.” (Translation by Jolly) - Cf. also fn. 114 below.

ācamyatām jagan-nātha mayā dattam hi bhaktitaḥ ||

śrī-amuka devatābhyo namaḥ | ācamanīyam samarpayāmi |

om “From him Virāj was born; again Purusa from Virāj was born. As soon as he was born he spread eastward and westward o’er the earth.”

Lord of the world, sip the water which I offer with devotion, which is scented with camphor [and] which was brought from the Gaṅga.

Salutation to the noble deities so and so. I offer water for sipping.

1.6 Material for Bath

The icon is bathed with pure water which is identified with the water of sacred rivers. Then follow baths with the five “nectars”, milk, curd, ghee, honey and sugar, and finally a bath with water into which sandalwood paste (*gandha*) has been mixed. After completing each bath the icon is washed with pure water, receives water for sipping (*acamaniya*)⁴⁴⁰ and is offered sandalwood ‘paste, unbroken rice and a flower. Just as the *abhiṣeka* (cf. 2.1), the baths purify the icon from impurities and at the same time transfer the qualities of the substances that are used for bath to the icon. Substances like milk, curd etc. have certain medical properties which are beneficial for the skin. Curd, honey and ghee are already used in Vedic ritual for *abhiṣeka*. ApSS 22.25.5 mentions consecration of the sacrificer with yoghurt, ApSS 22.25.8 with ghee, BSS 18.5 with milk. AB 8.20.1 explains the use of various liquids which are used in the consecration of a king and their significance as follows:— “Curds is power in the world; in that he anoints him with curds, verily thus he confers power upon him. Honey is the sap in plants and trees; in that he anoints with honey, verily thus he confers sap upon him. Ghee is the brilliance of animals; in that he anoints with ghee, verily thus he confers brilliance upon him. Waters are the immortal in the world; in that he anoints with water, thereby he confers immortality upon him” AB 8.8.2 dealing with the substances used in the *punarabhiṣeka* of a king explains: “In that there is curd, honey, and ghee, and it is the sap of plants and the waters, verily thus he confers upon him the sap of plants and the waters.” The SB 7.5.1 ff. describing the construction of the Vedic fire altar states: “He then puts down a (living) tortoise ... He anoints it with sour curds, honey, and ghee, - sour curds doubtless are a form of this (earth-) world, ghee of the air, and honey of the yonder sky ... Or, sour curds are the life-sap of this (earth-) world, ghee that of the air, and honey that of yonder sky” The substances curd, ghee and honey occur also as ingredients of the *madhūparka* which is offered as food to an honored guest. Accordingly some speak of *madhūparka-snāna* instead of *pañcamṛta-snāna*. The five substances for the baths are kept in a separate vessel or in a special “cup” (*pañcapātra*). The left-overs of these materials used for baths are offered as food offering (*naivedya*) to the deity.

⁴⁴⁰ The custom requires that certain acts are followed by *ācamana*, cf. p.65 and n. 112 above. *Ācamana* wipes out all traces of preceding acts that one may proceed to the next stage of ritual performance (of. Gonda (1970), p. 70).

The *dharma-sāstras* state that some icons are not to be bathed daily⁴⁴¹, while others like those made of clay are never bathed. In such cases the bath may be offered to the reflection of the icon seen in a mirror.⁴⁴²

(snānīya)

yat puruṣeṇa haviṣā | devā yajñam atanvata |
vasanto asyāsīd ājyā | grīṣma idhmaḥ śarad haviḥ ||

gaṅgā-sarasvatīr-evā payoṣṇī narmadā-jalaih |
snāpito 'si mayā deva tathā śāntim kuruṣva me |

om śrī amuka devatābhyo namaḥ | snānīyaṁ samarpayāmi | pañcāmṛtaṁ snāpayāmi |

om "When Gods prepared the sacrifice with Purusa as their offering, its oil was spring, the holy gift was autumn; summer was the wood."⁴⁴³ God, I bath you with water from Gaṅga, Sarasvatī, Reva, Payosnī, Narmada. Give me peace.

Salutation to the noble deities so and so. I offer [material for] bath. I shall give a bath with the five nectars.

1.6.1 Bath with Milk

Next the icon is bathed with milk, while the devotee recites a verse from a hymn to *soma* (RV 1.91.16 ; also RV 9.31.4), which suggests an identification of milk and *soma*. This *mantra* is employed in different contexts⁴⁴⁴; according to several texts it is recited when milk is being added as an ingredient to the mixture of the five cow-products (*pañcagavya*).⁴⁴⁵

(payah snāna)

om ā pyāyasva sam etu te viśvataḥ soma vṛṣṇyam |
bhavā vājasya saṅgathe || RV 1.91.16; & RV 9.31.4.

kāmadhenoh samudbhūtaṁ deva-ṛṣi-pitr-ṭṛptidam |
payo dadāmi deveśa snānārthaṁ pratigṛhyatām ||
srī-amuka-devatābhyo namaḥ | snānārthe payaḥ snānaṁ samarpayāmi |

payah snānānantaraṁ śuddhodakasnānaṁ samarpayāmi |
śuddhodaka-snānānantaram acamanīyaṁ samarpayāmi |
sakala-pūjārthe gandhākṣata-puṣpaṁ samarpayāmi |

om "Soma, wax great. From every side may vigorous powers unite in thee: be in the gathering-place of strength."

⁴⁴¹ Cf. Ācārabhūṣaṇa (quoting Vyasa) p.183,16-17:

pratimāpaṭa yantrāṇāṁ nityaṁ snānaṁ na karayet | kārayet parvadvase yadi vā maladhāraṇe ||

⁴⁴² cr. Trbha p.40,1ṣ17:

*sadyaḥ snigdhe mr̥ṇmaye vā sarpiḥ sindūraje tathā | śrī candananigharṣe vā lepane pratimātanau ||
antikasthāpīte khadḡe snāpayed darpaṇe 'tha vā |*

⁴⁴³ Griffith's translation of *ājya* (ghee), *idhma* (fuel for the sacred fire), *havis* (oblation, burnt offering) as oil, wood, holy gift is misleading.

⁴⁴⁴ Cf. Gonda (1965 b), p.408 for cases of employments.

⁴⁴⁵ Cf the *Pariśiṣṭa* to BaS (ed. Harting) 2.13 (= p.1,16): *apyayasveti ca kṣīraṁ ...* ; but also VHSm 11.28 cd-29 ab for a bath with milk.

Lord of the gods, I offer milk, which comes from the wish-fulfilling cow [and] which satisfies gods, seers and forefathers. Accept [it] for a bath.

Salutation to the noble deities so and so. For a bath I offer a bath with milk.

After the bath with milk I offer a bath with pure water. After the bath with pure water I offer water for sipping.

[As a substitute] for a complete *pūjā* I offer sandalwood paste, unbroken rice and a flower.

1.6.2 Bath with Yoghurt

While a bath with yoghurt is given to the icon the last verse of a hymn to Dadhikravan/ Dadhikras (RV 4.39.6), probably a divine horse, is recited. This *mantra* came to be used in connection with yoghurt due to the phonetic similarity between the name Dadhikras and the word *dadhi* (yoghurt). There is a long tradition of employing this *mantra* in rituals connected with yoghurt, like eating yoghurt⁴⁴⁶, adding yoghurt to the mixture of the cow products (*pañcagavya*)⁴⁴⁷, or bathing with yoghurt⁴⁴⁸.

(dadhi-snāna)

om dadhikrāviṇo akāriṣaṃ jīṣṇor aśvasya vājinaḥ |
surabhi no mukhā karat pra ṇa āyumiṣi tariṣat || RV 4.39.6.

candra-maṇḍala saṃkāśaṃ sarva deva priyaṃ dadhi |
snānārthaṃ te mayā dattaṃ prītyarthaṃ pratigrhyatām ||
sṛī-amuka-devatābhyo namaḥ | dadhi-snānaṃ samarpayāmi |

dadhisnānānantaraṃ śuddhodaka-snānaṃ samarpayāmi |
śuddhodaka-snānānantaram ācamaṇīyaṃ samarpayāmi ||
sakala pūjārthe gandhākṣata puṣpaṃ samarpayāmi |

om “So have I glorified with praise strong Dadhikravan, conquering Steed. Sweet may he make our mouths; may he prolong the days we have to live.”

Accept for your bath the yoghurt, which I have offered you for your pleasure, which looks [as white] as the full moon [and] is dear to all gods.

Salutation to the noble deities so and so. I offer a bath with yoghurt.

After the bath with yoghurt I offer a bath with pure water. After the bath with pure water I offer water for sipping.

[As a substitute] for a complete *pūjā* I offer sandalwood paste, unbroken rice and a flower.

1.6.3 Bath with Ghee

The *mantra* employed for a bath with ghee⁴⁴⁹ comes from a hymn to Agni (RV 2.3.11) and refers to the oblation of ghee in the fire. Already SSS 8.4.1 employs this *mantra* for an offering of ghee. VHSm 8.29 prescribes it for bathing the icon with ghee.

⁴⁴⁶ Cf. FAY, p.22 for such references found in the GSs.

⁴⁴⁷ Cf. the Paṛiśiṣṭa to BaS (ed. Harting) 2:13 (= 1,16): *dadhikraṇo vai dadhi ...*

⁴⁴⁸ Cf. VHSm 8.28

⁴⁴⁹ For the importance of ghee (Skt. *ajya*, *ghṛta*, *sarpis*) in Vedic ritual cf. Gonda (1980 b), pp.176ff.

(ghṛtasnāna)

ghṛtaṁ mimikṣe ghṛtam asya yonir ghṛte śrito ghṛtam v asya dhāma |
 anuṣvadhā ā vaha mādayasva svāhākṛtaṁ vṛṣabha vakṣi havyam || RV
 2.3.11.

ājyaṁ surāṇām āhāra ājyaṁ yajñe pratiṣṭhitam |
ājyaṁ pavitraṁ paramaṁ snānārtham pratigṛhyatām ||

śrī-amuka devatābhyo namaḥ | ghṛta snānaṁ samarpayāmi |

ghṛta snānānantaraṁ śuddhodaka snānaṁ samarpayāmi |
śuddhodaka snānānantaram ācamanīyaṁ samarpayāmi |
sakala pūjārthe gandhākṣata puṣpāṇi samarpayāmi |

om̐ “Oil has been mixed: oil is his habitation. In oil he rests: oil is his proper province. Come as thy wont is: O thou Steer, rejoice thee; bear off the oblation duly consecrated.”⁴⁵⁰

Ghee is the food of the gods, ghee is rooted in sacrifice. Accept for a bath the purest ghee.

Salutation to the noble deities so and so. I offer a bath with ghee.

After the bath with ghee I offer a bath with pure water. After the bath with pure water I offer water for sipping.

[As a substitute] for a complete *pūjā* I offer sandalwood paste, unbroken rice and a flower.

1.6.4 Bath with Honey

The three Vedic *mantras* employed for the bath with honey - which is considered as the essence of plants - are taken from a hymn to the Viśve Devas (RV 1.90.6-8) and have the “sweetness” of nature as their theme. Several applications of these “*madhumatī*” verses are known.⁴⁵¹ In SB 7.5.1.4 their recitation accompanies the anointing of a living tortoise with honey while constructing the Vedic fire altar. VHSm 8.29 employs these *mantras* for giving a bath with honey to the icon.

(madhu-snāna)

madhu vata rāyate madhu kṣaranti sindhavaḥ | madhvīr naḥ santv oṣadhiḥ ||
 madhu naktam utoṣaso madhumat pārthivaṁ rajaḥ | madhu dyaur astu naḥ pitā ||
 madhumān no vanaspatir madhumān astu sūryaḥ | madhvīr gāvo bhavantu naḥ ||
 RV 1.90.6-8.

sarvausadhi samutpannaṁ pīyūṣa-sadrśaṁ madhu |
snānārtham te prayacchami grhāṇa paramēśvara ||

śrī-amuka devatābhyo namaḥ | madhusnānaṁ samarpayāmi |

madhu-snānānantaraṁ śuddhodaka-snānaṁ samarpayāmi | śuddhodaka-
snānānantaram ācamanīyaṁ samarpayāmi |
sakala pūjārthe gandhākṣata puṣpāṇi samarpayāmi |

⁴⁵⁰ Griffith’s translation of *ghṛta* (ghee) as oil is misleading.

⁴⁵¹ Cf. Apte (1939--40), p. 35 for a discussion of various employments of these *mantras*, and Gonda’s translation of the Rigvidhāna, pp. 26-27 n. 1.

“The winds waft sweets, the rivers pour sweets for the man who keeps the Law; so
 may the plants be sweet for us.
 Sweet be the night and sweet the dawns, sweet the terrestrial atmosphere; sweet be our
 Father Heaven to us.
 May the tall tree be full of sweets for us, and full of sweets the Sun: may our milch-
 kine be sweet for us.”
 Honey which is like nectar [and] is produced from all herbs I offer you for a bath.
 Accept [it], highest Lord.
 Salutation to the noble deities so and so. I offer a bath with honey.
 After the bath with honey I offer a bath with pure water. After the bath with pure water
 I offer water for sipping.
 [As a substitute] for a complete *pūjā* I offer sandalwood paste, unbroken rice and a
 flower.

1.6.5 Bath with Sugar

The Vedic *mantra* recited while giving a bath with sugar forms part of a hymn to *soma* (RV 9.85.6) which describes the sweet (*svadu*) flavour of *soma*. The word *svadu* also suggests sugar, and that is probably why this verse came to be used in this context.⁴⁵² Sugar does not occur among the substances used in the *madhūparkā* but belongs to the group of “five sweet substances” (*pañcamadhura*)⁴⁵³. Apart from its medical qualities sugar is used as a scraping agent to remove dirt⁴⁵⁴ and the effects of oiliness.

(sarkara-snāna)

om svāduḥ pavasva divyāya janmane svādur indrāya suhavītnāmne |
 svādur mitrāya varuṇāya vāyave bṛhaspataye madhumañ adābhyaḥ || RV
 9.85.6.

ikṣu-daṇḍa samudbhūta divya śarkarayā harim |
snāpayāmi sadā bhaktyā prīto bhava sureśvara ||
śrī-amuka devatābhyo namaḥ | sarkarasnānaṁ samarpayāmi |
sa'karasnā^{na}nantaraṁ śuddhodakasnānaṁ samarpayāmi |
śuddhodakasnānānantaram ācamaṇīyaṁ samarpayāmi |
sakala pūjārthe gandhākṣata puṣpaṁ samarpayāmi |

om “Flow onwards sweet of flavor for the Heavenly Race, for Indra sweet, whose name is easily invoked: flow sweet for Mitra, Varuṇa, and Vayu, rich in meath, inviolable for Brhaspati.”

⁴⁵² For a bath with sugar as one of the five nectars which are used for giving a bath to Durga cf. VR p. 82,22; Linga-Purāṇa, chap. 77 v. 50-52 mentions baths with milk, curd, honey, ghee and sugar. Of these the one with sugar is said to give maximum fruit. VHSm 8.29d mentions sugarcane juice (*ikṣurasah*) together with milk, curd, ghee, honey as part of five nectars to be used for bathing the icon. VHSm 8.58ab employs RV 9.85.6 not in connection with sugar but for offering *acamaniya* after an offering of betel.

⁴⁵³ Cf. PP p. 158,11-12:

kṣīraṁ kṣaudraṁ ghṛtaṁ drākṣā śarkarā ca bhṛgūttama |
idaṁ ca pañca-madhuraṁ balim dadyāt sukha-pradam ||

⁴⁵⁴ Cf. Mudgala-Purāṇa 5.39.22ab: *ikṣo rasa-samudbhūtāṁ śarkarāṁ mala-nāśinim |*
 and Brahma-nitya-karma-samuccaya p. 41,18-19: *ikṣusāra samudbhūtā śarkarā puṣṭikārikā |*
malāpaharikā divya snānārtham pratigṛhyatām ||

I always bath Hari with devotion with divine sugar, which comes from the stem of sugarcane. Be pleased, O lord of the gods.

Salutation to the noble deities so and so. I offer a bath with sugar.

After the bath with sugar I offer a bath with pure water. After the bath with pure water I offer water for Sipping.

[As a substitute] for a complete *pūjā* I offer sandalwood paste, unbroken rice and a flower.

1.6.6 Bath of Water with Sandalwood Paste

After the baths with the five nectars a sixth bath with water is offered to which fresh sandalwood paste has been added.⁴⁵⁵ The mantra employed here comes from the famous Śrīsūkta (RVKh 5.87.9). As it begins with the word *gandha* (odor) it came to be used for *gandha* (sandalwood paste).⁴⁵⁶ This *mantra* occurs in different contexts as the special *mantra* of the goddess Śrī, in connection with the adding of cow dung (*gomaya*)⁴⁵⁷ to the mixture of the five cow products, and as the fifth *mantra* to be used in the performer's bath with clay (*mṛtika-snāna*)⁴⁵⁸. Afterwards the icon is bathed with pure (often hot) water while the *mantras apo hi ṣṭha ...* (RV 10.9.1-3) belonging to a hymn to the waters are recited. These verses are employed whenever water is sprinkled in rituals, e.g. during the *marjana* rite of the *sandhya*.⁴⁵⁹

(*gandhodaka-snāna*)

gandha-dvārāṃ durādharṣāṃ nitya puṣṭāṃ karīṣiṇīm |
īśvarīguṃ sarva bhūtānāṃ tām ihopahvaye śriyam || RVKh 5.87.9 (= Śrīsūkta).

karpurailāsamāyuktāṃ sugandhi dravya samyutam |
gandhodakam mayā dattam snānārtham pratigrhyatām ||

śrī-amuka devatābhyo namaḥ | ṣaṣṭham gandhodaka-snānam samarpayāmi |

āpo hi ṣṭha mayobhuvas ta na urje dadhātana | mahe raṇāya cakṣase ||
yo vaḥ śivatamo rasas tasya bhajayateha naḥ | uṣatir iva mātaraḥ ||
tasmā aram gamāma vo yasya kṣayāya jinvaṭha | āpo janayathā ca naḥ || RV,10.9.1-3.

śuddhodaka-snānam samarpayāmi |

om I invoke here Śrī who is perceptible through odor, invincible, who is always well-supplied, abounding in dung, the ruler of all beings.

Accept the water with sandalwood paste which I have given for a bath, which is mixed with camphor, cardamom [and] enriched with fragrant substances.

Salutation to the noble deities so and so. I offer the 6th bath of water with sandalwood paste.

“Ye, Waters, are beneficent: so help ye us to energy that we may look on great delight. Give us a portion of the sap, the most auspicious that ye have, like mothers in their

⁴⁵⁵ The use of *gandhodaka* for sprinkling is already attested by Kāṭhaka GS 17.2.

⁴⁵⁶ Cf. also VHSm 8.37 cd: *gandham ca lepayed gātre gandhadvāreti vai ṛcā ||*

⁴⁵⁷ E.g. RVBKS fol. 7Sa.6-7.

⁴⁵⁸ Cf. TA 10.1.

⁴⁵⁹ For the application of these *mantras* of. Apte (1939-40), pp.43-44.

longing love. To you we gladly come for him to whose abode ye send us on; and, Waters, give us procreant strength.” I offer a bath with pure water.

1.7 Short Pūjā after the Bath

After the bath a short *pūjā* follows where the icon is offered sandalwood paste for besmearing the body, unbroken rice (as a substitute for ornaments), flowers and leaves, incense, a lamp and food. The food (usually the left-overs of the substances used for the baths with the five nectars) is offered in a particular manner to be explained later in section 2.11. After the meal water for washing the hands and the mouth, sandalwood paste for rubbing on the hands, betel and a gift are offered. The worshipper performs circumambulation and prostrates himself before the icon. Flowers consecrated by *mantras*⁴⁶⁰ are offered. The worship is then completed and dedicated along with the merit accruing from it to *brahman*, the highest reality, indicated by the words *om tat sat*.⁴⁶¹

The worshipper takes away the flowers⁴⁶² used in the worship to the northern direction. With this act the first part of the *pūjā* is complete. This is also the part which is to be performed daily, while the second part (where these and other services occur in an elaborate form) is performed when there is sufficient time or a special occasion. For detailed explanations of the various services offered see the particular places’ of the text of the second part of the *pūjā*.

(snānottara svalpa pūjā)

amuka-devatābhyo namaḥ | vilepanārthe candanaṁ samarpayāmi |
amuka-devatābhyo namaḥ | alaṅkārārthe akṣatan samarpayāmi |
amuka-devatābhyo namaḥ | pūjārthe puṣpāṇi tulasipatrāṇi ca samarpayāmi |
amuka-devatābhyo namaḥ | bilva-patraṁ durvāṅkuraṁs ca samarpayāmi |
amuka-devatābhyo namaḥ | dhūpaṁ samarpayāmi |
amuka devatābhyo namaḥ | dīpaṁ samarpayāmi |
amuka-devatābhyo namaḥ | naivedyārthe nāna vidha khādyāṁ śarkaraṁ ca
samarpayāmi |
amṛtopastaranaṁ asi |
om praṇāya svāhā |
om apānāya svāhā |
om vyanāya svāhā |
om udānaya svāhā |
om samānāya svāhā |
om brahmane svāhā |

naivedya madhye prāśanārthe paṇīyaṁ samarpayāmi |
uttarapoṣanaṁ samarpayāmi |
hasta-prakṣālanāṁ samarpayāmi |

⁴⁶⁰ Usually, during this short form of the *pūjā* no mantras are recited and only a flower is offered.

⁴⁶¹ Cf. BhG 17.23:

om tat sad iti nirdeśo brahmaṇas trividhaḥ smṛtaḥ || brahmaṇas tena vedaś ca yajñās ca vihitaḥ purā
 ||

⁴⁶² In current practice, he symbolically takes up one flower.. smells it and throws it in the northern direction. The north is an auspicious direction, the region of men as opposed to the south, the direction of the manes. According to GGS 1.9.1 the remnants of the burnt offering (*havis*) are taken away in the northern direction (*athaitad dhavir ucchiṣṭam udag udvāsya*).

mukha-prakṣālanam samarpayāmi |

*karodvartanarthe candanam samarpayāmi | mukha-vasārtham pūgiphalam
tāmbulam samarpayāmi | suvarṇa-puṣpa-dakṣiṇām samarpayāmi | amuka
devatābhyo namaḥ |*

*pradakṣiṇām namaskāram ca samarpayāmi | mantra-puṣpam samarpayāmi |
anena yathā-jñānena kṛta pūrvārādhanaena amukadevatā priyatām | na mama |
om tat sad brahmarpaṇam astu | uttaradiśi nirmālyam visarjayet |*

Salutation to the deities so and so. I offer sandalwood paste for besmearing.
Salutation to the deities so and so. [As a substitute) for ornaments I offer unbroken
rice.

[As a substitute) for a [complete) *pūjā* I offer flowers and *tulasi* leaves.

I offer *bilva* leaves and blades of *durva* [grass).

I offer incense.

I offer a lamp.

For food I offer (sweet) food of various types or sugar (as a symbol of types of food).

You are the seat of nectar.

om svāhā to *prāṇa*.

om svāhā to *apāna*,

om svāhā to *vyana*.

om svāhā to *udāna*.

om svāhā to *samāna*,

om svāhā to *brahman*.

During the meal I offer water for drinking.

I offer the final *apoṣana*

I offer water for washing the hands.

I offer water for washing the mouth.

I offer sandalwood paste for rubbing on the hands.

I offer betel for scenting the mouth.

I offer the gift of a golden flower.

Salutation to the deities so and so.

I offer circumambulation and prostration. I offer flowers consecrated by *mantras*.

May the deity so and so be pleased by this prefatory worship which has been
performed according to (my) knowledge.

(This) is not mine.

(om). Tat. Sat.

May it be offered to *brahman*.

discard the used flowers in the northern direction.

Worship with sixteen services #2

ṣoḍaśopācāra pūjā #2

2.1 Abhiṣeka Bath

Now the icon is offered the *abhiṣeka* bath⁴⁶³, for which several arrangements can be made. A small icon is shifted from its place to a shallow dish (Mar. *tāmhan*) over which the vessel (Mar. *abhiṣeka-pātra*) is fixed on a stand (cf. illustration); in case of large icons in temples the *abhiṣeka-pātra* is fixed (hanging over the icon) with a chain; *abhiṣeka* can also be given to a small icon as a substitute. *Mūrtis* made of clay or wood are not bathed.



According to current Maharashtrian practice *abhiṣeka* refers to the continuous pouring of a fluid for a long time on the icon from above with the help of an *abhiṣeka-pātra*, a spoon, or a conch (*śaṅkha*), which seems to have been an instrument of *abhiṣeka* in olden times.

Apart from water, different fluids like milk or sugarcane juice can be used. Simultaneously a Vedic hymn⁴⁶⁴ or a *stotra* is being recited once or for a specific number of times. This may be the Viṣṇu-sukta (RV 1.22.16-21) for Viṣṇu - sixteen times; Rudradhyaya (TS 4.5.1-11) or Śiva-mahimnah-stotra for Śiva - eleven times; Ganapatyatharvasirsa (-Upaniṣat) for Ganapati - twenty-one times; Śrīsūkta (RVKh 5.87) for Devī - nine times; Saurasūkta (RV 1.50) for Sūrya - twelve times. In Maharashtrian practice the PS is recited at the beginning of the *abhiṣeka*, followed by the favorite *sūkta* of the deity.

Abhiṣeka occurs in the Brahmana texts as sprinkling of water at the consecration of a king.⁴⁶⁵ The anointing with special substances is a means to transfer the power of these substances to the icon.⁴⁶⁶ A similar concept underlies the *dhara* (*pūjā*) where water or a substance like ghee, honey is poured in a continuous stream.⁴⁶⁷ *Abhiṣeka* is in none of the original services which are commonly listed in the texts. This may indicate that it is a late addition, part of the extension of the bathing rites (*snāna*).

At the conclusion of the *abhiṣeka* a passage from the AB 8.7.9 is recited, originally recited at the *punarabhiṣeka*⁴⁶⁸ ceremony when the king is sprinkled with a mixture of eight substances, curd, honey, ghee, rain water fallen during sunshine, young grass and green barley, liquor and *durva* grass. The formula *devasya ... hastabhyām* occurs

⁴⁶³ For *abhiṣeka* being considered as bath cf. also Padma-Saṁhita, pt. 2, 8.4 ab: *mahābhiṣeko nānāgryaṁ snapānam ...*

⁴⁶⁴ Cf. DhS p. 575,17-18. BhP 11.27.31 refers to the bathing (*shana*) of Viṣṇu accompanied by TA 3.11.1, Viṣṇu-Purāṇa 1.1.1, RV 10.90 or Sama-Veda 1.318: *suvarṇagharmānuvakena mahāpuruṣa vidyayā | pauruṣeṇāpi sūktena sāmabhi rājanādibhiḥ |*

⁴⁶⁵ Cf. Heesterman (1957). For *abhiṣeka*: in South Indian worship cf. also Eichinger Ferro-Luzzi (1981).

⁴⁶⁶ Cf. Heiler (1961), p. 234. According to Eichinger Ferro-Luzzi (1981), pp. 730-733, the purpose of *abhiṣeka* is (1) the same as the one achieved by bathing. the deity: Bathing appeals to the sense of touch and has a soothing effect on the skin; (2) it endows the object or person with divine power and (3) mobilizes these powers in the objects and persons possessing them.

⁴⁶⁷ Cf. Śiva-Purāṇa, Rudra-Saṁhita Sṛṣṭi-khāṇḍa, chap. 14 v. 66ff.

⁴⁶⁸ Cf. Weber (1893), p.110 for *punarabhiṣeka* of a king who has already consecrated.

with many variations in different contexts⁴⁶⁹, suggesting here that the *abhiṣeka* is given from the hands of divine beings, like Savitr, the Asvins etc. The whole passage from *devasya* to *abhisiñcāmi* is also recited at the very end of the current *puṇyāha-vācana* ceremony when the priest performs the *abhiṣeka* of the sacrificer.⁴⁷⁰

Then the icon is washed with pure water, wiped dry with a piece of cloth and receives water for sipping (*ācamanīya*). Finally it is reinstalled in its place in case it had been shifted to another place for *abhiṣeka*. For the reinstallation three *mantras* in which the word “established” occurs are recited: A *mantra* from a hymn to the Viśve Devas (RV 5.47.7), a passage from the AB 3.24.13 and a verse from TB 1.2.1.25. RV 5.47.7 occurs together with the passage from the AB in similar contexts where an icon has to be firmly established in its place.⁴⁷¹ The *mantra* from the TB is originally employed for addressing the *garhapatya* fire, which is itself a fixed place⁴⁷², and occurs for this purpose e.g. sn 2.4.1.4 or SSS 2.14.2. The *Samskāra-ratna-mālā* uses the *mantra* in the context of the *puṇyāha-vācana* for establishing Ganapati.⁴⁷³

(abhiṣeka-snāna)

puruṣa-suktena abhiṣekaṁ, kuryāt | (abhiṣeka-samāpti)

devasya tvā savituḥ prasave 'svinor bāhubhyām pūṣṇo hastābhyām agnes tejasā sūryasya varcasendriyenābhiṣiñcāmi || AB 8.7.9.

balāya śrīyai yaśase 'nnādyāya [om⁴⁷⁴] bhūr bhuvah svaḥ [amṛtābhiṣeko'stu] | śāntiḥ pustis tuṣṭiś castu | śrī-amuka devatābhyo namaḥ |

mahābhiṣeka snānaṁ samarpayāmi | mahābhiṣeka snānānantaraṁ śuddhodaka snānaṁ samarpayāmi | snānānte ācamanīyaṁ samarpayāmi |

(sthāpana)

om tad astu mitrāvaruṇā tad agne śam yor asmabhyam idam astu śastam | aśimahi gādham uta pratiṣṭhām namo dive bṛhate sādānāya || RV 5.47.7.

grhā vai pratiṣṭha sūktam | tat pratiṣṭhitatamayā vācā samstavyam | tasmād yady api dūra iva paśul labhate grhān evainān ājigamiṣati grhā hi paśunām pratiṣṭha pratiṣṭha || AB 3.24.13.

om narya prajām me gopāya | amṛtatvāya jīvase | jātām janīyamāṇām ca | amṛte satye pratiṣṭhitam | [TB 1.2.1.25] supṛatiṣṭhitam astu |

He should perform *abhiṣeka* with the Purusa-sukta. (End of the *abhiṣeka*)

“On the instigation of the god Savitr, with the arms of the Aśvins, with the hands of Pusan, with the brilliance of Agni, with the radiance of the sun, with the power of Indra I anoint thee, for might, for prosperity, for glory, for the eating of food; *bhuḥ, bhuvah, svar.*”

⁴⁶⁹ Cf. Apte (1939-40), pp. 149-150.

⁴⁷⁰ Cf. RVBKS fol. 129 a. 3-5.

⁴⁷¹ E.g. in the *mātrka-pūjā* where the mother goddesses (*mātrkās*) have to be established for worship (cf. RVBKS fol. 129 b.1-2).

⁴⁷² Cf. Gonda (1954 b), p. 7: “The *garhapatya* fire is a house, that is to say: tathā pratiṣṭhā.”

⁴⁷³ *Samskāra ratna-māla p.34,19: narya prajām ity asyāgnir naryo 'nuṣṭup pratiṣṭhāpane viniyogaḥ*

⁴⁷⁴ Only in RVBKS, to be omitted.

May the *abhiṣeka* be of nectar.

May there be peace, prosperity and contentment. Salutation to the noble deities so and so. I offer the bath of the great *abhiṣeka*. After the bath of the great *abhiṣeka* I offer a bath with pure water. At the end of the bath I offer water for sipping.

(Installment)

om̐ “Be this our praise, O Varuna and Mitra; may this be health and force to us, O Agni. May we obtain firm ground and room for resting: Glory to Heaven, the lofty habitation!”

“The hymn is a house, a support. Therefore it should be recited in the most firm tone. Therefore even if a man gets cattle at a distance as it were, he desires to bring to his house; for a house is the support of cattle.” om̐ O virile one, protect my progeny that is born and will be born [and] is firm in the immortal truth, for immortality [and] long life.

May [the deity] be well established.

2.2 Garments

Next a lower garment together with an upper garment is offered.

These garments are, according to the old Indian style of clothing two untailed pieces of cloth. In the daily worship, especially in case of small icons, often pieces of cotton wool arranged in form of a garland, silken pieces of cloth or an offering of unbroken rice (*akṣata*) serve as a substitute.⁴⁷⁵ Some texts specify the color of the garments that should be offered: A yellow garment to Viṣṇu, a white one to Śiva, a red one to Ganapati, Devī and Surya.⁴⁷⁶ Garments colored blue with indigo (unless they are made of silk or wool should not be offered. After the offering of garments water for sipping is given.

(vastra)

taṁ yajñā barhiṣi praukṣan | puruṣaṁ jātam agrataḥ |
tena devā ayajanta | sādhyā ṛṣayaś ca ye ||

sarvabhūṣādhike saumye lokalajja-nivaraṇe |
mayopapādite tubhyaṁ vāsasī pratigṛhyatām ||
śrī-amuka devatābhyo namaḥ |
vastraṁ samarpayāmi | ācamaniyaṁ samarpayāmi |

om̐ “They sprinkled as victim on the grass, Purusa born in earliest time. With him the Deities and all Sadhyas and Rsis sacrificed.”

⁴⁷⁵ Cf. Nandapandita on Viṣṇu-smṛti p. 713,4-5:

śreṣṭhāni paṭṭa vastrāni devavāsāmsi sarvadā | esāṁ alābhe kārpāsavāsāmsi prayatāni ca ||

⁴⁷⁶ Cf. Mantramahodadhi 22.7Sab:

pītaṁ viṣṇau sītaṁ sambhau raktam̐ vighnārkaśaktiṣu |

The reasons for choosing these colours are that Viṣṇu is imagined as wearing a yellow garment (*pītambara*); Śiva’s skin colour is said to be white (*karpura-gaura*); the sun is said to be of dark-red colour (*aruṇa*); Ganapati is imagined to be of red colour (cf. *raktavarna*, meditation verse, p.134).

Accept [under and upper] garments which I give you, which abound in all [kinds of] decorations, which are soft, which remove shame in front of people.

Salutation to the noble deities so and so. I offer a garment. I offer water for sipping.

2.3 Sacred Thread

To male deities the worshipper offers the sacred thread which is to be worn by Brahmins, Kṣatriyas and Vaiśyas on the left shoulder and under the right arm.⁴⁷⁷ It is customary to offer the sacred thread after offering both garments⁴⁷⁸ as no ritual act – like wearing the *yajñopavīta* – can be performed without being properly dressed.⁴⁷⁹

(yajñopavīta)

tasmād yajñāt sarva hutah | sambhṛtaṁ pṛṣad ājyam |
paṣūguṁś tāguṁś cakre vāyavyān | āraṇyān grāmyāśca ye ||

devadeva namas te 'stu trāhi mām bhava-sāgarat |
brahma-sūtram sottarīyaṁ gṛhāṇa puruṣottama ||

śrī amuka devatābhyo namaḥ | yajñopavītaṁ samarpayāmi |
ācamanīyaṁ samarpayāmi |

om “From that great general sacrifice the dripping fat was gathered up. He formed the creatures of the air, and animals both wild and tame.” God of the gods, salutation to you; save me from the ocean of *samsāra*. Highest being, accept the sacred thread with the upper garment.

Salutation to the noble deities so and so. I offer the sacred thread. I offer water for sipping.

2.4 Substances of [Signifying] Good Fortune

To female deities various substances and ornaments which signify the good fortune of a woman whose husband is living (*saubhagya*) are offered:

Turmeric⁴⁸⁰ powder, *kumkuma*⁴⁸¹, both of which are usually preserved in a small flat mango-shaped case (Mar. *koyrī*), collyrium, vermilion and the special necklace worn by married women in Maharashtra, a bracelet, various ornaments (not specified) and a fan. A set of modern “*saubhagya*” materials as it is available on the market in Pune consists of a necklace of black beads (*maṅgala-sūtra*), a comb, a box for *kumkuma*

⁴⁷⁷ For other ways of wearing the thread during certain rites cf. Kane 2, pp.287ff.; Gonda (1980b), pp.153f.

⁴⁷⁸ Cf. PP pp. 37-39. Contrary to this the Pauranic *mantra* which is employed here states that the upper garment (cf. already section 2.2) is offered together with the sacred thread.

⁴⁷⁹ Cf. also Gonda (1980 b), p.153.

⁴⁸⁰ For turmeric cf. Eichinger Ferro-luzzi (1981), p.723 and Dymock (1891). it is said to resemble the sunlight in respect to its colour.

⁴⁸¹ For the symbolism of *kumkuma* which is a sign of a married woman cf. Eichinger Ferro-luzzi (1981), p. 723. it is said to enhance the beauty of the icon and to be a substitute for former blood sacrifice in certain contexts.

powder, turmeric, *kumkuma*, green⁴⁸² glass bangles worn by married women and a mirror, all kept in a winnowing basket⁴⁸³.

(saubhāgya-dravya)

haridrā svarṇa-varṇābha sarva saubhāgya dāyini |
sarvālaṅkāra-mukhyā hi devi tvam pratigr̥hyatām ||
amuka-devyai namaḥ | haridrām samarpayāmi |

haridrā-cūrṇa saṁyuktam kunkumam kāma-dāyakam |
vastrālaṅkāraṇam sarvam devi tvam pratigr̥hyatām ||
amuka-devyai namaḥ | kunkumam samarpayāmi |

kajjalaṁ kāmikaṁ ramyaṁ kāmīnī kāma-saṁbhavam |
netrayor bhūṣaṅārthāya kajjalaṁ pratigr̥hyatām ||
amuka-devyai namaḥ | kajjalaṁ samarpayāmi |

uditāruṇa saṁkāśam japā-kusuma-saṁnibham |
sīmanta-bhūṣaṅārthāya sindūram pratigr̥hyatām ||
amuka-devyai namaḥ | sindūram samarpayāmi |

maṅgalya(m) tantu-maṅibhir mukta-phala-virājitam ||
kaṅṭhasya bhūṣaṅārthāya kaṅṭha-sūtram pragr̥hyatam ||
amuka-devyai namaḥ | kaṅṭha-sūtram samarpayāmi |

kācasya nirmitam divyam kankaṇam ca sureśvari |
hastālaṅkāraṅārthāya kankaṇam pratigr̥hyatām ||
amuka-devyai namaḥ | kankaṇam samarpayāmi |

alaṅkāraṇ mayā devi suvarṇena vinirmitan |
prītyartham tava deveśi bhūṣaṇam pratigr̥hyatām ||
amuka-devyai namaḥ | nānābhūṣaṇāni samarpayāmi |

nānābharāṇa śobhāḍhyaṁ nānāratnopaśobhitam |
arpitam ca mayā devi tādapatram⁴⁸⁴ pragr̥hyatam ||
amukadevyai namaḥ | tādapatram samarpayāmi |

Goddess, accept turmeric [powder] which shines with golden color, which endows all good fortune, which is the foremost of all ornaments.

(Salutation to the goddess so and so.) I offer turmeric.

Goddess, accept all garments and ornaments [and] *kuṅkuma*⁴⁸⁵ accompanied with turmeric powder which grants desires.

Salutation to the goddess so and so. I offer kunkuma.

Collyrium enthralls sexuality, is pleasant, originates from the desire of an amorous woman. Accept collyrium for beautifying [your] eyes.

Salutation to the goddess so and so. I offer collyrium.

⁴⁸² For the significance of green colour cf. Abbott (1932), pp. 280–281.

⁴⁸³ For the significance of the winnowing fan, which is made of bamboo, the progenitor of life, of, Abbott (1932), pp. 388f

⁴⁸⁴ *Tādapatra* may also mean an ear-ornament; cf. Acarendu p. 364,6: *tāḍa-patram-ilat-karṇa*

⁴⁸⁵ *Kumkuma* in its original meaning is saffron, which in modern practice is replaced by a cheap red powder.

Accept vermilion which appears like the rising sun [and] resembles the china rose flower for beautifying the parting line of [your] hair.

Salutation to the goddess so and so. I offer vermilion.

Accept for an ornament of your neck the necklace, auspicious with thread and beads, which is beautified by pearls.

Salutation to the goddess so and so. I offer a necklace.

Queen of the gods, [this] bracelet is made of glass [and] is divine. Accept this bracelet as an ornament for your wrist.

Salutation to the goddess so and so. I offer a bracelet.

Goddess, accept the ornamenting, the decorations, which I made of gold for your delight, queen of the gods.

Salutation to the goddess so and so. I offer ornaments of varied types.

Accept the fan I offer, O goddess, which is rich in beauty of various ornaments, brilliant with various jewels.

Salutation to the goddess so and so. I offer a fan.

2.5 Aromatic Substances

Various kinds of perfumes are said to be offered to the deity. In the current *pūjā* a fragrant essence on oil base (Mar. *attar*) is offered.

The Vedic *mantra* (RV 6.75.14) which occurs in a hymn to the weapons of war, is applied by AG 3.12.11 while tying a protective leather to the arm of a king before he goes to battle. The *mantra* occurs in a similar context ApSS 20.16.12⁴⁸⁶, but VR p. 83,1 employs it for offering *parimala-dravyas* in the *durga-pūjā* it is not clear why this *mantra* has been transferred from the above mentioned context of war to the present context where perfumes are offered. Are these substances believed to have a protective function? Or is it the use of the prefix *pari* (RV 6.75.14) which led to the employment in connection with *parimala-dravyas*.

(parimala dravya)

om ahir iva bhogaṅṅ pary eti bāhuṁ jyāyā hetim paribādhamānaḥ |
hastaghno viśvā vayunāniān pumān pumāmsam pari pātu viśvataḥ || RV 6.75.14.

jyotsnāpate namas tubhyaṁ namas te viśvarupiṇe |
nānā parimala dravyaṁ gṛhāṇa parameśvara ||
amuka devatābhyo namaḥ | nānā parimala dravyāni samarpayāmi ||

om “It compasses the arm with serpent windings, fending away the friction of the bowstring: so may the Brace, well-skilled in all its duties, guard manfully the man from every quarter.”

Lord of the moonlight, salutation to you, salutation to you whose form is the universe. Accept various aromatic substances, highest Lord. Salutation to the deities so and so.

⁴⁸⁶ For the employment of this *mantra* in similar contexts cf. Apte (1939- 1940), pp. 139-141.

I offer various aromatic substances.

2.6 Sandalwood Paste

For keeping the body cool and pleasant in smell fresh sandalwood paste is applied. Sandal is well known for its cooling qualities - a boon in tropical countries.⁴⁸⁷ It is produced by rubbing a block of sandalwood on a stone (cf. illustration) while adding small quantities of water



frequently; it is then kept on a small dish (*gandha-pātra*). The sandalwood paste is applied with the ring finger of the right hand, which is used for making offerings to deities.

(candana)

chandāguṃsi jajñire tasmāt | yajus tasmād ajāyata ||
tasmād aśva ajāyanta | ye ke cobhayādataḥ |

śrīkhaṇḍaṃ candanaṃ divyaṃ gandhādhyāṃ sumanoḥaram |
vilepanaṃ suraśreṣṭha candanaṃ pratigṛhyatām ||
amuka devatābhyo namaḥ candanaṃ samarpayāmi |

om̐ “From that great general sacrifice Rcas and Saṃa-hymns were born: Therefrom were horses born.”

This sandalwood paste is divine sandal, rich in scent [and] very pleasing. Best of the gods, accept the sandal for besmearing.

Salutation to the deities so and so. I offer sandalwood paste.

2.7 Unbroken Rice

Unbroken and uncooked rice - which is often kept in a special dish (Mar. *akṣata-pātra*) - is offered as a substitute for an offering of ornaments. Under 2.4 ornaments had already been mentioned together with the *saubhāgya-dravyas* as an offering to the goddess. Here the offering is made to male deities as well.

Unbroken grains are commonly used in rituals.⁴⁸⁸ They mainly serve as substitute for materials which are not to hand; or they may be thrown at the icon (cf. 2.18 *mantra-puṣpañjali*) or at human beings (e.g. in the current marriage ceremony), thus signifying auspiciousness and prosperity.

The term *akṣata* originally seems to refer to an unhusked “living”, whole grain of a kind of barley⁴⁸⁹ or rice⁴⁹⁰ containing the new seed. In the current practice unbroken

⁴⁸⁷ According to Eichinger Ferro-luzzi (1981), p. 731 “coolness, however, is not only a remedy for heated states, it is synonymous with joy and well-being as such - not surprising in a hot country. “For *candana* cf. also Gode (1946): ‘

⁴⁸⁸ For the use of grains, particularly *akṣata* in rituals cf. Abbott (1932), pp.392ff.

⁴⁸⁹ Cf. Katyayana-Saṃhita, chap. 28.1: *akṣata tu yavāḥ proktā ...* and PP p. 314,1: *akṣatā yava*.

⁴⁹⁰ On the use of rice cf. Gonda (1965 b), pp. 4ff.

(*akṣata*), i.e. undamaged but husked⁴⁹¹, polished rice grains are used, colored red with *kunkuma* powder or yellow with turmeric.

(akṣata)

akṣatās taṇḍulāḥ subhrāḥ kuṅkumeṇa virājitāḥ |
mayā niveditā bhaktyā gṛhāṇa paramēśvara ||

amuka devatābhyo namaḥ, | alaṅkārārthe akṣatān samarpayāmi |

Unbroken rice, white rice beautified with *kunkuma*, I offer with devotion. Accept [it], highest Lord.

Salutation to the deities so and so. [As a substitute] for ornaments I offer unbroken rice.

2.8 Flowers

Next the devotee offers carefully selected fresh flowers and leaves of the season (*ṛtukālobdhava*), which are usually kept in a special container (*puṣpa-bhājana*). There are elaborate rules for the use of certain flowers in the worship of particular deities.⁴⁹² *Durvā* grass -liked by elephants - should be given to Ganapati but not to Devī, *tulasi* to Viṣṇu but not to Ganapati, *bilva* leaves are to be offered to Śiva but not to Sūrya.⁴⁹³ Certain stories from the Puranic literature try to give reasons for these rules. Thus Mudgala-Purāṇa 5.31 explains the enmity between *tulasi* and Ganapati as leading to the prohibition of *tulasi* leaves in Ganapati's worship. In *kāmya pūjās* worship with certain flowers is believed to lead to certain desired results.⁴⁹⁴

According to some⁴⁹⁵ the flowers have to be offered with middle and ring finger of the right hand. They should not be smelled before they are offered.

RVBKS provides for an elaborate worship with flowers accompanied by the recitation of 24, 108 or 1000 names of Viṣṇu in this place. This worship has been dealt with (*pūjā* with leaves and flowers), as it does not form part of the daily worship.

(puṣpa)

tasmād aśva ajāyanta | ye ke cobhayādataḥ |
gavo ha jajñire tasmāt | tasmāj jātā ajā vayaḥ ||

mālyādīni sugandhīni mālatyādīni vai prabho |
mayāhṛtāni pūjārtham puṣpāṇi pratigrhyatām ||

⁴⁹¹ Avalon in his translation of MNT 9.274, p.303 n. 3 states "Ordinary paddy is half boiled, and then husked. Akṣata is husked without boiling." Avalon (51978). vol. 2, p. 285 n. 9 remarks that the first kind is called *atap*, the other *siddha*. Similarly Gupta in her translation of Lakṣmī-tantra, p. 260 n.2: "Rice husked after drying in the sun, as distinct from rice husked after boiling paddy and then drying it."

⁴⁹² For the use of flowers in worship cf. Puṣpa-cintāmani; PP pp. 41,22-72,13; Dave pp. 461,23-473,18; Kasyapa-Jñānakāṇḍa, translated by Goudriaan, pp.208ff.; further Raṅgachari (1931), pp.84-85 for *mantras* to be recited while plucking *tulasi*, *darbha* etc.

⁴⁹³ Puṣpa-cintāmani 2.85 (quoting Yamala):

na akṣatair arcayed viṣṇuṁ na tulasya gaṇādhipam | na durvayā yajed devīm bilva-patraiś ca bhāskāram ||

⁴⁹⁴ Cf. Śiva-Purāṇa, Rudra-Saṁhita, Sṛṣṭi-khanda, chap. 14 v. 15ff.

⁴⁹⁵ Cf. Kalika-Purāṇa (quoted by Dave p. 469,28-29):

madhyamānāmikamadhya puṣpam saṅgrhya pūjāyet |
aṅguṣṭha tarjanibhyām tu nirmālyam apanodayet ||

sevantikā-bakula-campaka-pātalābjaiḥ punnāga jāti karavīra rasāla puṣpaiḥ |
bilva pravāla tulasi-dala mālatībhis tvām pūjāyāmi jagadīśvara me prasīda ||
amuka devatābhyo namaḥ | puṣpaṁ samarpayāmi |

keśavādi caturvīmsati nāmabhir vā aṣṭottara-śata-nāmabhiḥ sahasra-nāmabhir vā
tulasi-dalair anyena dravyena vā pūjāyet |

om “From it were horses born, from it all cattle with two rows of teeth: from it were generated kine, from it the goats and sheep were born.” Fragrant flowers etc., jasmine and the like, verily I have collected for the *pūjā*, O Lord. Accept the flowers.

Lord of the world, be favorable, I worship you with *sevantikā*, *bakula*, *campaka*, *palala*, lotus, *punnāga*, *jāti*, *karavira*, mango flowers/blossoms, *bilva* leaves, *tulasi* leaves and jasmine [blossoms].

Salutation to the deities so and so. I offer flowers.

He should worship [the deity] with *tulasi* leaves or other material [accompanied] by [the recitation of] the 24 names [of Viṣṇu] beginning with Kesava or 108 names or 1000 names.

2.9 Incense

The devotee waves incense sticks⁴⁹⁶ in front of the icon. If pieces of incense are used, these are burnt in a special vessel with a handle (*dhūpa-pātra*). Simultaneously the worshipper rings the bell which - he holds in his left⁴⁹⁷ hand.



The ringing of the bell is prescribed at several stages of the *pūjā*, e.g. when offering food or waving the *ārati*.⁴⁹⁸ Incense is believed to purify the air and drive away evil spirits.

(dhūpa)

yat puruṣaṁ vyadadhuḥ | katidhā vyakalpayan |
mukhaṁ kim asya kau bāhū | kā vūrū pādāv ucye te ||
vanaspati rasodbhuto gandhādhyo gandha uttamaḥ |
āghreyaḥ sarva devānām dhūpo ‘yam pratigṛhyatām ||
amuka devatābhyo namaḥ | dhūpaṁ samarpayāmi |

om “When they divided Purusa how many portions did they make? What do they call his mouth, his arms? What do they call his thighs and feet?”

Accept this incense, the best scent rich in odor which has come from the secretion of the grown up tree, fit to be smelt by all gods.

⁴⁹⁶ While Maharashtrians generally take incense sticks (Mar. *udbatti* | *agarbatti*; cf. illustration D), these are rejected by devotees belonging to the Madhva community, as water has been used in the manufacturing process. They therefore burn pieces of pure incense mixed with sandalwood powder (cf. also Avadhani [1979], p. 17 n. 49). For different kinds of incense (*āṣṭāṅga-dhūpa*, *daśaṅga-dhūpa* etc.) cf. PP pp.72,14-74,11 and Dave pp.476,17-481,14.

⁴⁹⁷ E.g. MNT 6.85 cd-6.86 ab.

⁴⁹⁸ Cf. Kalika-Purāṇa (quoted by Dave p.438,14-15):

snāne dhūpe tathā dīpe naivedye bhūṣaṇe tathā | ghaṇṭa-nādam prakurvīta tathā nīrājane ‘pi ca ||

Salutation to the deities so and so. I offer incense.

2.10 Lamp

A small lamp fed with ghee (Mar. *nirañjan*)⁴⁹⁹ is offered to the icon. According to an old custom a lamp is put near the guest before a meal (cf. 2.11: *naivedya*) is served to him.⁵⁰⁰ In current practice this lamp is first waved clockwise in front of the icon several times, accompanied by the ringing of the bell. The ghee lamp is then placed at the right⁵⁰¹ side of the icon. This act of worship is to be distinguished from the service 2.15, where one waves burning camphor and a lamp in front of the icon accompanied by the singing of metrical compositions.

(*dīpa*)

brāhmaṇo'sya mukham āsīt | bāhū rājanyaḥ kṛtaḥ |
ūrū tad asya yad vaiśyaḥ | padbhyāguṃ śūdro ajāyata ||

ājyaṃ suvarti-saṃyuktaṃ vahninā yojitaṃ mayā |
dīpaṃ gṛhāṇa deveśa trailokya-timirāpaha ||

bhaktya dīpaṃ prayacchāmi devāya paramātmane |
trāhi mām timirād ghorād dīpo 'yaṃ pratigrhyatām ||

amuka devatābhyo namaḥ, | dīpaṃ samarpayāmi |

om "The Brahmana was his mouth, of both his arms was the Rajanya made. His thighs became the Vaiśya, from his feet the Sudra was produced."

I lit up ghee with a good [piece of] wick [dipped in it]. Accept the lamp, lord of the gods, who dispel the darkness of the three worlds.

With devotion I offer this lamp to the deity, the 'highest self.

Save me from the terrible darkness [of ignorance]. Accept this lamp.

Salutation to the deities so and so. I offer a lamp.

2.11 Food

The worshipper offers food to the icon by preparing a small quadrangular (*caturasra*) *maṇḍala*⁵⁰² of water on the ground and putting a plate or a bowl with the offering on it. According to a common belief the food offering is taken away by evil spirits if it is not placed on such a *maṇḍala*.⁵⁰³ Then the devotee sprinkles a little water on the food and places a few *tulasi* leaves on it for purification. In case of big icons in temples the plate is often lifted to the mouth of the icon while the priest sometimes covers his eyes

⁴⁹⁹ This lamp of ghee is to be distinguished from the oil lamp (Mar. *samar*; cf. illustration Y) occurring in section 0.12.

⁵⁰⁰ Cf. TB 2.1.3: *atho 'tithim jyotiṣ kṛtvā pariveveṣṭi*. Commented on by Sayaṇa: *yathā loke samāgatam atithim bhoktuṃ upaveśya samīpe dīpam kṛtvā paścāt pariveṣanam kriyate*.

⁵⁰¹ A lamp fed with oil is always on the left side of the icon, a lamp fed with ghee on the right side. Cf. Raghavabhatta's commentary on ST p. 297,19: *tatra sarpiṣa ced dīpaḥ tadā dakṣiṇataḥ tailena ced tadā vāmata iti sampradāyah* - Cf. also Viṣṇudharmottara, quoted in PP pp. 76,76,10.

⁵⁰² For an offering to the manes the *maṇḍala* has a round (*vartula*) shape, for the deceased it is triangular (*trikoṇa*). Cf. an unidentified quote in Ahnika-sūtravali p.211,24-25: *dehe deve catṣkonam vartulam pitr-karmaṇi | trikoṇam hi prakurvīta preta karmaṇi sarvadā ||*

⁵⁰³ E.g. Ahnika-sūtravali p. 212,3--4 (quoting Markaṇḍeya-Purāṇa):

yātudhāna piśācās ca krūrās caiva tu rākṣasāḥ | haranti rasam annam ca maṇḍalena vivarjitam ||

with the left hand as it is not proper to watch the deity eating.⁵⁰⁴ He also has to ring the bell. When a complete meal is offered in temples the doors' of the inner room of the temple are closed or a curtain is drawn.⁵⁰⁵ The ritual of the imagined consumption of food by the icon corresponds to the eating habits of the Brahmins which can still be observed today. It is conceived as the offering of food as an oblation to the breaths (*prāṇa*), which represent the sacrificial fires.⁵⁰⁶ With the first six bits of food the names of the five breaths and *brahman*, the highest principle⁵⁰⁷ are uttered accompanied by the exclamation *svāhā* which usually accompanies an offering in the fire. At the beginning and at the end of the meal a small quantity of water for sipping is offered. This water is considered as under layer and cover of the food, which is imagined to be covered by these two sheets of water. During the 'meal, too, water is offered which is held with a spoon to the icon's mouth. After the meal water is offered to wash the hands and the mouth and sandalwood paste for rubbing on the hands (to remove smell of food after the meal, as the meal is supposed to be eaten with the right hand). The whole act of offering food usually does not take much time. In case of *smarta* Brahmins in Maharashtra the food offering consists usually of the left-overs of the substances used for bathing (i.e. the five nectars), a piece of dried coconut meat (Mar. *khobre*), sugar candy (Mar. *khāḍīsākhar*), the fruit of the date tree plucked while unripe and dried (Mar. *khārīk*) and an almond (Mar. *badām*)⁵⁰⁸, placed on two betel leaves. Seasonal fruits can also be offered, At noon a full meal (*mahā naivedya*), i.e. the daily food prepared by the family⁵⁰⁹ at home is offered in a plate. Followers of other traditions like the Madhve-Vaiṣṇavas place all food preparations in front of the icon as an offering. In case of *smarta* Brahmins in Maharashtra the food is usually vegetarian.⁵¹⁰ However, salt⁵¹¹ is not to be put in the plate separately (as it is usually

⁵⁰⁴ For the importance of eating alone cf. Kane 2, pp. 757ff.

⁵⁰⁵ Cf. 'Mantra-mahodadhi 22.135 a: *tato javanikām kṛtvā ...*

⁵⁰⁶ For the concept of *prāṇāgnihotra* cf. Bodewitz (1973), pp. 254ff. - The texts prescribe special positions of the fingers (*mudra*) while offering the food. The first six bits are offered in the following manner: (1) Offering to *prāṇa* with the index finger, middle finger and thumb; (2) to *apāna* with middle finger, ring finger and thumb; (3) to *vyāna* with little finger, ring finger and thumb; (4) to *udāna* with index finger, ring finger and thumb; (5) to *samāna* and to *brahman* with all fingers, - Cf. Trbha p.121,17-22:

tarjanimadhyamanguṣṭhaiḥ pranamudra prakirtita |
madhyamanāmikānguṣṭhaiḥ syad apānasya mudrikā ||
kaniṣṭhānamikānguṣṭhair vyanamudra prakīrtitaḥ |
tarjanyanamikānguṣṭhaiḥ syad udānasya mudrikā ||
samāna mudraṅgulibhiḥ sāmhatābhis tu pañcabhiḥ |
mañibandhasthītau kṛtvā prasrtāṅgulikau karau. ||

Slightly different *Prāṇāgnihotra*-Upaniṣat 17-18. These *mudrās* are also mentioned in Kasinatha Upadhyaya's Śrīvitthala dhyāna mānasa pūjā (cf. BHISE [1981, p.69 v. 72).

⁵⁰⁷ The sixth offering to *brahman* after the *praṇāhutis*, which is not accompanied by a *mudra* of its own and does not occur in all, texts has been added later to this list (cf. also the early lists mentioned by medieval digests like Ahnikaparakāśa p.469,3-8 [quoting Brhat-parasara-smṛti], cf. Kane 2, p. 764

⁵⁰⁸ For the use of the almond cf. Gode (1948).

⁵⁰⁹ 221 Cf. Ramayaṇa 2.95.31 cd:

yad annam puruṣo bhavati tad annās tasya devatāḥ |
 Whatever food man eats the same food his deities eat.

⁵¹⁰ Brahmins of some parts of India (e.g. Orissa, Bengal, Punjab) offer non--vegetarian dishes also (if not in the daily pūjā at least in the occasional ones). In the worship of certain deities (e.g. Kali, Bhairava) non-vegetarian food or suitable substitutes are common.

done) when the food is offered to the deity. Every deity is believed to have a favorite dish, which should be prepared for special *pūjās*, e.g. *modaka*, a kind of sweetmeat of a particular shape for Ganapati.⁵¹² The food offered and believed to be partly consumed by the deity is taken back by the devotee(s) and is eaten as a special kind of left-over, god's "grace" (*prasāda*).

(naivedya)

*mukhād indraś cāgniś ca | prāṇād vāyur ajāyata ||
nābhyā āsīd antarikṣam | śīrṣṇo dyauḥ samavartata |*

*naivedyaṃ gr̥hyatām deva bhaktiṃ me hy acalām kuru |
īpsitām me varaṃ dehi paratra ca parām gatim ||*

*śarkarā-khāṇḍa khādyāni dadhi-kṣīra ghṛtāni ca |
āhāraṃ bhakṣya bhojyaṃ ca naivedyaṃ pratigr̥hyatām ||
amuka devatābhyo namaḥ | naivedyaṃ samarpayāmi |*

*amṛtopastaraṇam asi svāhā |
om̐ praṇāya svāhā |
om̐ apānāya svāhā |
om̐ vyānāya svāhā |
om̐ udānāya svāhā |
om̐ samānāya svāhā |
om̐ brahmaṇe svāhā |
naivedya-madhya paniyaṃ samarpayāmi |
om̐ praṇāya svāhā |
om̐ apānāya svāhā |
om̐ vyānāya svāhā |
om̐ udānāya svāhā |
om̐ samānāya svāhā |
om̐ brahmaṇe svāhā |*

*uttarapoṣanam samarpayāmi | hasta-prakṣālanam samarpayāmi | mukha-
prakṣālanam samarpayāmi | karodvartanarthe candanam samarpayāmi |*

om̐ "The moon was gendered from his mind, and from his eyes the sun had birth; Indra and Agni from his mouth were born, and Vayu from his breath."

Accept the food, O god, make my devotion firm. Grant me the desired boon and a high state in the other world,

Accept the food, candied sugar, eatables and curd, milk, ghee, and the food of all kinds.

Salutation to the deities so and so. I offer food. You are the seat of nectar. *svāha*.

om̐ svāhā to prāṇa.

om̐ svāhā to apāna;

⁵¹¹ For the prohibition of salt in *vratas* cf. Krick (1982), index s.v. Salz; cf. also Abbott (1932), pp.232-238.

⁵¹² Cf. Trbha p. 55,30: *paramānna priyaḥ sūryo gaṇeso laḍḍu-kapriyaḥ |*

For rules about the preparātions to be made for *naivedya* and the mode of offering cf. PP pp. 77,15-86,3; with respect to Tantric *pūjā* cf. Dave pp. 489,12-498,26. For a description of food offerings in South India and an interpretation cf. Eichinger Ferro-Luzzi (1977).

om svāhā to vyana.
 om svāhā to udāna.
 om svāhā to samāna.

om svāhā to brahman. During the meal I offer water. om svāhā to praṇa.

om svāhā to apāna.
 om svāhā to vyana.
 om svāhā to udāna.
 om svāhā to samana.
 om svāhā to brahman.

I offer the final *apoṣana*⁵¹³.

I offer water for washing the hands. I offer water for washing the mouth.

I offer sandalwood paste for rubbing on the hands.

2.12 Betel

After the meal betel (i.e. a piece of areca nut and other ingredients wrapped in two betel leaves) is given to scent the mouth. The offering of betel after a meal is not mentioned in ancient GSs and *dharmasūtras*.⁵¹⁴

(tāmbūla)

*pūgīphalaṃ mahad divyaṃ nāgavallī-dalair yutam |
 karpūrailā-samāyuktaṃ tāmbūlaṃ pratigrhyatām ||*

amuka devatābhyo namaḥ | tāmbūlaṃ samarpayāmi |

Accept [this] whole betel, [i.e.] the divine areca nut together with leaves of the betel plant [and] together with camphor and cardamom.

Salutation to the deities so and so. I offer betel.

2.13 Fruit

The worshipper offers a fruit, usually a coconut marked with *kunkuma*. The coconut - considered as the best of all fruits - figures in almost all religious functions. It is often given to honor a person (in that case it is called *srī-phala*). In a few contexts it symbolizes a child. According to EichingerFerro-luzzi(1977) p. 552, the splitting of a coconut (which resembles in its form the human head, its dark spots resembling the human eyes) in temples can be interpreted as a substitute for former blood sacrifices.

(phala)

*idaṃ phalaṃ mayā deva sthāpitaṃ purataḥ tava |
 tena me suphalāvaptir bhavej janmani janmani ||*

*phalena phalitaṃ sarvaṃ trailokyam sacarcaram |
 tasmāt phala-pradānena saphalaḥ syūr manorathaḥ ||*

amuka devatābhyo namaḥ | phalam samarpayāmi |

⁵¹³ *Apoṣana* is the sipping of a small quantity of water from the palm of the hand, accompanied by the recitation of a *mantra*. Here the *mantra* is *amṛtapidhānam asi* (TA 10.35; you are the cover of nectar), which corresponds to *amṛtopastaṇam asi* (TA 10.32; you are the seat of nectar).

⁵¹⁴ Cf. Kane 2. pp. 734-735.

This fruit, O god, I put in front of you. By this may I attain good results in every life.

With [the gift of] a fruit everything - the three worlds with the movable and immovable - is accomplished. Therefore may [my] wishes bear fruit by the giving of [this] fruit.

Salutation to the deities so and so. I offer a fruit.

2.14 Gift

A gift of money is offered to the deity⁵¹⁵ on two⁵¹⁶ betel leaves and a little water is sprinkled on it to indicate that it has been offered. After completion of the worship the performer of the *pūjā* takes the gift of money along with the left-overs, like areca-nuts, fruits etc.

The Pauranic *mantra* recited here praises the gift of gold. Gold is mythologically said to be the semen of fire.⁵¹⁷ Silver, being produced from the tears of fire is stated as disqualified for a religious gift. Gold is a symbol of the sun, of immortality and purity while silver that of tears and death.⁵¹⁸ Several texts prescribe a golden flower⁵¹⁹ as *dakṣinā*

(**dakṣinā**)

hiranyagarbha garbhastham hema bījam vibhāvasoḥ, |
ananta puṇya phaladam ataḥ śāntim prayaccha me ||
amuka devatābhyo namaḥ | dakṣiṇam samarpayāmi |

Gold is the seed of fire which is in the womb of [god] Brahman. It gives endless merit as fruit. Therefore give me peace.

Salutation to the deities so and so. I offer the gift.

2.15 Great Lamp for Waving

Before the offering of the *naivedya* a lamp fed with ghee had been offered to and waved in front of the icon (cf. section 2.10). Here again a ghee lamp and or pieces of burning camphor are waved. A lamp (Mar. *niranjan*) with at least two wicks, or a plate carrying five wick lamps (*pañcārati*; cf. illustration) is vertically rotated clockwise⁵²⁰ in front of the icon.



The burning camphor – which is believed to have purificatory qualities and expel evil – is burnt in a small fish-shaped dish (Mar. *karpūrpātra*) and is rotated in the same manner.



⁵¹⁵ For the concept of *dakṣinā* cf. Heesterman (1959).

⁵¹⁶ It is customary in Maharashtra to use two betel leaves at all ceremonies (cf. Gode [1959]), perhaps because the number one is regarded as inauspicious (cf. Abbott [1932], p.284).

⁵¹⁷ Cf. TB 1.1.3.8; SB 2.2.3.28.

⁵¹⁸ Cf. Krick (1982), pp. 162ff.

⁵¹⁹ Cf. also section 1.7. Golden lotus flowers occur e.g. in Kātyāyana's SS 15.8.5–7.

This act of waving is here called *nīrājana* (in other places also *nirajanā*)⁵²¹ or *ārtikya* (Mar./Hindi: *ārati*; also Sanskritized into *aratrika*, *ārārtika*). This act of waving is here called *nīrājana* (in other places also *nirajanā*)⁵²² or *ārtikya* (Mar.,Hindi: *ārati*; also Sanskritized into *aratrika*, *ārārtika*).

The word *ārati* is especially used with reference to the waving of a lamp or camphor which is accompanied by singing of metrical compositions in regional languages. Such a composition is also known as *ārati*.⁵²³ The present *prayoga* text does not supply the text of Mar. or Skt. *āratis*. In the current form of *pūjā* the *ārati* has become the climax of the *pūjā*. The icon has been bathed and fully dressed and shows itself to the worshipper in perfect form. Although the worship is generally performed by only one person, a couple and/ or the family priest, everyone who is nearby joins in singing the *ārati* compositions and accompanies them by sounds of hand-clapping, cymbals, drums, bells etc.⁵²⁴

The Vedic *mantras* employed here are:—

- (a) a stanza from a hymn to *Soma* in process of clarifying' (RV 9.94.4),
- (b) a passage from the AB (3.7.11-13), which deals with the mode of pronouncing the *vaṣaṭ* call as part of the *prayāga sastra* (litany of cups) of the *agnisoma*.
- (c) a passage from the AB (2.40.8), which forms part of the treatment of the *ājya śāstra*⁵²⁵ of the *soma* sacrifice. All these *mantras* also occur in the current form of the *puṇyāha-vācana* ritual.

(a, b) The first *mantra* is connected with the *nīrājana*, which is considered a means of obtaining prosperity, welfare (*śrī*)⁵²⁶ according to several texts⁵²⁷. RVBKS (fol. 12Sa.8-9') employs the first two *mantras* for the *nīrājana*, which forms part of the *puṇyāha-vācana*, a ritual which aims at realizing an auspicious day (*puṇyāha*). The participating Brahmins are asked to pronounce *Śrī*⁵²⁸ and then recite these *mantras*.

⁵²⁰ The practices regarding the waving of the lamp slightly differ (cf. Dave pp.553,29ff.). Rāmeśvara's commentary on the PKS p.141;18f. (quoting Paramānanda tantra) states that it is waved from the icon's head to the feet and from the feet to the head thrice. According to Śiva-Purāṇa, Rudra-Saṁhita, Sṛṣṭi-khāṇḍa chap. 13 v. 71-72ab the lamp is to be waved four times at the feet, twice at the navel region, once near the face and seven times over the whole body:

kuryād ārātikam pañca-vartikam anusamkhyayā |
pādayos ca caturvāram dviḥ kṛtvo nābhimaṇḍale ||
ekakṛtve mukhe sapta kṛtvaḥ sarvāṅga eva hi |

For six wavings cf. Agastya-Saṁhita. quoted in BAKKER (1986), pt.1, p. 103 n. 2.

⁵²¹ Cf. LOSCH (1959), pp. 51-58. This author shows that *nīrājana* is not known to older ritual works and forms part of the rites of pacification (*śānti*), it may be carried out with various auspicious substances to ward off diseases.

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⁵²³ For *ārati* cf. BUHNEMANN (1984), pp.82-83.

⁵²⁴ Cf. Śiva-Purāṇa, Vāyavīya-Saṁhitā., Uttarabhāga chap. 24 v. 56:

dattvā nīrājanam kuryāt sarva maṅgala niśvanaiḥ | gīta nṛtyādibhiś caiva jaya śabda samanvitaḥ ||

⁵²⁵ Cf. Srautakosa, vol. 2, pt. 2, Engl. section, pp. 579ff.

⁵²⁶ For *Śrī* cf. Gonda (1954a); pp.176n'

⁵²⁷ Cf. VHSm 8.31 cd: *śrīye jāta iti rca dadyān nīrājanam tataḥ ||*

⁵²⁸ RVBKS fol. 12Sa.12: *śrī astv iti bhavanto bruvantu ... astu śrīr iti trir viprāḥ.*

RV 9.94.4 occurs also in other contexts and owes its popularity to the repetition of the word *śrī*. According to SB 4.1.3.9 Soma, to whom the *mantra* is addressed, means *śrī*.

ad c) AB 2.40.8 occurs also in RVBKS fo1.127b. 9 when the Brahmins are asked to pronounce *puṇyāha*, auspicious day, during the *puṇyāha-vācana*. This employment is certainly due to the repeated ‘occurrence of the word *puṇya* in the passage.

(mahā-nīrājana dīpa)

om śriye jataḥ śrīya ā niriya śriyaṃ vayo janitṛbhyo dadhātu |
 śrīyaṃ vāsanā amṛtatvam ayan bhavanti satyā samithā mitadrau || RV 9.94.4.
 śrīya evainaṃ tac chriyam ādadhāti | samtatam ṛcā vaṣaṭ-kṛtyaṃ samatyai |
 sandhīyate prajayā paśubhir ya evaṃ veda ||

yājyayā yajati prattir vai yājyā puṇyaiva laṣmīḥ |
puṇyam eva tal-lakṣmīm sambhāvayati puṇyāṃ lakṣmīm saṃskurute ||

candrādityau ca dharaṇir vidyud agnis tathaiva ca |
tvam eva sarvajyotīṃṣi ārtikyaṃ pratigṛhyatām ||
amuka devatābhyo namaḥ | mahā-nīrajana-dīpaṃ samarpayāmi |

hṛtsthājñāna tamo nāśa kṣamaṃ bhaktyā samarpitam |
karpūra-dīpam amalaṃ gṛhāṇa parameśvara ||
amuka devatābhyo namaḥ | karpūrārtikya dīpaṃ samarpayāmi |

om “For glory born he hath come forth to glory: he giveth life and glory to the singers. They, clothed in glory, have become immortal. He, measured, in his course, makes frays successful.”

“From prosperity he places him in prosperity. The *vaṣat* is said continuously with the Riks for continuity; he is united with offspring and cattle who knows thus.”

“He sacrifices with an offering verse; the offering verse is acquisition, prospering destiny; verily thus he creates a prospering destiny, he makes a prospering destiny perfect.”

Sun and moon and the earth, lightning and also fire: You are all [these] lamps. Accept the waving [of lamps] (*artikya*).

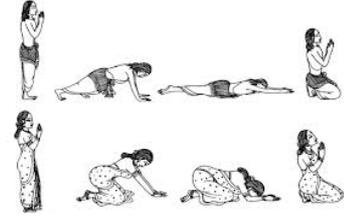
Salutation to the deities so and so. I offer the great lamp for waving (*nīrājana*).

Highest Lord, accept the spotless lamp of camphor which I offer with devotion, which is able to remove the darkness of ignorance in [my] heart.

Salutation to the deities so and so. I offer the lamp of camphor for waving (*artikya*).

2.16 Prostration

The worshipper makes one or several prostrations with (five, six or) eight limbs⁵²⁹ (cf. illustration), prostrates himself “like a stick” (*daṇḍavat*) on the ground⁵³⁰ or simply greets by joining both hands, a symbol of supplication. Salutation to one’s superior or to elders is believed to increase knowledge, span of life, fame and strength.⁵³¹



The verse “*namo ‘stu ...*” which is recited here is also found as the concluding verse of the Viṣṇu sahasranama in certain South Indian editions.⁵³²

(namaskāra)

*nābhyā āsīd antarikṣam | śīrṣṇo dyauḥ samavartata |
padbhyāṃ bhūmir diśaḥ śrotrāt | tathā lokāguṃ akalpayan ||*

*namaḥ sarva hitārthāya jagadādhara hetave |
śāṣṭāṅgo ‘yam praṇāmas te prayatnena mayā kṛtaḥ ||*

*namo ‘stv anantaya sahasra mūrtaye sahasra pādakṣīśiroru bāhave |
sahasra nāmne puruṣāya saśvate sahasra koṭī yugadhāriṇe namaḥ ||*

amuka devatābhyo namaḥ | namaskāran samarpayāmi |

om “Forth from his navel came mid-air; the sky was fashioned from his head; earth from his feet, and from his ear the regions. Thus they formed the worlds.”

Salutation to him who aims at the well-being of all, who is the cause of the stability of the world. With effort I have made this prostration to you with eight limbs.

Salutation to the endless one, who has thousands of forms, thousands of feet, eyes, heads, thighs, arms, thousands of names, the eternal *puruṣa*; salutation to him who supports thousands of crores of eras.

Salutation to the deities so and so. I offer prostrations.

2.17 Circumambulation

Pradakṣinā (*pradakṣa*) is the walking around an object clockwise, always keeping it to one’s right side to show respect.⁵³³ If this is not possible the devotee may also turn around himself on the spot: For Śiva only half a *Pradakṣinā*⁵³⁴ is allowed, that means

⁵²⁹ There are different methods for counting the limbs which touch the ground at the time of prostration.

For *aṣṭhāṅga-namaskāra* these are usually the forehead, chest, both hands, both knees and both feet.

⁵³⁰ The kind of *namaskāra* is considered to be inferior by some because the sex organs touch the ground

⁵³¹ Cf. MSm 2.121:

abhivadānavśīlasya nityāṃ vrddhopasevinaḥ | catvāri tasya vardhante āyur vidyā yaśo balam ||

⁵³² Mbh 13.135:635.

⁵³³ Cf. Trbha p. 58,1-3:

*prasārya dakṣiṇam hastam svayam namra śiraḥ punaḥ |
darśayan dakṣiṇam pārśvam manasāpi ca dakṣiṇaḥ ||
sakṛt trir vāveṣṭayed yat tat pradakṣiṇam ucyate ||*

⁵³⁴ Cf PP p. 87,24-25:

*eka caṇḍyām ravau sapta tisro dadyāt vinayake |
catasraḥ kesave dadyāc chive tv ardham pradakṣiṇam ||*

that the devotee returns to his starting point after half a circumambulation without crossing the chute which conveys water from the *liṅga* (*soma-sūtra*).⁵³⁵ The circumambulation is said to imitate the daily movement of the sun⁵³⁶ and is believed to shake off evil, it is already mentioned in the SSs and GSS.

(Pradakṣiṇā)

saptāsyāsan paridhayaḥ | triḥ sapta samidhaḥ kṛtāḥ |
devā yad yajñam tanvānāḥ | abadhnan puruṣam paśum ||

yāni kāni ca pāpāni janmāntara kṛtāni ca |
tāni tāni vinaśyanti pradakṣiṇa⁵³⁷ pade pade ||

amuka devatābhyo namaḥ | pradakṣiṇāḥ samarpayāmi |

om “Seven fencing-sticks had he, thrice seven layers of fuel were prepared, when the Gods, offering sacrifice, bound, as their victim, Purusa.”

Whatever evil deeds one has committed in previous lives they vanish at every step of the circumambulation.

Salutation to the deities so and so. I offer circumambulation.

2.18 Handful of Flowers Consecrated by Mantras

The worshipper takes some flowers and unbroken rice (*akṣata*) in his right hand which he offers after consecrating with a selection of Vedic *mantras*.⁵³⁸ At the time of invocation (*āvāhana*) flowers had been offered; likewise here, at the end of the worship, flowers are given. The throwing of unbroken rice at the icon after the recitation of the prescribed *mantras* reminds of the *visarjana* (cf. p.200) where the deity is dismissed to go to his own place after completion of the worship.

This is the last part of the *ṣoḍaśopacāra-pūjā* which intends the glorification of all gods and promises success to the devotees. The *mantras* employed are:—

- a). The last *mantra* of the PS (RV 10.90) ending in the word *devaḥ* ;
- b). RV 1.27.13 (a stanza to the Viśve Devas⁵³⁹ from a hymn to Agni) ending in the word *devaḥ* . This *mantra* is the first of a group of thirty verses from the RV tradition, all of which end with the word *devaḥ* and are therefore called *deve*⁵⁴⁰ . This collection also includes the last *mantra* of the PS as fourth *mantra*, and has all *mantras* mentioned under (c) to (g) at its very end. The remaining *mantras* of the *deve* may be recited here if time permits it, but this is not done daily.
- c). A passage from TA (1.31.6) which pays homage to Vaiśravaṇa (Kubera) the treasurer of the gods. The original context is a prayer to Vaiśravaṇa in a *vaiśravaṇa-*

⁵³⁵ Cf. Kṛṣṇabhatte, Arde’s commentary Ratnamala on the Nirṇayasindhu p. 1232,18 (quoting Naradiya): *Śivapradakṣiṇe martyaḥ somasūtram na laṅghayet*. - Cf. also Abbott (1932), pp.163, n. 1. For the dangers of stepping over certain objects of. Abbott (1932), pp. 510ff.

⁵³⁶ Cf Gonda (1980 b), p.58 quoting Caland.

⁵³⁷ *Ungrammatical for pradakṣiṇāyāḥ (or pradakṣiṇasya) pade pade*

⁵³⁸ In older lists of *upacāras* the *mantra puṣpāñjali* is not mentioned but *visarjana/udvāsana* is listed.

⁵³⁹ Employed by Sunaḥṣepa to praise the Viśve Devas (cf. AB 7.16.8).

⁵⁴⁰ Cf. RVBKS fol. 61 b.7–3a.8

bali, which is regarded as part of the rite of *āruṇaketuka-cayana*⁵⁴¹ or as a separate rite.

d). A passage from AB (8.15.1) which was originally meant to be recited at the *mahābhiṣeka* ceremony performed for a king in imitation of Indra's *mahābhiṣeka* by which he was made king of the gods.⁵⁴²

e). A *gatha* from the AB (8.21.13-14) praising Marutta Āvikṣita⁵⁴³ who is said to have been anointed by this ceremony. The context of the AB describes what king had this *mahābhiṣeka*, ceremony performed and what deeds he performed. This verse also occurs towards the end of the current form of the *puṇyāha-vācana* rite before the *abhiṣeka* of the worshipper.⁵⁴⁴

f). TA 1.27.3 which is originally the sixth *mantra* recited when piling up bricks for the fire altar (*āruṇaketuka-cayana*). The *mantra* might have been selected for the *mantra-puṣpāñjali* on account of the occurrence of the words "life, fame, progeny ... " (*ayus kīrtim prajam ...*).

g). Five imitations of the famous *gayatrī mantra* (RV 3.62.10) following the order of the deities in the *Viṣṇu-pañcāyatana*; four of these occur in the TA, the fifth one in certain editions of the Śrīsūkta (RVKh 5.87). Unlike that of other Vedic passages the recitation of the second part of the present selection (from (c) to (f)) in chorus rises in pitch as it progresses, while the tempo is lowered and particular vowels are inordinately lengthened almost to the exhaustion of the reciter's breath.

(mantra-puṣpāñjali)

om yajñena yajñam ayajanta devās tāni dharmāṇi prathamāny asan |
te ha nakaṁ mahimanas sacanta yatra purve sadhyaṣ śānti devaḥ ||

namo mahādbhyo nama arbhakebhyo nama yuvabhyo nama asinebhyah |
yajāma devān yadi śaknavāma mā jyāyasaḥ śānsam ā vṛkṣi devāḥ || RV 1.27.13.

om rājādhirājāya prasahyasāhine | nama vyaṁ vaiśravaṇāya kurmahe |
sa me kāmān kāmakamāya mahyam | kāmēśvaro vaiśravaṇo dadhātu ||
kuberaya vaisravaṇāya | mahārajaya namaḥ || TA 1.31.6.

om svasti -samrājyaṁ bhaujyaṁ svārājyaṁ vairājyaṁ parameṣṭhyaṁ rājyaṁ
mahārājyaṁ adhipatyam ayaṁ samantaparyāyī syāt sārva-bhaumaḥ sārva-yuṣa āntād ā
parārdhāt⁵⁴⁵ pṛthivyai samudra paryantāyā ekarāḥ iti || AB 8.15.1.

-*tad apy eṣa sloko 'bhigīto |*

marutaḥ pariveṣṭāro maruttasyāvasan gr̥he |

⁵⁴¹ i.e. the building up of a fire altar with "bricks" in the form of water (one handful of water being equivalent to one "brick"). The water is poured into a ditch, covered by poles of wood and *darbha*. On it the fire offering is made.

⁵⁴² For a description of the ritual of installing a king according to the AB see Weber (1893), pp.107-118; for *abhiṣeka* also Gonda (1966a), p. 80.

⁵⁴³ For this *gathā* and its parallels cf. HORSCH (1966), pp.101-103 and 267-268. Nothing is known about the person Marutta Avikṣita. except that he was a sacrificer of olden times. In SB 13.5.4.6 a and SIS 16.9.16 a the context of employment of this *gathā* is that of the *āsvamedha* sacrifice, only AB includes it in connection with the *rājasūya*.

⁵⁴⁴ Cf. RVBKS fol. 128b.1-2

⁵⁴⁵ AB: *pararā* (erroneous), cf. AB 8.15.3: *parārdhāt*.

āvīkṣitasya kāmāprer viśve devāḥ sabhāsada || iti || AB 8.21.13-14.

om̐ yo vai tām brahmaṇo veda amṛtenāplutaṁ⁵⁴⁶ purīm |
tasmai brahma ca brahmā ca āyuh kīrtim̐ prajām daduḥ || TA 1.27.3.

om̐ nārāyaṇāya vidmahe vāsudevaya dhīmahi | tan no viṣṇuḥ pracodayāt || TA 10.1.

om̐ tat puruṣāya vidmahe mahādevaya dhīmahi | tan no rudraḥ pracodayāt ||

om̐ ekadantāya vidmahe vakratuṇḍaya dhīmahi | tan no dantiḥ pracodayāt ||

om̐ bhaskāraya vidmahe mahādyutikārāya dhīmahi | tan no adityaḥ pracodayāt ||

om̐ mahā-lakṣmyai ca vidmahe viṣṇupatnī ca dhīmahi | tan no lakṣmiḥ pracodayāt ||

mantra-puṣpāñjaliṁ samarpayāmi |

om̐ “Gods, sacrificing, sacrificed the victim; these were the earliest holy ordinances. The Mighty Ones attained the height of heaven, there where the Sadhyas, Gods of old, are dwelling.”

“Glory to Gods, the mighty and the lesser, glory to Gods, the younger and the elder’ Let us, if we have power, pay the Gods worship: no better prayer than this, ye Gods, acknowledge.”

om̐ We offer salutation to Vaisravaṣa, the king of kings, the mighty conquerer; may he, Vaisravaṇa, the lord of desires, grant desires to me who have many wishes. Salutation to Kubera, Vaisravaṇa, the great king.

om̐ Well-being. [May he ... attain ...] overlordship, paramount rule, self rule, sovereignty, supreme authority, kingship, great kingship, and suzerainty; may he be all encompassing, possessed’ of all the earth, possessed of all life, from the one end up to the further side of the earth bounded by the ocean, sole ruler.”

“Regarding this, this verse’ is sung: ‘The Maruts as attendants dwelt in the house of Marutta; of Avīkṣita Kāmāpri the All-gods were the assessors.’

om̐ Whoever knows the stronghold of brahman filled with immortality to him both the brahman and [god] Brahman have given long life, fame and progeny.

om̐ We know Nārāyaṇa. We meditate on Vasudeva. May Viṣṇu inspire us. We know that puruṣa. We meditate on the great god. May Rudra inspire us.

We know the one who has one tusk. We meditate on the one who has a curved trunk. May the one with [one] tusk inspire us.

We know the shining one. We meditate on the one who produces great splendour. May the sun inspire us.

And we know the great Lakṣmi, We meditate on Viṣṇu’s wife. May Lakṣmi inspire us.

I offer a handful of flowers consecrated by *mantras*.

⁵⁴⁶ amṛtenāvṛtām TA.

3. Conclusion

3.1 Prayer

The devotee asks the deity to forgive deficiencies in the worship which might have occurred and asks for blessings. The fear of evil consequences of offences committed in the ritual is very old. Many rites are therefore followed by atonements (*prayaścitta*) to make up for such offences committed knowingly or unknowingly.

After the *mantra* “And day and night ... “ the present *prayoga* text gives instructions for a kind of *prayaścitta* rite and *homa*, in the course of which oblations in the fire (*ahuti*) are made and flowers are offered.⁵⁴⁷ The *pūjā* which began with the invocation of Ganapati, the ford of obstacles; ends with the invocation of Viṣṇu (“I immediately bow to Acyuta ... “), as his worship is believed to make up for deficiencies.⁵⁴⁸

Two Vedic *mantras* from a hymn to Asamati and others are employed here. RV 10.60.12 (“Felicitous is this mine hand ... “) has probably been selected to allude to the devotee’s hands — the palms of which are pressed together for prayer, RV 10.60.7 (“This is the mother ... “) reminds of a Puranic *mantra* which is often recited here (“You are my mother ...”⁵⁴⁹) and alludes to the departure of the deity by the use of the word *prasarpah*.

(*prarthanā*)

om̐ ayaṁ me hasto bhagavān ayaṁ me bhagavattaraḥ |
 ayaṁ me viśvabheṣajo ‘yaṁ śivābhimarṣanaḥ || RV 10.60.12.
 ayaṁ mātāyaṁ pitāyaṁ jīvātur āgamat |
 idaṁ tava prasarpaṇaṁ subandhav ehi nir ihi || RV 10.60.7.

āvāhanaṁ na jānāmi na jānāmi tavārcanam |
pūjāṁ caiva na jānāmi kṣamasva parameśvara ||
mantra-hīnaṁ kriyā-hīnaṁ bhakti-hīnaṁ sureśvara |
yat pūjitaṁ mayā deva pariṣṛṇaṁ tad astu me ||
aparādha-sahasraṁ ca kriyate ‘harniśaṁ mayā |
daso ‘yam iti maṁ matva kṣamasva parameśvara ||
gataṁ papam̐ gataṁ duḥkhaṁ gataṁ dāridryam eva ca |
āgatā sukha-saṁpattiḥ pūṇyāc ca tava darsanāt ||
rūpaṁ dehi jayaṁ dehi yaso dehi dviṣo jahi |
putran dehi dhanam̐ dehi sarvān kamāṁś ca dehi me ||
yasya smṛtya ca nāmoktya tapaḥ pūjā kriyādiṣu |
nyūnaṁ saṁpurnatām̐ yāti sadyo vande tam acyutam || iti prarthanā ||

om̐ “Blessed is this mine hand, yet more blessed is this. This hand contains all healing balms, and this makes whole with gentle touch.”

⁵⁴⁷ RVBKS fol. 22 b.8--9: *pūjānte | dattvā ṣoḍaśabhī-rgbhiḥ ṣoḍaśānnasya cāhutiḥ | sūktena (pauruṣeṇa) pratyrcaṁ puṣpaṁ dattva sūktena saṁstuyāt | anyaiḥ paurāṇaiś ca | (gataṁ papam ...)* For *prayaścittas* prescribed for deficiencies in *pūjā* cf. pp. 71 ff.

⁵⁴⁸ Cf. *Gopīnātha Dīkṣita’s Upodghāta p. 74,8-9 (quoting smṛti).*
pramādat kurvataṁ karma pracyavetadhvaṛeṣu yat |
smaraṇād eva tad viṣṇoḥ saṁ pūrṇaṁ syād iti srutiḥ ||

⁵⁴⁹ Cf. P p. 34,12 – 13:

tvam eva mātā ca pitā tvam eva tvam eva bandhuś ca sakhā tvameva |
tvam eva vidyā dravinam̐ tvam eva tvaṁ eva sarvaṁ mama devadeva ||

“This is the mother, this the sire, this one hath come to be thy life. What brings thee forth is even this. Now come, Subandhu, get thee forth.”

I do not know invocation, I do not know your worship, *pūjā* also I do not know, forgive me, highest god.

God, the worship which I have performed without *mantras*, ritual, devotion, lord of the gods, that [act] of mine may become perfect.’

And day and night I commit thousand offences. Forgive me, highest lord, by considering that I am your servant.

Gone is the evil, gone is the suffering and also the poverty is gone: plenty of happiness has come by merit and by your sight.

Give beauty, give victory, give fame, kill enemies; give sons, give wealth, and grant me all desires.

I immediately bow to Acyuta (= Viṣṇu) by recalling whom and uttering whose name a deficiency in austerity, *pūjā* and ritual, etc. is made up for. Thus [ends] the prayer.

3.2 Completion of the Declaration

The devotee expresses his wish that the deity may be pleased with the *pūjā*; he dedicates⁵⁵⁰ the *pūjā* and the merit gained by its performance to *brahman* with the formula “[This] is not mine. *omtat sat*. May it be offered to *brahman*.” (*na mama / om tat sad brahmarpaṇam astu*) it is believed that without this dedication the worship does not bear fruit for the devotee.⁵⁵¹ On the contrary, it bears the expected fruit only because the worship is surrendered. The deity - being pleased - is imagined to grant all desires. With this rite the devotee’s promise given in the *saṅkalpa* (0.5)⁵⁵² is fulfilled. He then performs *ācamana* in exactly the same manner as in the beginning (cf. 0.1).

(saṅkalpa purti),

*anena mayā yathā jñānena yathā mīlitopācāra dravyaiḥ kṛta-pūjānena śrī amuka
devavatāḥ priyantām ||*

By this worship which I have performed according to [my] knowledge, with the materials of service as they are available may the noble deities so and so be pleased.

⁵⁵⁰ The formula for this dedication is missing at this place of the current *prayoga* text, but has occurred earlier under 1.7.

⁵⁵¹ This act is called *saṁnyāsa* (cf. also *Lakṣmītantra* 15.19). cf. Gopinātha Dīkṣita’s *Upodghāta* pp. 21,22-22,’ (quoting *Brahma-Purāṇa*):—

*brahmaṇā dīyate deyaṁ brahmaṇā saṁpragṛhyate |
brahmaiva dīyate ceti brahmārpaṇam idaṁ param ||
nāhaṁ kartā sarvam etad brahmaiva kurute tathā |
etad brahmārpaṇam proktam ṛṣibhis tattva-darśibhiḥ ||
yad vā phalānāoṁ saṁnyāsaṁ prakuryāt parameśvare |
karmaṇām etad apy ahur brahmārpaṇam anuttamam ||*

Cf. also p. 84.

⁵⁵² Cf. Rameśvara’s commentary on *PKS* p.75,13-14 (quoting *Rudrayāmala*):

*ādau saṅkalpya uddiṣṭaḥ paścāt tasya samarpaṇam |
akurvan sādhaḥ karmaphalam prapnoty aniścitam ||*

3.3 Taking the Holy Water

The worshipper takes the flowers which have been offered in the *pūjā* (*nirmālya*) to wear them on his head /in his hair.⁵⁵³ He applies the water which is left in the conch (*śaṅkhodaka*) on his head. This water had earlier⁵⁵⁴ been moved in a circular way (*bhramaṇa*) in front of the icon.⁵⁵⁵ He then drinks the water (*tīrtha*)⁵⁵⁶ which was used for bathing the deity from his right hand, being in the position for *ācamana*⁵⁵⁷, and afterwards touches his head with his hand. He also waves his hands over the *arati* lamp which has acquired power by being waved in front of the icon³⁰³ and then touches the head. In current practice – not referred to in the RVBKS – he receives consecrated food (*prasāda*), usually fruits or sweets previously offered. The eating of the left-overs of the deity creates a bond of communion between the worshipper and the deity. it is believed to be highly beneficial for the devotee who tries to absorb the deity's qualities by this act.⁵⁵⁸ It is, however, forbidden to take holy water or flowers of the *pūjā* of Śiva or Sūrya.⁵⁵⁹

(*tīrtha-grahaṇa*)

nirmālyam (viṣṇu-bhinnaṁ) devadattam bhāvayitvā śirasi dhārayet |
śaṅkha-madhye sthitam toyam bhrāmitam keśavopari |
aṅga-lagnaṁ manuṣyāṅgāṁ brahma-hatyām vyapohati ||
anena mantreṇa śaṅkhodakam śirasi dhārayet |
akāla mṛtyu haraṇam sarva vyādhi vināsanam |
deva-padodakam pītvā śirasā dhārayāmy aham ||
tīrtham grāhyam | tat tu pātrāntareṇaiva vihitaṁ na hastena |
iti devapūjā ||

Treating the used flowers (*nirmālya*) (detached from Viṣṇu) as given by the deity, he should wear [them] on his head.

The water which is in the conch and has been moved before Keśava in a circular way (*bhramaṇa*.(L) removes [the sin of] killing a Brahmin of (= committed by) human beings when it comes in contact with (their) bodies.

⁵⁵³ Used flowers (*nirmālya*) can be abandoned in water, at the foot of a tree (Kalika-Purāṇa, 57.68 cd) or can be put on the devotee's head (ibid. 59.173cd).

⁵⁵⁴ According to the practice of Mādhva-Vaiṣṇavas the conch is moved in front of the icon after showing the *naivedya*; in Sakta *pūjā* after completing the *pūjā*.

⁵⁵⁵ This act is conceived of as a kind of *nīrājana*, cf. Ratnamala p. 1208,17: *sajalam śaṅkham nīrājayet*. The prescribed verse *śaṅkhamadhye* etc. is already found in PP p. 91,1-2 (quoting SkP) with *v.l.*

⁵⁵⁶ In the practice of some, like that of Mādhva-Vaiṣṇavas the holy water of the baths of several deities (who had been bathed separately) is given to everyone, respectfully beginning with the eldest member of the family; first the *tīrtha* of Viṣṇu/*śālagrāma* thrice, then the *tīrtha* of Hanumat/Marutī once etc.

⁵⁵⁷ It is not allowed to take water directly from the vessel by hand; cf. DhS p.576,23 (quoting

Kamalakara): *pātrāntareṇa vai grāhyam na kareṇa kadācana |*

⁵⁵⁸ Cf. Gonda (1968a) for the concept *ucchiṣṭa*

⁵⁵⁹ Cf. DhS p. 664,24–26:

agrāhyam śiva-naivedyam patram puṣpam phalam jalam |
śālagrāma śilā saṅgāt sarvaṁ yāti pavitrataṁ ||
śaiva-saura-naivedya-bhakṣāṇe cāndrāyaṇam |

Cf also BRUNNER (1969) for a translation of the 40th *upadeśa* of Nīlakantha Śivacarya's Kriyasara dealing with the problem of consuming Śiva's *nirmālya*.

With this *mantra* he should apply the water (left) in the conch on his head.

After drinking I bear on my head the water from (washing) the deity's feet which removes untimely death [and) destroys all diseases.

He should take (sip) the holy water. But that (action) is only done with the help of another vessel, not by hand.

Thus [ends) the *devapūjā*

OCCASIONAL PŪJĀ

GENERAL CHARACTERISTICS

Following the traditional division of *pūjā* into

1. daily and regular (*nitya*)
2. occasional (*naimittika*)
3. optional (*kāmya*)

occasional *pūjās* are those which are performed when an occasion (*nimitta*)⁵⁶⁰ arises. These “occasions” are usually indicated in the current almanacs (*pañcāṅga*)⁵⁶¹ and are observed regularly according to the family tradition (*kulācāra*) or temple tradition.

*Kāmya pūjās*⁵⁶² are also performed occasionally, i.e. when an “occasion” for their performance arises; but they are performed non-regularly and optionally to achieve the fulfillment of a special desire for oneself or on behalf of others, and are therefore avoidable.

Sometimes the three categories are overlapping and one and the same *pūjā* is classified by some as *nitya*, by others as *naimittika* or *kāmya*.⁵⁶³

Among the aims of *kāmya* rites are achievement of wealth, offspring, long life, heaven (*svarga*) etc. but also the causing of harm by manipulating others with the help of the six rites (*ṣaṭkarma*) of “black magic” (*abhicāra*), i.e. attraction, subjugation, immobilization, eradication, liquidation and pacification. Those *kāmya pūjās* which form part of Tantric *ṣaṭkarma* ritual are excluded from the present study as they are hardly significant to followers of the *smārta* tradition.

Not all occasions indicated by the almanacs are observed by everyone. Their observance depends on

1. family tradition or temple tradition, which has to be continued once it has been started by someone until it is completed by the performance of a concluding ceremony; discontinuation of practices without this ceremony is considered as harmful;
2. age (e.g. the Haritalikavrata which is performed only by young unmarried girls according to current Maharashtra practice);
3. sex (e.g. the Maṅgala-gaurī-vrata which is performed by women for a period of five years after their marriage);
4. popularity in certain communities or regions;
5. (these days:) one’s own choice.

⁵⁶⁰ Cf. Sabarabhāṣya on Mimāṃsāsūtra 12.1.17: *nimitta-prāptau naimittikaṃ kartavyam*; and Hemadri, Caturvargacintamani, Vratakhanda pt.1, p.5,11-12 (quoting BhavP):

nimittam ekam aśrītya yo dharmāḥ sampravartate | naimittikaḥ sa vijñeyaḥ prāyaścittavidhir yathā ||

⁵⁶¹ These almanacs exist in several versions. In Maharashtra, those of Dātye, Tilak and the Nirṇayasagara press are widely circulated.

⁵⁶² For *kāmya pūjā* cf. Gupta in Gupta | Hoens | Goudriaan (1979), pp.159-161; Parama-Saṁhita, chap. 15–16; for *ṣaṭkarma* cf. Goudriaan (1978), pp.251–412.

⁵⁶³ E.g. Kane 5, p. 85 for the case of the Rāma-navamī-vrata and p. 228 for the Mahā-Śiva-ratri-vrata.

Some *naimittikapūjās* are performed on certain days of every week or every month, others yearly, or once in several years when an additional (*adhika*) month occurs.

Here a few words should be said in explanation of the Hindu calendar.

A month is divided into a bright half (*śukla pakṣa*) when the moon waxes and a dark half (*kṛṣṇa/vadya pakṣa*) when the moon wanes. Either half consists of fifteen lunar days (*tithi*)⁵⁶⁴ of which the full moon day (*paurṇimā*) and the new moon day (*amavāsya*) are very important. Of the *tithis*, the fourth one of the bright half (*vināyaki caturthi*) and of the dark half (*saṁkṛta-caturthi*) are important for the worship of Ganapati, the eleventh (*ekādasi*) for the worship of Viṣṇu, Of the days of the week, Monday is a good day for Śiva worship, Tuesday and Friday for Devī, Tuesday also for Ganapati, Thursday for Dattatreya, Saturday for Saturn and - only in Maharashtra⁵⁶⁵ - for Hanumat, Sunday for Khaṇḍoba.⁵⁶⁶

Other *nimittas* occur during certain months⁵⁶⁷, when they are part (*aṅga*) of a greater unit like a festival (*utsava*)⁵⁶⁸ or a religious observance (*vrata*)⁵⁶⁹. *Vratas* - belonging to *kāmya* rites - include other practices which aim at the devotee's purification like sleeping on the ground, getting up early before dawn, taking bath, observing certain rules of conduct,⁵⁷⁰ performing *pūjā*, *homa*, feeding of Brahmins, giving of gifts. The *pūjā* part often ends with the reading of a story which narrates the origin of the *vrata* / *pūjā* and states the reward (*phala-sruti*) which is gained by its performance. A *vrata* usually ends with a concluding ceremony (*udyapāna/pāraṇa/pāraṇā*).⁵⁷¹

Some currently performed *pūjās* (forming part of *vratas* and *utsavas*) which are observed by many people in Maharashtra are listed here.⁵⁷²

⁵⁶⁴ The *tithis* are *pratipadā* (1), *dvitīya* (2), *trtīya* (3), *caturthi* (4), *pañcami* (5), *ṣaṣṭhi* (6), *saptami* (7), *aṣṭhami* (8), *navami* (9), *daśami* (10), *ekādaśi* (11) *dvadaśi* (12), *trayodaśi* (13), *caturdaśi* (14), *paurṇimā* (full moon) or *amāvāsya* (new moon) (15).

⁵⁶⁵ In North India Wednesday is the day of Hanumat's worship.

⁵⁶⁶ f. also Abbott (1932), p.442; for a list of other days of the week recommended for the worship of particular deities cf. Śiva-Purāṇa, Vidyēśvara-Saṁhita, chap. 16: Gaṇesa on Friday, *caturthi*; Sūrya on Sunday, *saptami*; Vienu on Wednesday, *dvadasi*; Parvatī on Monday, *navami*; Śiva on Sunday, *Caturdaśi*; Brahma on Thursday.

⁵⁶⁷ The months of the year are *caitra* (March-April), *vaiśākha* (April-May), *jyēṣṭha* (May-June), *aṣāḍha* (June-July), *srāvaṇa* (July-August); *bhādrapada* (August—September), *āśvina* (September-October), *kārttika* (October-November), *mārgasirṣa* (November-December), *pañcama* (December-January), *Māgha* (January-February), *phālguna* (February-March). To these months every three years an additional month is added.

⁵⁶⁸ For *utsava* cf. Gonda (1947) and (1954a), p.224 n. 41.

⁵⁶⁹ For characteristics and an extensive list of *vratas* cf. Kane 5, pp. 1 ff. DhS p.17,1516 defines *vrata* as a kind of rite which consists of *pūjā* and the like (*pūjādyātmakaḥ karma-viśeṣo vratam*); Hemadri, Vratakhanda pt. 1, p. 6,11 states: *vrata-śabdo 'tra snāna dāna japa homa pujopavāsādi paraḥ*.

⁵⁷⁰ Cf. DhS p.2('28-30: *kṣamā satyaṁ daya dānaṁ saucam indriyanigrahaḥ | devapūjā ca havanam samtoṣaḥ steya varjanam || sarva vratesv ayaṁ dharmah ...*

⁵⁷¹ Cf. Kane 5, pp.120–121 for the *udyapāna*.

⁵⁷² Cf. also Kielhorn (1897) for a list of festivals following mainly the DhS.

1. Caitra

1. *Vatsararāmbha* (beginning of the new year) (Mar. *guḍhi-parva*) *pūjā* of a pole (Mar. *guḍhi*; Skt. *brahma-dhvaja*) erected on the new year's day *śukla pratipadā*.
2. *Rāma-navamī* (vrata) (*Rāma-jayantī*; Rama's birthday) *pūjā* of Rama *sukla navamī*.

2. Vaisakha

Nṛsimha-jayantī (vrata) worship of Nrsimha *sukla caturdaśi*.

3. Jyeṣṭha

Vaṭasavitrī (vrata) for women *pūjā* of Savitrī and of the banyan tree *sukla trayodaśi* to *paurṇimā*.

4. Āṣāḍha

1. *Pūrṇima* — *Vyāsa-pūjā* — *pūjā* of teachers
2. *amāvāsya*. — *Dīpa-amāvāsya* — *pūjā* of lamps

5. Śrāvaṇa

1. *Adityavrata* for women *pūjā* of the sun every Sunday.
2. *Sivamuṣṭi-vrata* (*Sivamuṣṭi*) for women worship of Siva and his bull every Monday (five years after marriage).
3. *Maṅgalagaurī vrata* for women *pūjā* of Siva and Parvatī every Tuesday (five years after marriage).
4. Worship of Mercury every Wednesday.
5. Worship of Jupiter every Thursday.
6. *Jīvantika-vrata* — worship of the goddess *Jīvantika* (Mar. *jivatī*), who protects children every Friday.
7. *Sanaiścara-vrata* worship of Saturn every Saturday.
8. *Varada lakṣmī vrata* worship of *Lakṣmī* second Friday.
9. *Nāga-pañcami* worship of snakes on *śukla pañcami*.
10. *Kṛṣṇa-janmaṣṭamī* — worship of *Kṛṣṇa kṛṣṇa-aṣṭamī*.
11. *Pīthorī-vrata* — *pūjā* of the sixty-four *yoginis* worship of bulls — *amāvāsya*.

6. Bhādrapada

1. *Haritālīka-vrata* for women *pūjā* of Parvatī and her friend and a *sivalinga* made of mud *śukla tritīyā*.
2. *Geneśa-caturthī* — *pūjā* of idols of Ganesa made of clay (*Pārthiva-gaṇeśa-pūjā*) *śukla caturthi*.
3. *Rṣipañcamī-vrata* — *sukla pañcami*
4. *Jyeṣṭha-gaurī* (*Mahālakṣmī*) worship of *Mahālakṣmī* — *anurādhā*, *jyeṣṭhā* and *mūla nakṣatras*.
5. *Ananta-caturdasī-vrata* *sukla caturdaśi*

7. Āśvina

1. *Devī-navarātra* _ worship of the goddess *śukla pratipadā* to *śukla navamī*. *Upāṅga-lalita-vrata* — *pūjā* of *Upāṅga-lalitadevī* — *sukla pañcami*. *Sarasvatī-pūjā* — *pūjā* of books etc. — *śukla, mula-nakṣatra*.
2. *Vijayadasamī* — Worship of *Aparajitadevī*, of the *samī* tree *śukla daśami*.

3. *Kojāgara-vrata* — *pūjā* of Lakṣmī and Indra; popular worship of the moon and the eldest child — *purnimā*.
4. *Govatsa-dvadaśī* (Mar. Vasūbāras) worship of a cow with calf — *kṛṣṇa-dvadaśī*.
5. *Lakṣmī-pūjā* (Dīpavālī) — worship of Lakṣmī in golden coins etc. *amāvāsya*.

8. Karttika

1. *Govardhana-pūjā* (*annakūṭa*) worship of the Govardhana mountain or a “mountain” made of cowdung or food items *śukla pratipadā*.
2. *Tulasī-vivaha* marriage of *kṛṣṇa* and the tulasi plant — *śukla ekādaśī* to *purnimā*.

9. Mārgaśīrṣa

1. *Campā-ṣaṣṭī*— *worship of Khandoba śukla ṣaṣṭī*.
2. *Dattātreya-jayantī* worship of *Dattatreya* — *purnimā*.

11. Māgha

1. *Ratha-saptamī* — worship of the sun *sukla saptamī*.
2. *Mahā-Sivarātri*(*vrata*) – *worship of Siva* — *kṛṣṇa caturdaśī*.

12. Phalgunā

Holikā — *pūjā of fire and rākṣasi dhuṇḍā* — *purnimā*.

Similar to that of the daily *pūjā* (cf. p. 55) the time for the occasional *pūjās* which are observed in the *smārta* tradition is usually the morning time, unless a special auspicious moment (*muhūrta*) is to be considered. Thus the proper time for the *lakṣmī-pūjā* in Dīpavālī is the evening; the *pūjās* to be performed at the supposed time of birth of several deities like Narasimha, Dattātreya and Kṛṣṇa take place at sunset, evening and midnight. A good time for the Satya-nārāyaṇa worship is the *gorajas muhūrta*.⁵⁷³

Leaving aside the additional practices connected with festivals and *vratas* the ritual of *pūjā* which forms one part of them is basically identical with that of the *ṣoḍaśopacāra pūjā* dealt with in part two. There are, however, special additional parts and *mantras*, referring to the main deity of the rite: The declaration (*saṅkalpa*) formula is slightly modified according to the aim of the *pūjā*. Some of the constituent parts (*anga*) are treated in the following pages. In these *pūjās* often the main deity is not worshipped alone but along with other inferior deities. Whereas in the regular *ṣoḍaśopacāra pūjā* it is mainly Gaṇapati,⁵⁷⁴ the remover of cbeeectee who is worshipped in the preliminary stage of the *pūjā*, in the Satya-nārāyaṇa *pūjā*, Satya-nārāyaṇa is worshipped as surrounded by the nine heavenly bodies and the guardians of the eight directions - a mode of worship which is influenced by the pattern of the rites of pacification (*śānti*): In the Tāntric *pūjā* where a deity is worshipped as surrounded by different "enclosures" (*āvaraṇa*), each of which consists of several deities, this aspect is of special importance. Often there are elaborate preparations for the "seats" (*āsana*) of deities which consist of vessels (*kalaśa*) which are specially consecrated or of

⁵⁷³ For this auspicious *muhūrta* cf KANE 5, pp.613f

⁵⁷⁴ Other deities, like the heavenly bodies etc., are invoked too.

maṇḍalas like the *sarvatobhadra*.

IMPORTANT CONSTITUENT PARTS

1. Infusion with Life

Prāṇa-pratiṣṭha - the ritual of infusing life - is to be performed once on every man-made icon (mūrti) before it is worshipped. Unless this is performed the icon is considered to be a mere ornament. Certain objects do not require *Prāṇa-pratiṣṭha* — śālagrama, bāṇa lingas, water, fire sun etc. do not need *prāṇa-pratiṣṭha* or invocation (*āvāhana*).⁵⁷⁵

In betel nuts which act as substitutes for icons especially in *maṇḍalas* there is invocation without *Prāṇa-pratiṣṭha* rite.

The mantras employed vary little in different texts⁵⁷⁶. The version given here is taken from a popular text, the PMP, which gives the mantras without *nyāsa* on the practitioner and the mūrti. The given formula is employed to infuse life in small clay icons which are worshipped at home and later immersed in water. It consists of the following parts:—

a). Indication of the seer, the meter etc. of the principal (*mūla*) *mantra* of the *Prāṇa-pratiṣṭha* rite, i.e. *ām* (= *pāśa-bīja*)⁵⁷⁷, *hrīm* (= *śakti-bīja/māyābīja*)⁵⁷⁸, *kraum* (= *ankuśa/sṛṇi-bīja*)⁵⁷⁹. The deities Brahman, Viṣṇu and Śiva are the seers; all meters occurring in the four Vedas are said to be the meters; the highest *Prāṇaśakti*⁵⁸⁰ is the deity which the *mantra* expresses; the syllable *ām* is the seed (*bīja*) syllable, the short form of the *mantra*, i.e. the beginning part of the *mantra* (always ending in a simple nasal [*anusvara*]); *hrīm* is the energy or power (*śakti*), i.e. the middle part of the *mantra*; *kraum* (sometimes *krom*) is the “wedge” (*kīlaka*), i.e. the final part of the *mantra*.⁵⁸¹

b). Then follows the formula which is spoken for infusing (1) the vital breaths (*prāṇa*), (2) the individual Self (*jīva*) and (3) all organs of senses (*indriya*). This formula consists of the principal *mantra* *ām hrīm kraum* (see above), prefixed and

⁵⁷⁵ *Pariśiṣṭa* to *ĀGS* . 168, 19f

⁵⁷⁶ Cf. basically *ŚT* 23.71f.; *Trbha* pp.84,17-85,26; *Mantramahodadhi* 1.35 ff.; *Nirṇayasindhu* p. 250,1-13; *V R* pp. 39,13-40,6; *Pratiṣṭhamayūkha* pp. 19,31- 20,10; *Samskāra ratnamāla* pp. 754,13-777,24. The ritual has been described by Raṅgachari (1931), pp.114 – 134. For a description of the ceremony of exchanging the life substance cf. Tripathi (1987a)

⁵⁷⁷ Cf. *Prapañcasāra* 35.6; *Bhūta-ḍāmara-tantroka-bījābhidhāna* p.62,13: *ākāro bindumān pāśaḥ ...* - *Pāśa* (noose) is one of the weapons of *Prāṇaśakti* (cf. the description in the meditation verse).

⁵⁷⁸ Cf. e.g. *MNT* 5.123a.

⁵⁷⁹ Cf. *Bhūta-ḍāmara-tantroka-bījābhidhāna* p.62,13: ... *kronkāras tv ankuśābhidhaḥ* - The syllables *krom* (e.g. *Prapañcaāra*) and *kraum* (e.g. *Mantra-mahodadhi*) are identical in their employment. *Ankuśa* (goad) is another weapon of the *Prāṇaśakti* (cf. meditation verse).

⁵⁸⁰ For *Prāṇaśakti*, a form of *Pārvatī*, residing over the life force cf. Sastri (1916), pp. 212-213; Srivastava (1978), pp. 52-53.

⁵⁸¹ For this interpretation of *śakti* and *kīlaka* cf. *MNT* 5.107-108; according to some authorities *kīlaka* is the middle part and *śakti* the final part of a *mantra*. Thus according to the *Vivarana* on *Prapañcasāra* p. 368,20 and *Raghavabhaṭṭa*’s commentary on *ST* p. 837,12 *krom* is *śakti* of this *mantra*. Cf. also *Vāsudevarama*’s *Yatidharmaprakāśa* vol. 2 (trans.), p.141 n. 43³; for the two interpretations cf. Nowotny (1957), pp. 132-133 n. 146.

followed by the sacred syllable *om*, followed by (1) the *anusvara*, (2) the semi-vowels (*ya, ra, la, va*) and the last consonants of the Devanagari alphabet with the vowel “an and *anusvara*⁵⁸², (3) the *visarga*⁵⁸³ and (4) the principal *mantra* in reversed sequence.⁵⁸⁴ The formula ends with the exclamation *svāhā*, originally used in Vedic sacrifice to indicate the completion of an offering in the fire, here signifying the completion of the infusion with life.

While reciting this formula the devotee places his left hand on his heart and his right hand on the icon’s heart or head to transmit the life force from his heart (the residing place of the deity) in the *murti*.⁵⁸⁵ In several texts elaborate preparatory *nyāsa*⁵⁸⁶ rites are prescribed, aiming at the divinisation of the devotee’s body before life can be transmitted to the icon.

- c). A Vedic *mantra* (RV 10.59.6) from a hymn to Nirṛti and others is recited which mentions the giving of sight and life and has thus been meaningfully employed in this context of infusing life.
- d). The worshipper repeats the syllable *om* fifteen times to complete the fifteen purificatory ceremonies (*saṃskāra*) of the deity. According to Trbha p. 86,1-3 these are the following rites: (1) to secure conception (*garbhadhana*), (2) to secure the birth of a male child (*pūṃsavana*), (3) parting of the pregnant woman’s hair (*sīmantonayana*), (4) birth ceremony *jātakarman*, (5) naming ceremony (*nāma karaṇa*), (6) first outing (*niṣkramaṇa*), (7) first feeding with solid food (*annaprāsana*), (8) first cutting of the hair on the boy’s head (*Caula*), (9) investing with the sacred thread (*upanayana*), (10)-(13) four *veda-vratas* (*veda-vrata-catuṣṭaya*)⁵⁸⁷, (14) returning home after Vedic studies (*samavartana*), (15) marriage (*udvaha*).
- e). The ritual ends with the meditation (*dhyāna*)⁵⁸⁸ on the Prāṇa-śakti. The devotee then opens the eyes (*netronmilana*)⁵⁸⁹ of the icon by touching them-with *durva* grass

⁵⁸² Cf. Mantra-mahodadhi 1.41: *ya-varge ‘py evam uccārya nabhaḥ śveto ‘ntimo bhṛguḥ | vimalaś ceti coccāryaḥ kramād varṇāḥ sabindavaḥ ||*

Ya-varga refers to *yaṃ, raṃ, lam, vaṃ*; they stand for wind, fire, earth and water. For the meanings assigned to these and the following *varṇas* cf. Rudrayamala-tantroktā varṇa nighantu pp. 58--60; *nabhas* refers to *haṃ, śveta* to *ṣaṃ, antima* to *śaṃ, bhṛgu* to *saṃ* and *vimala* to *laṃ*. *Lam* occurs twice in this verse whereas *kṣaṃ* is omitted.

⁵⁸³ (1) to (3) are arranged according to the convention of the Tantric, not the regular Skt. alphabet.

⁵⁸⁴ For a detailed exposition of the Tantric method of infusing life cf. Vivarana on Prapañcasara p. 370,18f.

⁵⁸⁵ In the special Tantric *pūjā* the deity is brought out of the devotee’s heart by exhaling the breath over a flower which is then put on the object that has to be infused with life (cf. PKS 4.1 with Rāmeśvara’s commentary; MNT 6.63ff.). Another Tantric method is to bring the deity out in the air by exhaling and to lead it to the intended place with the help of one’s hands. - Cf. Kalikā-Purāṇa 67.72:

nāsāpuṭena niḥsārya dakṣiṇenātha taṃ pumaḥ | avatārya karābhyāṃ tu devīm āvāhayet tridhā ||

At the end of the *pūjā* the deity is absorbed in the, devotee’s heart (cf. Kalikā-Purāṇa 59.171).

⁵⁸⁶ For *nyāsa* cf. p. 121. 33 Cf. n. 22 on p. 33.

⁵⁸⁷ For different lists of the four *Vedavratas* cf. Kane 2, pp.370ff.

⁵⁸⁸ For the same *dhyāna* verse with minor variants cf. Prapañcasara 35.7; Trṛbha p.85,14-17.

⁵⁸⁹ For this rite cf. also Kāśyapa-Jñānakāṇḍa, trans. by GOUDRIAAN, pp.174ff.; Pariśiṣṭe, to BGS (ed. Harting), app. III, pp. 6ṣ6. For a *linga* there can be no opening of the eyes as it has no eyes (cf. Harting, *ibid.* 2.16, p. 7,16-17).

dipped in ghee or with a needle.⁵⁹⁰ According to some informants the first gaze of the icon after the opening of its eyes is inauspicious. To divert it from falling on the devotee, a plate with food offerings is placed in front of the icon, while the devotee quickly moves to the side. This reminds of the story of Kalayavana (BhP 10.51.12) who abruptly awakened the sleeping Mucukunda and was burnt to ashes by his first angry look.

(prāṇa-pratiṣṭhā⁵⁹¹)

om asya śrī prāṇa-pratiṣṭha mantrasya brahma viṣṇu maheśvarā ṛṣayaḥ | rg-yajuh-sāma ātharvāṇi cchandāmsi |

para prāṇa śaktir devatā |

aṁ bījam |

hrīm śaktiḥ |

kraum kīlakam |

asyām murtau prāṇa pratiṣṭhāpane viniyogaḥ |

om ām hrīm kraum om aṁ yaṁ raṁ laṁ vaṁ saṁ śaṁ ṣaṁ haṁ kṣaṁ aḥ, kraum hrīm ām devasya prāṇa iha prāṇāḥ |

om ām hrīm kraum (om) aṁ yaṁ raṁ laṁ vaṁ saṁ śaṁ ṣaṁ haṁ kṣaṁ aḥ, kraum hrīm ām devasya jīva iha sthitaḥ, |

om ām hrīm kraum om aṁ yaṁ raṁ laṁ vaṁ saṁ śaṁ ṣaṁ haṁ kṣaṁ aḥ, kraum hrīm ām devasya vān-manas – tvak – śrotra – jihvā - ghrāṇa - pāṇi – pāda – pāyu – pasthādi - sarvendriyāṇi ihāgatya svastaye sukhaṁ ciraṁ tiṣṭhantu svāhā ||

om asūnite punar asmāsu cakṣuḥ punaḥ prāṇaṁ iha no dhehi bhogam | jyok paśyema sūryam uccarantam anumate mṛlayā naḥ svasti || RV 10.59.6.

asya devasya garbhādhānādi pañcadaśa saṁskāra siddhyartham pañcadaśa prāṇa vāvṛtīḥ kariṣye |

*raktām bodhisthapotollasa daruṇa sarojādhi rūḍhā karābjaiḥ
pāśaṁ kodaṇḍam ikṣūdbhavam aḷiguṇam apyaṅkuśaṁ pañcabāṇān |
bibhrāṇā sṛk-kapāla tri-nayana lasitā pīnavakṣoruhāḍhyām
devī bālārka varṇā bhavatu sukha-kari prāṇa-śakti parā naḥ ||*

om Of this *mantra* of the infusion with life (god) Brahmā, Viṣṇu and Śiva are the seers;

[the metres of the verses of] the Rig[veda], Yajur[veda], Sama[veda] and Atharva[veda] are the metres;

the highest Prāṇaśakti is the deity; *aṁ* is the seed; *hrīm* is the power; *kraum* is the “wedge”; it is employed for infusing life in this icon.

om ām the deity’s life is the life [established] here.

omāṁ the deity’s Self is established here.

⁵⁹⁰ VaiSS 4.10 mentions the use of a golden needle for opening the eyes. According to others a flower or a *tulasi* leaf can also be used.

⁵⁹¹ Text: PMP pp. 193-194.

om̐ ām̐ all organs of senses of the deity, - speech, mind, touch, hearing, taste, smell, hands, feet, anus, sexual organ etc., having come here may stay for well-being comfortably [and] long, svāhā.

om̐ “Give us our sight again, O Asuniti, give us again our breath and our enjoyment. Long may we look upon the Sun uprising: O Anumati, favor thou and bless us.”

I shall repeat the syllable *om̐* fifteen times to complete the fifteen purificatory ceremonies (*saṁskāra*) of this deity beginning with impregnation.

The goddess who sits on a red lotus shining like a boat on the ocean, who holds with her lotus-like hands noose, bow made of sugarcane and string [of the bow] and goad, five arrows, a skull [filled] with blood, who, beautified with three eyes, is enriched with thick breasts, who has the color of the rising sun, may she, the highest Pranaśakti, confer happiness on us.

2. Pūjā of the Limbs of the Icon

The *aṅga-pūjā* occurs as part of *pūjās* forming part of *vratas* like Vatasāvitṛī, Maṅgala-gaurī, Haritalika, immediately following the offering of flowers (service 2.8)⁵⁹². Different body parts of the icon - respectfully beginning from the feet - are worshipped by throwing unbroken rice grains (*akṣata*)⁵⁹³ on them. E.g. “Salutation to Kṛṣṇa, I worship the feet. Salutation to Saṅkarṣaṇa. I worship the ankles.” The deity’s epithets and the names of his limbs - between which there is often a special connection differ according to the texts.

BhP 3.28.21-33 advises the Yogin to contemplate the body parts of the Lord one by one, his nails, feet, knees, thighs, waist, navel, nipples, chest, neck, arms, his weapon, the *sudarsana-cakra*, his mace, the garland round his neck, the *kaustubha* jewel on his chest, his face, hair, glance of his eyes, his smile, eyebrows, finally the teeth which are exhibited when Viṣṇu laughs.

Dave (p. 473,20-21) states that the *aṅga-pūjā* is not mentioned in old Tantric texts.⁵⁹⁴

3. Pūjā with Leaves and Flowers

In the *patra-pūjā* which occurs after the *aṅga-pūjā* as part of *vratas* like Maṅgala-gaurī, Haritalika, Ananta-caturdasi, the deity is saluted with different names while various kinds of leaves of plants or trees are offered. The same procedure is followed in the *puspa-pūjā* which follows *patra-pūjā* as part of *vratas* like Haritalika or Anantacaturdaśī.

4. Kathā

After the performance of the *pūjā* part of a *vrata* often a story connected with this *vrata* is read aloud. These stories narrate the revelation of the *vrata* by a seer or a deity, its first performance, results and procedure. By listening to them the devotee takes part

⁵⁹² Cf. the list on p.103; Dave p.473,25-27 states that *aṅgapūjā* can be performed after the offering of any of the services, but that it is traditionally following the offering of flowers. Cf. also p. 162.

⁵⁹³ For the power of grain of. Abbott (1932), pp.392ff. Throwing of *akṣata* adds to the power of the icon (Abbott p. 394). Cf. also p. 160.

⁵⁹⁴ Cf. Dave pp. 474-475 for a table of comparison showing *aṅgapūjā* formulas in different Tantric texts.

in the events of by-gone times and induces the power which effected beneficial results formerly to do the same for him now. *Vratākathas/ pūjā kathas* are contained in great numbers in the Purāṇas and are preserved as separate, often unedited manuscripts usually said to form part of some Purāṇa. Hemadri's *vratakhaṇḍa* quoting from Puranic sources as well as Anantadeva's *Saṁvatsara-dīdhiti*, part of the *Smṛtikaustubha* (pp. 83-580) include many such stories. In the latter work most *vratas* are treated under the aspects *vrata* (general) *pūjā vidhi*, *katha* and *udyapāna*.

The *kathās* relating to the *vratas* of Satya-nārāyaṇa, Ṛṣi-pañcami and Ananta-caturdaśī have been summarized on pp. 202ff., 214ff. and 221. An important collection of current stories connected with *vratas* to be performed during the four sacred months (Mar. *cāturmās*) of the year are the Mar. *kahānis*, the origin of which is unknown. The *kahānis* are widely circulated in Maharashtra in popular editions. They have their own style of rhythmical prose, consisting of many short sentences, peculiar repetitions of words and set phrases at the beginning and end. As an example of this genre the *ṛṣipañcamici kahāni* has been translated on pp. 215-216.

5. Pūjā of the Brahmin

The Brahmin is one of the “places of *pūjā*” (*pūjā sthana/pūjā pada*)⁵⁹⁵ to which worship is due, as all deities are said to reside in him.⁵⁹⁶ By worshipping a Brahmin and offering a *dakṣiṇa* to him a ritual becomes complete. The *pūjā* of the Brahmin priest occurs at the end of the *pūjā* part of several *vratas*, like Ganesa-caturthi, *Rsipañcami*. it also forms part of the *puṇyāha-vācana*. Often the *brāhmaṇa pūjā* (as it includes the offering of a gift) has a separate declaration (*saṅkalpa*) formula. Speaking “[I offer] this seat” the devotee throws unbroken rice on the right side of the seat on which the priest sits.

Saying “[I offer] this water for washing the feet” he conventionally offers water in the-Brahmin's hand (supposed to be offered for washing the feet) with a spoon. Here the verse TB 3.12.3.4 is employed which originally accompanies an offering of an oblation of a pap to *carāṇa* (good behavior) in the *cātur-hotra-cayana*⁵⁹⁷. By understanding the word *carāṇa* in the sense of “foot” various texts⁵⁹⁸ have employed this verse for worshipping or touching the feet of respected persons.

Saying “I offer this *arghya* (water)” the devotee offers water mixed with sandalwood paste and unbroken rice grains in the Brahmin's hand. With the following *mantras* again sandalwood paste, unbroken rice, flowers and two betel leaves with an areca nut are offered in his hand and unbroken rice is thrown on his head. The worshipper bows to the Brahmin while reciting the verse “Salutation ...”

As part of many *vratas* like *Vatasavitṛī*, *Maṅgala-gaurī* etc. which are performed by women a special gift (*vāyana* | *vāyanaka* | *upāyana*) of sweets, a blouse piece,

⁵⁹⁵ Cf. pp. 43 ff. for “places of *pūjā*”

⁵⁹⁶ Cf. BhP 11.11.42; PP p. 8,20 (quoting Manu). *viprāṇām vapur āsrītya sarvās tiṣṭhanti āevatāḥ* | and p.9,2: *viprāṇām rūpam āsthāya pracarantītha devatāḥ* | and further p.9,4-5: *brāhmaṇo vai sarva devatā iti sruter brahmaṇe pūjā atiprasastā* | *bhārate sarvadevatādhāratva kathanāc ca* | - Cf. Kane 2, pp. 134ff., Hazra (2₁₉₇₅), pp. 257-259, SHASTRI (1963), pp. 192ff. for the importance of Brahmins.

⁵⁹⁷ i.e. the building of the fire-altar with the formulas that symbolize the four chief officiating priests.

⁵⁹⁸ Cf. Parisista, to BGS 5,4.1; Saṁskāra-ratnamālā p.1172,22.

bangles along with *kumkuma* and *haridra* is offered to the priest at the end of the *brahmaṇa-pūjā* in a small winnowing fan.⁵⁹⁹

Another common way of honoring a Brahmin is to feed him (*brahmaṇa-bhojana*)⁶⁰⁰. Just as Agni is the “mouth of the gods” through which they receive offerings⁶⁰¹, the Brahmin is a mediator. In the *Sraddha* Brahmins represent the deceased fathers and the *Viśve Devas* who receive food through them.⁶⁰²

(brahmaṇa-pūjā⁶⁰³)

mahāviṣṇu-svarūpiṇe brahmaṇāya idam āsanam | idam pādyam |

caraṇam pavitraṁ vitataṁ purāṇam yena putas tārati duḥ kṛtani |
tena pavitreṇa śuddhena pūtaḥ ati pāpmanam āratim tarema || TB 3.12.3.4.

bhūmi devāgra janmāsi tvam vipra puruṣottama |
pratyakṣa yajña-puruṣa argho 'yam pratigrhyatām || idam arghyam samarpayāmi |

gandhaḥ pantu. saumaṅgalyam cāstu |

akṣataḥ pantu. āyuṣyam astu |

puṣpāni pantu. sauśrīyam astu |

tāmbūlam pantu. aiśvaryam astu |

dakṣiṇāḥ pantu. bahudeyam cāstu. ||⁶⁰⁴

namo 'stv anantaya sahasra mūrtaye sahasra pādakṣiṣiroru bāhave |
sahasra nāmne puruṣāya saśvate sahasra koṭi yugadhāriṇe namaḥ ||

gandhādi sakalarāadhanaiḥ svarcitam astu. | astu sakalāradhanaiḥ, svarcitam | iti
brahmaṇa-pūjānam samāptam ||

To the Brahmin who has the form of the great Viṣṇu [I offer] this seat. [I offer] this water for washing the feet.

“Good Behavior is a means of purification, extensive, ancient by which, being purified, one overcomes evil actions. Purified by that pure means of purification, may we overcome evil, the enemy.”⁶⁰⁵

You, Brahmin, greatest among men, god on the earth, you are the first born, the visible *yajña-puruṣa* (sacrifice personified).

Accept this *arghya* (water). I offer this *arghya* (water).

May the fragrances protect. (Brahmin:) And may there be prosperity.

May the unbroken rice protect. (Brahmin:) May there be longevity.

⁵⁹⁹ For the winnowing basket as an auspicious object cf. Gonda (1980b), p.157.

⁶⁰⁰ Cf. Gonda (1980 b), pp. 340-341.

⁶⁰¹ Cf. SB 5.2.3.6: “Agni is all deities, since in Agni one offers to all deities.”

⁶⁰² Cf. Gonda (1980 b), p.444; for the hands of Brahmins as “mouth of the fathers”

⁶⁰³ Text: RVBKS fol. 30b.11-31a.3.

⁶⁰⁴ In the puṇyaha-vācana as described in the Pariśiṣṭa to BGS 1.10.6-10 the formulas are very similar to the ones here:

tataḥ gandhāḥ iti gandhām dadāti | sugandhāḥ pāntu iti pratigrhṇanti || ... teṣāṁ pāṇiṣu akṣatam iti aṣatan dadāti | ... akṣatām cariṣṭām cāstu iti pratigrhṇanti | ... tebhyo dakṣiṇāḥ iti dakṣiṇam dadāti | svasti dakṣiṇāḥ pāntu bahu-deyam cāstu iti pratyūcuḥ ||

⁶⁰⁵ Translation by DUMONT (1951).

May the flowers protect. (Brahmin:) May there be affluence.
 May the betel protect. (Brahmin:) May there be supremacy.
 May the gifts protect. (Brahmin:) And may there be plenty to give.

Salutation to the endless one, who has thousands of forms, thousands of feet, eyes, heads, thighs, arms, thousands of names, the eternal puruṣa; salutation to him who supports thousands of crores of eras.⁶⁰⁶

May there be proper worship with all pleasing items like sandalwood paste.
 (Brahmins:) May this be proper worship with all pleasing items. Thus ends the *pūjā* of the Brahmin.

6. Dismissal

Temporary icons of clay etc. which had been infused with life and worshipped during a festival or *vrata* are taken to a body of water in a procession and are immersed (*visarjana*) in a tank, river or the sea when they have served their purpose. Before this happens the deity inhabiting the icon is requested to leave.⁶⁰⁷ The concluding *pūjā* (*uttara-pūjā*), usually a *pūjā* with five services (*pañcopācāra*) is performed and the *ārati* is sung by all family members who are present. They throw *aḥṣata* on the icon and recite the *mantra*:

yāntu devaganā sarve pūjām adāya pūrthivim |
iṣṭa-kāma prasiddhyartham punar āgamanaya ca ||⁶⁰⁸

May all the groups of deities leave, having received the *pūjā* pertaining to the clay [icon], for the achievement of desires cherished [by me] and for [the deity's] coming again.

This *mantra* replaces a complicated ritual of taking out the infused life (*prāṇa*) which is due here. After the *prāṇa-pratiṣṭha* the icon is not supposed to be moved as it has been firmly established (*pratiṣṭhita*). Now after the deity has been asked to leave the icon it can be lifted up and carried away for immersion. Along with it other materials⁶⁰⁹ used in worship are immersed in water or given away to Brahmins. Water is considered a *pratiṣṭha*⁶¹⁰ and thus depositing in water is a method of removing objects which are loaded with sacred power.

⁶⁰⁶ For this verse cf, also p. 174.

⁶⁰⁷ The place for which the deity leaves is generally said to be the heavenly world. In analogy to the *prāṇapratīṣṭhā* rite (cf. pp. 191 ff.), where the deity came from the devotee's heart one expects here the taking back of the life force into the heart, which also happens in Tantric *pūjā*; cf. Kalika-Purāṇa 59.171.

⁶⁰⁸ Cf. SPS p. 57.

⁶⁰⁹ Certain objects lose their power when used more than once. They go to *visarjana*. "Darbha, an antelope skin, mantras and brahmins do not lose their power when they are used more than once." (Gonda [1980bj, p.280).

⁶¹⁰ According to SB 4.5.2.15 water is the *pratiṣṭhā* of everything 'hence one can therefore dispose of an object by throwing it into the water. Gonda (19Mb), p.7.

EXAMPLES OF OCCASIONAL PŪJĀS

1. Satyanārāyaṇa vrata⁶¹¹

The *pūjā* of Satyanārāyaṇa (“the Nārāyaṇa who does not fail”⁶¹²), a form of Viṣṇu (cf. illustration.) is one of the most popular *pūjās* in contemporary India, comparable to the popular Santoṣi-mātā-vrata, which is of recent origin. In imitation of it *pūjā* of a similar pattern of other deities are current, which have their own stories (*kathā*) which are ascribed to Purāṇas. Such are the *pūjās* of Satya-vinayaka (= Ganapati, Ganesa)⁶¹³ of Satya-amba (= Devī)⁶¹⁴ Satya-datta (= Dattatreya)⁶¹⁵. According to Hara Prasad Shastri⁶¹⁶ the Satyanārāyaṇa worship is of Muslim origin and was originally known as “Satya-Pirer pūjā”.⁶¹⁷ In Bengal, paintings of both Satya-pīr and Satyanārāyaṇa, are found.⁶¹⁸



The name Satyanārāyaṇa as an epithet of Viṣṇu is not mentioned in old texts⁶¹⁹, and the *pūjā* of this form of Viṣṇu does not occur in traditional digests, like the Nirṇayasindhu and DhS, thus suggesting its late date. Stories in the BhavP 3.2.24-29⁶²⁰ and in the Bengali⁶²¹ version of the SkP 5.233-236 describe the worship of

⁶¹¹ Now commonly known as *satyanārāyaṇa pūjā*, but clearly called *vrata* in BhavP 3.2.24.16[, as the *pūjā* is connected with elements of *vratas*.

⁶¹² According to the *kathā* narrated in BhavP the name Satyanarayana is used in two senses:

1. The unfailing Narayaṇa who always meets the expectations of his worshippers and
2. Narayaṇa who is identical with the ultimate truth (*Satya*); cf. BhavP 3.29.48:

satya-rūpaṁ satyasandham satya-nārāyaṇaṁ harim |
yat satyatvena jagatas taṁ satyaṁ tvāṁ namāmy aham ||

In the *kathās* Satyanarayana often appears disguised as an old Brahmin and is shown as very jealous.

⁶¹³ The colophon of the *kathā* ascribes it to the Brahmaṇḍa-Purāṇa: *iti brahmāṇḍa purāṇe Śiva-parvatīsaṁvade satya viṇāyopakhyāne ...*

⁶¹⁴ It is said to come from the Bhaviṣyottara-Purāṇa: *iti bhaviṣyottare Śiva-ṣaṅmukha saṁvade satyāmbā vrata kathā.*

⁶¹⁵ Composed by Vasudevānand Sarasvatī (1854--1914 A.D.).

⁶¹⁶ See: A Descriptive Catalogue of Sanskrit Manuscripts in the Government Collection under the care of the Asiatic Society of Bengal. Vol. 5: Purāṇa manuscripts. Calcutta 1928, preface p. LXV.

⁶¹⁷ For a discussion of this problem cf. MITRA (1927).

⁶¹⁸ Cf. DUTT (1932). pp.524 and 528

⁶¹⁹ Only *satya* “the true one” or “truth” occurs as one of the thousand names of Viṣṇu (Mbh 13.135.25 a, 36 b etc.). For the attribute *satya* of Viṣṇu –Kṛṣṇa cf. Gonda (1968 b).

⁶²⁰ For summaries of the *kathās* cf. also HOHENBERGER (1967), pp.102-105.

⁶²¹ Printed in Bengali characters by the Vaṅgavāṣī Press 1912 as part of the Revakhaṇḍa, reprinted from the edition by the publishers of the Gurumaṇḍal edition of the SkP. These ct. apters of the Revakhaṇḍa are obviously a later addition as they occur after the actual completion of the *khatha*. They are not found in the edition of the SkP published by the Venkateśvar Press, Bombay. Divekar (1976), pp.177-180, unable to locate the *kathā* in the printed SkP, explains the word *skāṇḍa* as an erroneous reading for *skanna* - “lost” [Purāṇa]. This is, however, very unlikely, as the usual word for “lost” is *lupta*, *skand* being used in

Satyanārāyaṇa. The version from the SkP is reprinted in many popular books as the story that has to be read at the end of the *pūjā*. There exists a great amount of popular literature on Satyanārāyaṇa in regional languages as well.⁶²²

These stories – which are summarized in the following – have been prefixed with an introduction where Sūta explains the performance of the *pūjā* to a group of seers in the Naimisa forest. The *pūjā* is said to have first been told by Nārāyaṇa (Viṣṇu) as an easy means to obtain fulfillment of desires in the present Kaliyuga.

Stories connected with the worship of Satyanārāyaṇa

Introduction: Nārāyaṇa tells the <i>pūjā</i> to Narada	BhavP 3.2.24	SkP 5.233.1-22
Story of the poor Brahmin	3.2.25	5.233.23ff.
Story of the king Candracūḍa	3.2.26	
Story of the wood-cutter	3.2.27	5.234
Story of the merchant	3.2.28-29	5.235
Story of king Vamśadhvaja		5.236

The version of the BhavP is more sophisticated, partly uses meters other than *anuṣṭubh* and has a more complicated set of rules for the performance of the *pūjā*. But apart from these details there is little difference in the contents of both versions.

The stories partly refer to each other as there is an attempt to establish a continuous tradition of devotees performing the *pūjā* :

Nārāyaṇa g to Narada

Nārāyaṇa g to the poor Brahmin g to the wood-cutter

the poor Brahmin g to king Candracūḍa (om SkP) g to the merchant.

The story of king Vamśadhvaja - only found in SkP - is unconnected.

In the following these stories are summarized. The version of the BhavP is found on the left side, that of the SkP on the right side, when the texts differ.

Summaries of Stories

O. Introduction: Nārāyaṇa reveals the *pūjā* to Narada

Saunaka and other seers in the Naimisa forest ask Sūta whom to worship in the Kaliyuga as an easy means to achieve fulfillment of wishes (1-3) [1]. Sūta praises Satyanārāyaṇa and narrates the following story (4-6) [2]: Nārada comes to the world of human beings who are suffering in many ways. He asks the god Nārāyaṇa for help (7-15) [3-11]. The god revealed to him the Satyanārāyaṇa vrata: Viṣṇu in the form of satyanārāyaṇa fulfills all desires in the present Kaliyuga. *Satya* is the foundation of *dharma*, *yajña* and *brahman*. The fruits of the performance of the *pūjā* are wealth, offspring, fulfillment of whatever wish one has in one's mind (12-24) [12-16].

the sense of semen. - For the Hindi text and English translation of the version from the Bengali edition of the SkP cf. Mitra (1927), pp. 777-80.1.

⁶²² For Bengali literature on Satyanārāyaṇa and stories about Satyanarayana (from about the 15th to the 16th cent. A.D.) cf. SEN (1920), pp.100ff. For summaries of some stories current in Bengal which mainly tally with the version of the SkP cf. The Worship of Satya-Narayana (1874), pp.83-85.

Pūjā vidhi:

(BhavP 3.2.24)

After bathing early in the morning, cleaning one's teeth, holding a cluster of blossoms (*manjari*) of *tulasi* in one's hands, one should meditate on Hari (= Viṣṇu) who rests in truth; recite the *saṅkalpa* formula announcing that one will perform *pūjā* the same evening⁶²³. One should perform the *pūjā* by worshipping the *sālagrāma* stone (Viṣṇu) together with a stand | piece (?) of gold by using five vessels (*kalaśa*) and doorways made of banana stems. One should bath the *sālagrāma* with the five nectars (*amṛta*) and worship it with different materials. After reciting a specific *mantra* for Satyanārāyaṇa for one hundred and eight times (*japa*) one should make ten fire oblations (*homa*), followed by the rites of *tarpana marjana* and listening to the *kathā*. The *prasada* is divided into four parts: The first part for the *ācārya*, the second for the family members, the third for other listeners and the fourth for oneself. One should feed Brahmins and eat silently (24-34). If this is performed with devotion and faith all desires will be granted. Having spoken thus the god vanishes from Narada's sight and goes to Kaṣī (35--38).

[SkP 5.233]

One should worship Satyanārāyaṇa in the evening accompanied by relatives and Brahmins. Bananas, ghee, milk, flour of wheat or rice, sugar or molasses, all mixed together⁶²⁴ and have to be offered as *naivedya* and eaten as *prasāda*. After the *pūjā* one should offer a gift to the Brahmin and listen to the *katha*. The devotees should eat of the *prasada* and spend the evening dancing and singing. Finally everyone should return home remembering Satyanārāyaṇa [17-22].

1. Story of the Poor Brahmin

(BhavP 3.2.25)

[SkP 5.233], continued

To the poor Brahmin Satananda (SkP orṅ name) in Kaṣī Viṣṇu manifests himself disguised as an old Brahmin and advises him to worship Satyanārāyaṇa in order to get rid of his poverty. He then reveals his divine form to the Brahmin (1-20) [23-29] and tells the *pūjāvidhi* [orṅ SkP]:

Mix 1/8 seer of flour of wheat with cow milk, sugar, ghee of cow milk, curd; offer a bath to Hari (in the *sālagrāma* stone) with the five nectars; offer sandalwood paste, flowers, Veda recitation, incense, a lamp, food, and betel. Listen to the story and eat the *prasāda* (21-33).

⁶²³ According to some authorities a *saṅkalpa* of a *pūjā* or *vrata* to be undertaken in the evening is to be made in the morning (cf. Kane 5, p.32).

⁶²⁴ Popular versions read *sapāda*, which is equal to 1 ¼ seer (= a measure) each.

The Brahmin makes the *saṅkalpa* for performing this *pūjā* and worships Satyanārāyaṇa together with his relatives (34-38) (30-36]. Satyanārāyaṇa is pleased and appears before them to fulfill their wishes (39-42).

End (43-44) [37].

2. Story of King Candracūḍa

(BhavP 3.2.26) [om SkP]

The pious king Candracūḍa who resides in the city Kedaramani is conquered by his enemies and has to seek refuge in the forest (1-6). On a pilgrimage he comes to Kaśī where he finds Satyanārāyaṇa being worshipped everywhere. He requests the priest Sadānanda (identical with Satananda of the previous story?) to instruct him about this *pūjā* (7-12).

Pujāvidhi:

The *pūjā* can be performed on any day in the evening time. One should prepare a doorway decoration with banana stems and have five vessels and five banners arranged. In their middle one should construct the *vedih* (sacrificial “altar”) and have the *saligrama* stone installed by Brahmins. One should perform the *pūjā* devoutly with various materials and sleep on the ground for seven nights constantly remembering Viṣṇu (13-17).

The king acts accordingly and at night receives a sword from Viṣṇu to destroy his enemies. After his return to Kedaramani, he conquers his enemies and gains much wealth. He worships Hari on every full moon day and becomes prosperous. After his death he goes to Viṣṇu’s abode (18-22).

3. Story of the Wood-Cutter

(BhavP 3.2.27)

[SkP 5.234]

The tribe of Bhillas (= Niṣadas) lives on transporting wood in the forest. Once they come to Kasi where one of them happens to see Satyanārāyaṇa’s *vrata* being performed in Viṣṇu-das’s *asrama* (1-8). Sadānanda explains the *pūjā-vidhi*: Offer 1/8 seer each of wheat flour, honey, flavor of camphor and ghee as food. Bath the deity with the five nectars (*amṛta*) and worship with sandalwood paste. As additional food offer *pūyasa*, *apūpa*, *saṁyāva*, curd, milk; worship by offering fruits, flowers, incense, a lamp (9-20).

The Bhillas perform the *pūjā* accordingly and become wealthy and go to Viṣṇu’s abode after death (21-28).

The seers in the Naimisa forest ask about the next person who performs the Satyanārāyaṇa *vrata* after the poor Brahmin did so. Sūta reports:

Once when the poor Brahmin performs the *pūjā* a wood-cutter arrives [1-5]. The Brahmin praises Satyanārāyaṇa’s *vrata*. The woodcutter receives *prasada* and return-s home. He buys ripe bananas, sugar, ghee, milk, flour of wheat and performs the *pūjā* together with, his family. He becomes prosperous and goes to Satyanārāyaṇa’s abode after his death [6-14].

4. Story of the Merchant⁶²⁵

(BhavP 3.2.28-29)

[SkP 5.235]

King Candracūḍa of Manipura performs Satyanārāyaṇa's *pūjā* regularly. Once the merchant Lakṣapati from Ratnapura happens to see this worship (1-12).

King Ulkāmukha performs Satyanārāyaṇa's *pūjā* at the banks of a river when a merchant happens to see it and inquires about the performance [1-8].

The merchant vows to worship Satyanārāyaṇa in case a child is born to him (13-15) [9-16]. He returns home and after some time his wife Līlavatī gives birth to a daughter, who is named Kalavatī. She marries the merchant Śaṅkhapati (SkP om name). Father and son-in-law forget the worship of Satyanārāyaṇa (16—30) [17-23]. Both depart to a distant place for their business. One night precious goods are stolen from the palace of the king (named Candraketu in the SkP), and both are falsely accused of theft and imprisoned (31-48) [24-28]. At the same time the merchant's family suffers much and has to beg for a living. By chance the daughter happens to see Satyanārāyaṇa's *pūjā* and later performs it in her house together with her mother. Thereby Satyanārāyaṇa is satisfied (3.2.29.1-17) [29-37]. At night Satyanārāyaṇa in the form of a Brahmin appears in the king's dream and orders him to release the two prisoners. Both are allowed to return home. However they again forget to worship Satyanārāyaṇa (18-32) [38-48]. Satyanārāyaṇa in form of an ascetic tries to point out their fault to them, reveals his divine form and reminds Lakṣapati of his promise to worship Satyanārāyaṇa. The merchant repents and begs Satyanārāyaṇa's pardon (33-53) [49-64].

Both reach their home within seven days and send a messenger to inform Līlavatī. On receiving the message she interrupts the *pūjā* of Satyanārāyaṇa in order to receive her husband. The daughter Kalavatī forgets to eat the *prasāda* of the *pūjā*. Because of this mistake her husband's ship sinks. Everyone is in distress (54-64) [65-83]. Satyanārāyaṇa's voice is heard from the sky ordering Kalavatī to eat the *prasāda* which would enable her to meet her husband. It happens accordingly. From then onwards the family performs the Satyanārāyaṇa *pūjā* regularly enjoys worldly pleasures and goes to heaven after death (64-68) [84-90]. End (69-70).

5. Story of King Vamsadhvaja.⁶²⁶

(om Bhav.P)

[SkP 5.236]

King Vamsadhvaja happens to meet a group of cowherds who worship Satyanārāyaṇa. Out of pride he neither shows respect towards the deity who is being worshipped nor accepts the *prasāda* which is offered to him [1-5]. Because of this guilt great misfortune befalls him. He repents, worships Satyanārāyaṇa and thereby regains his

⁶²⁵ The motif of this story – a deity's anger at a promise by the devotee that remained unfulfilled while the deity has performed his part of the "contract" – is as old as the AB (cf. the story of Hariścandra as part of Sunaḥṣepa's *ākhyāna*).

⁶²⁶ In the Hindī version: Tungadhvaja; popular versions read Aṅgadhvaja.

loss [6-9]. End of the frame story [10-16].

From the version of the SkP we come to know very little about the mode of worship: The *pūjā* is to be performed in the evening in contrast to most *pūjās* which are done in the latter half of the morning. The food offering consists of a mixture of bananas, ghee, milk, wheat or rice flour, sugar and curd. One should listen to the *kathā* and spend the evening in the company of friends and relatives singing and dancing. The BhavP gives more details: Satyanārāyaṇa is worshipped in the *sālagrāma* stone together with (a stand /a piece on) gold. For the *pūjā* one has to arrange five vessels (*kalaśa*) and prepare a doorway of banana stems. Satyanārāyaṇa is bathed with the five nectars and worshipped with different materials. The *pūjā* is followed by *havana*, *tarpana* *mārjana* and listening to the *katha*. The rulings about the food offering are similar to the ones laid down in the SkP. More details about the use of *mantras* are not provided. In the current *pūjā* in Maharashtra one especially recognizes the use of banana stems, which is recommended by the Purāṇas: these are fixed in the corners of a square on the ground and bent towards a central point; further the *naivedya* offering, consisting of 1/4 of any measure of ghee, flour of wheat or rice, sugar or jaggery, milk, bananas, all ingredients being mixed together. Satyanārāyaṇa is worshipped in a brass icon of Kṛṣṇa in form of a child (*bāla-kṛṣṇa*) or the *sālagrāma* stone.

The current pattern of worship seems to be influenced by the rites of pacification (*sānti*). Satyanārāyaṇa is surrounded by

- (1) the guardians of the eight directions (*dikpala*)⁶²⁷ and
- (2) the nine heavenly bodies (*navagraha*)⁶²⁸ in the form of areca nuts, which are arranged on a shallow dish filled with rice (*pūrṇa-pātra*) and placed on top of a vessel (*kalaśa*).

Further Varuna as deity of the water in the vessel is invoked, often together with the deities Gaṇapati, Durga, the “guardian of the field” (*kṣetrapāla*) and “house protector” (*vastoṣpati*)⁶²⁹. The deity Varuna occurs twice: Once as deity of the vessel – placed in the centre – and once as guardian of the Western direction.

Gaṇapati Occurs once as protecting deity together with Durga and others and once outside the *pūrṇa-pātra* where he is worshipped as remover of obstacles at the beginning of the *pūjā*. At both places he appears in different functions. The arrangement of the heavenly bodies⁶³⁰ follows the model of the rites of pacification (*Sānti*) of the heavenly bodies (*navagraha*), which is “the model of all *sānti-vratas* in all medieval digests.”⁶³¹

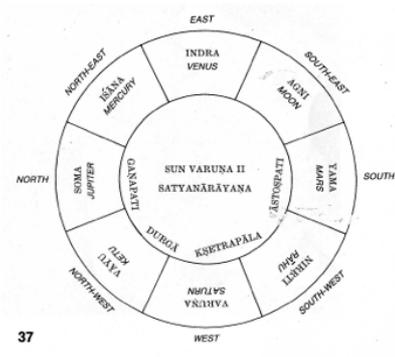
⁶²⁷ For the *dikpalas* cf. Mallman (1963), pp.124-137.

⁶²⁸ The heavenly bodies can also be worshipped separately outside the *pūjā-pātra* when there is not sufficient space.

⁶²⁹ These deities belong to the group of “guardian deities of the sacrifice” (*kratu-samrakṣaka devatā*).

⁶³⁰ Cf. Matsya-Purāṇa 93.11-12 where this order of the heavenly bodies with the sun in the centre is prescribed. For the order of the *navagrahas* cf further Dharmakośa vol. 3 | 3, pp.1554-1639 (*grahayajña*).

⁶³¹ Kane 5, pp. 749f.



The order of the guardians of the directions (*lokapala* | *dikpāla*) is always fixed as being anti-clockwise, starting from the east. The worship of the heavenly bodies, the guardians of the directions as well as the group of *kratu-samrakṣaka devatās* has the same significance for the removal of obstacles and securing protection from all sides. As suitable time for this *pūjā* the modern sources recommend a full moon day or a day on which a passage (*sankranti*) of the sun or another heavenly body from one *rāśi* or position to another occurs.

Worship should take place at sunset if possible at the *gorajas-muhurta*⁶³², which means that the devotee has to observe a fast until the evening; but it may also be performed in the morning.

In the current Maharashtrian practice it is often performed before or after a special auspicious event, like a marriage, further once in the month of *Śrāvāṇa* according to many family traditions. Occasionally it is done after passing an examination successfully to show the devotee's gratitude.

The fire offering (*homa*) enjoined by the Purāṇas after Satyanārāyaṇa's worship is not in practice in Maharashtra, but seems to be popular in Uttar Pradesh according to oral information.

The following gives an outline of offerings in the current *pūjā* special *mantras* which do not occur in the usual *ṣoḍaśopacārapūjā* have been extracted and translated. The text contains the *mantras* recited for installing the vessel (*kalaśa*) on a heap of rice and for placing the shallow dish filled with grains (*pūrṇa-pātra*) on top of that vessel. With RV 9.17.4 the devotee sets the vessel on a heap of rice which has been spread on the *pūjā* table (Mar. *cauraṅga*). This *mantra* comes from a hymn to *soma* in the process of clarifying (*pavamana*). It has been employed here in accordance with a tradition⁶³³ which uses the *mantra* in the present context because the word "vessel" (*kalaśa*,) occurs in it. The vessel is then filled with water, sandalwood paste, unbroken rice, flowers, *durvā* blades, an areca nut and "a piece of gold", i.e. usually a coin. Vedic *mantras* may be recited while putting each of the items into the vessel. It is then covered with twigs of a mango tree. The vessel thus filled symbolizes fullness, prosperity, and plenty.⁶³⁴ With TS 1.8.4.1 b the *pūrṇa-pātra* is placed on the vessel. This *mantra* has probably been selected here because the word *pūrṇa*, reminds one of the word *pūrṇa-pātra*. The original occurrence is in connection with the *pūrṇa darvya* offering - an oblation of a *darvi* spoonful of boiled rice⁶³⁵ - which is made early in the morning of the second day of the *sākamedha parvan*.

Then Varuna, the deity connected with water, which has been filled into the vessel, is invoked in an areca nut which is placed in the centre of the *pūrṇa-pātra* (cf. illustration 37). The guardians of the eight directions are invoked in areca nuts: Indra in the east,

⁶³² Cf. n.17 on p. 190.

⁶³³ Cf. Ṛbha p. 96,6--7: *a kalaśeṣu ity asya pavamāna soma gayatrī kalaśābhi-mantraṇe viniyogaḥ*

⁶³⁴ For the symbolism of the *pūrṇakalaśa* of, Bosch (1960), pp. 110ff

⁶³⁵ Cf. Bhide (1979), pp.91 and 106.

Agni in the south-east, Yama in the south, Niṛṛti in the south-west, Varuna in the west, Vayu in the north-west, Soma in the north, Isana in the north-east. Next the heavenly bodies are invoked. This is followed by a short worship of these deities. The main *pūjā*, however, is performed for Satyanārāyaṇa following the pattern of the *ṣoḍaśopacārapūjā*. The text of the following pages follows the edition in SPS pp. 99-125, a popular source.

Traditional Illustrations of the Satya Narayana Puja



Text⁶³⁶ of the Current Pūjā of the Satyanārāyaṇa Vrata

Items⁶³⁷ 0.1–0.4

0.5 Declaration (*saṅkalpa*)

sakala-pīḍā-parihārārthaṁ manepsita sakala manoratha siddhyarthaṁ śrī satya-nārāyaṇa devatā prītyarthaṁ ... pūjānam aham kariṣye ॥

I shall perform *pūjā* for the satisfaction of the noble deity Satyanārāyaṇa, for the removal of all troubles, for the fulfilment of all wishes desired by my heart.

ṣoḍaśopacārapūjā of Ganapati in the form of an areca nut

Items 0.7–0.13

Installing the Vessel (*kalaśa-sthāpana*) and Invocation (*avāhana*)

taṅḍulopari

ā kalaśeṣu dhāvati pavitre pari ṣicyate | ukthair yajñeṣu vardhate ॥ RV 9.17.4.

iti kalaśaṁ saṁsthāpya | kalase jalāṁ nikṣipyā tatra gandhākṣata puṣpa durvāṅkurān āmra-pallavaṁ puṅgi-phalaṁ, hiraṇyaṁ ca nikṣipyā |

⁶³⁶ Text: SPS pp. 99-125

⁶³⁷ Cf. chart on pp.102-103 for the items which correspond to the numbers.

*pūrṇa darvi parā pata supurṇa punar ā pata |
vasneva vi kīṇāvahā iṣam urjam satakrato || TS 1.8.4.1 b.*

iti kalase purṇa-pūtram nidhāya

*pūgiphale varuṇam sāngam, saparivāram sayudham, saśaktikam āvāhayāmi |
purvādidikṣu*

*om indrāya namaḥ indram avāhayāmi |
om agnaye namaḥ agnim avāhayāmi |
om yamāya namaḥ yamam avāhayāmi
om nīmāya namaḥ nīmim avāhayāmi |
om varuṇāya namaḥ varuṇam avāhayāmi |
om vāyave namaḥ vayum avāhayāmi |
om somāya namaḥ somam avāhayāmi |
om isānaya namaḥ isānam avāhayāmi |*

iti dikpālān āvahya tatraiva purṇapūtre

pūgiphale akṣatān akṣatapunje vā samarpayāmi |

*om sūryāya namaḥ sūryam avāhayāmi |
om somāya namaḥ somam avāhayāmi |
om bhaumāya namaḥ bhaumam avāhayāmi |
om budhāya namaḥ budham avāhayāmi |
om bṛhaspataye namaḥ bṛhaspatiṁ avāhayāmi |
om Sukrāya namaḥ sukram avahayāmi |
om sanaiscarāya namaḥ sanaiscaram avāhayāmi |
om rāhave namaḥ rāhum avāhayāmi |
om ketave namaḥ ketum avāhayāmi |*

iti navagrahān āvāhya |

*om bhur bhuvah svaḥ varuṇādy-āvāhita devatābhyo namaḥ sarvopacārthe
gandhākṣata puṣpaṁ samarpayāmi | haridrām kunkumaṁ saubhāgya dravyaṁ,
samarpayāmi | dhūpaṁ, samarpayāmi |*

dīpaṁ darsayāmi |

naivedyami samarpayāmi |

namaskaromi |

anena kṛtapūjā nena varuṇādyāvāhita-devatāḥ priyantam ||

With [the mantra]

“it hastens to the pitchers, poured upon the sieve it waxes strong at sacrifices through the lauds.”

he sets the vessel on the rice, fills water into the vessel [and] throws sandalwood paste, unbroken rice, flowers, *durva* blades, mango twigs, an areca nut and [a piece of] gold into it.

With [the mantra]

om O ladle, fly away filled, and well filled do thou fly back; like wares, O Satakratu, let us barter food and strength.”

he sets the *pūrṇa-pātra* on the vessel.

I invoke in [this] areca nut Varuṇa with all limbs, armed, with power.

om Salutation to Indra, I invoke Indra.
 om Salutation to Agni, I invoke Agni.
 om Salutation to Yama, I invoke Yama.
 om Salutation to Nirṛti, I invoke Nirṛti.
 om Salutation to Varuna, I invoke Varuna,
 om Salutation to Vayu, I invoke Vayu.
 om Salutation to Soma, I invoke Soma.
 om Salutation to Isāna, I invoke Isāna.

Having [thus] invoked the guardians of the directions in the directions beginning from the east [he invokes the heavenly bodies] in this *purṇapūtra*:

I offer to [each] areca nut or to the heap of unbroken rice (on which the areca nuts are placed) grains of unbroken rice.

om Salutation to the sun, I invoke the sun.
 om Salutation to the moon, I invoke the moon.
 om Salutation to Mars, I invoke Mars.
 om Salutation to Mercury, I invoke Mercury
 om Salutation to Jupiter, I invoke Jupiter.
 om Salutation to Venus, I invoke Venus.
 om Salutation to Saturn, I invoke Saturn.
 om Salutation to Rahu, I invoke Rahu.
 om Salutation to Ketu, I invoke Ketu.

Having [thus] invoked the nine heavenly bodies [he speaks:]

om, Bhuh, bhuvah, svaḥ. Salutation to the invoked deities beginning with Varuna,
 [As a substitute] for all services I offer sandalwood paste, unbroken rice and a Hower.
 I offer turmeric, *kunkuma*, substances of [signifying] good fortune. I offer incense.

I show a lamp. I offer food, I prostrate.

May the invoked deities beginning with Varuna be pleased by this completed worship.

14 Meditation verse (*dhyāna*)

dhyayet satyaṃ guṇātītaṃ guṇa-traya-samanvitam |
lokanāthaṃ trilokesaṃ kaustubhā-bharaṇaṃ harim ||
nilavarṇaṃ pītavāsaṃ⁶³⁸ śrīvatsa pada bhūṣitam |
govindaṃ gokulanandaṃ brahmadyair api pūjitam ||

One should meditate on Hari who does not fail, who is beyond the [span of the three] qualities (= *sattva, rajas, tamas*) [but at the same time] is endowed with the triad of qualities, the protector of people, the lord of the three worlds, who is adorned with the *kaustubha* [jewel; who is of dark colour, wears a yellow garment, who is adorned [on his chest] with the footmark [named] *Śrīvatsa*, Govinda, the joy of [the village] Gokula, he who is worshipped even by [gods] like Brahman.

⁶³⁸ Read *vāsasaṃ*.

Items 1.1.-3.2

Sarasvatī pūjā (i.e. a short worship of the book containing the *satyanārayaṇa kathā* and worship of Vyasa to whom the Purāṇas are ascribed)

Brahmaṇa pūjā

2. Ṛṣi-pañcamī-vrata

In the Ṛṣipañcamīvrata the seven seers (*sapta-ṛṣi*), viz. Kaśyapa, Atri, Bharadvaja, Viśvamitra, Gautama, Jamadagni, Vasistha (and his wife Arundhatī) are worshipped, who have also been identified with the stars of the constellation Ursa Major.⁶³⁹ The seven seers are regarded as being the founders of the seven main lineages (*gotra*)⁶⁴⁰ of the Aryas. They are thought to be not of human origin.⁶⁴¹

The *vrata* is to be performed on the fifth day of the bright half of the month *bhādrapada*.⁶⁴² it is described in various digests of *dharmasastra*, like Hemadri's Catur-varga-cintamani, Vratakhanda pt. 1, pp.568,18- 572,9, Anantadeva's Saṁvatsaradīdhiti pp. 216,8-220,29 (quoting Hemsdri, further Brahma-Purāṇa, BhavP) and many late *nibandha* works. Hemadri quotes the story of the first performance of the *vrata* (*vratakāṇḍa*)⁶⁴³ from the Brahma-Purāṇa:

Sitāśva asks god Brahman for a *vrata* which can destroy the evil one has accumulated. Brahman tells the following story: The Brahmin couple Utanka and Susua has a daughter who becomes a widow soon after her marriage. Once, while she is sleeping, she is transformed into a heap of worms. Her father finds the reason of this transformation through meditation: In her seventh life (counting back from the present one) she did not keep away from handling kitchen utensils and cooking pots during the time of her monthly course, and thus polluted them. The only way to have her regain human form is to perform the Ṛṣipañcamī vrata in the following manner and dedicate the merit of the performance to her: After taking bath in a river one should bath the icons of the seers with the five nectars and worship them with the usual items, food and *arghya* offerings⁶⁴⁴. Finally one has to listen to the above mentioned story (*vratakathā*). On this day one should live on vegetables grown on untilled land and observe chastity.

Another story connected with this *vrata* occurs in the VR pp.260,30-263,9 (quoting Bhavisyottara-Purāṇa) and Vratarke fol. 8Sa.7-90b.3:

A certain Brahmin named Sumitra and his wife Jayaśrī live in Vidarbha. Because the woman defiles the cooking pots during her monthly course she is reborn as a bitch and

⁶³⁹ For lists of seers and mythological traditions connected with them cf. Mitchiner (1982). For iconographic representations cf. Śivaramamurti (1981).

⁶⁴⁰ For their relation to the *gotra* system cf. Mitchiner (1982), pp. 79-134.

⁶⁴¹ Cf. BhG 10.6: "The seven mighty seers of old, likewise the Manus four, sharing in my mode of being, were born [the children] of my mind; from them [arose] these creatures in the world." (Translation by Zaehner).

⁶⁴² There is, however, a controversy about the exact date. Cf. Kane 5, p.15!.

⁶⁴³ This story is also quoted in the Saṁvatsara-dīdhiti. Since the text of the edition of Hemadri's work is partly corrupt the quote in the Saṁvatsara-dīdhiti has been consulted as well.

⁶⁴⁴ At the end of most *vratas* *arghya* offerings have to be given in addition to the one *arghya* occurring at the beginning of the *śoḍaśopācārapūjā* (cf. 1.4) ..

her husband as an ox. The *vrata* is a means to make them regain human form. The person who wants to perform it has to brush his teeth in the morning with a twig of the *apāmarga*⁶⁴⁵ shrub and wash his hair with powdered sesame seeds and powder of the myrobalan fruit.

A Mar. version of the same story with minor variations is popularly known as *ṛṣipañcamīcī kahaṇī* and forms part of a collection of *vrata* stories (*kahaṇī*). To give an example of this kind of literature, which has its own peculiar style this *kahaṇī* is translated here.

Rsipañcamī kahāṇī⁶⁴⁶

Listen to your story, great seers.

There was a big town. There lived a Brahmin. He, on his part, lived happily, doing agricultural work. Then what happened one day? His wife was menstruating, the pollution spread in the house uncontrolled. What happened because of this defect? Her husband became an ox in the next life. The woman, on her part, was born as a bitch. [it was] a miracle of god. They were both in their son's house. He was very religious. He performed the worship of gods and did charitable deeds, he performed the *śrāddha* and *pakṣa* rites. He cared for the Brahmins who visited him.

One day a *śrāddha* was due in his house. He told his wife: "Today is my father's *śrāddha*. Prepare *khīr* and *purī*." She was very devoted to her husband. She cooked some vegetables, [prepared] some salads. She prepared *khīr* and *purī*. Just then what was the disaster that happened? The pot with the *khīr* was left uncovered. A serpent cast its venom in it. The bitch saw this. She thought in her mind:— "The Brahmins (who are invited for the *śrāddha*) will eat the *khīr* and die. The sin of killing the Brahmins will fall on the son." Therefore she got up. Rushing [there] immediately she touched the pot of *khīr*. The Brahmin's wife got angry. She took a burning firebrand and hit the bitch [with it] at the waist. She discarded the cooked food. Again she cooked food. The Brahmins were fed. She did not even offer the left-overs to the bitch. [The bitch] had to fast the whole day. The night came, then she went to her husband, that means to the ox and began to weep bitterly. The ox asked her for the reason. She said: "I am hungry. Today I had no food, no water. A serpent cast venom in the pot of *khīr*, I happened to see this. I touched the pot lest the Brahmins would die. My daughter-in-law got angry. Taking a burning firebrand she broke my waist [with it]. My whole body aches. What can I do about it?" The ox replied: "In the previous life you spread the pollution of the menstruation in the house. That affected me. Because of this defect I became an ox. Today my son yoked me to the plough. Tying a nosebridle at my mouth he beat me. I too, am hungry today. His *śrāddha* came to naught."

This talk was heard by the son. Getting up immediately he came outside. He gave grass to the ox. He gave food to the bitch, to both he gave plenty of water for drinking. In his mind he was much grieved.

The next day he got up [early] in the morning [and] went into the deep forest. There he saw a gathering of seers. He made a prostration before them with eight

⁶⁴⁵ Sticks of the *apamārga* (Skt.; Mar. *āghāḍā*) are recommended for cleaning one's teeth, e.g. Viṣṇusmṛti 61.14. The name *apamarga* "the one who wipes off" (cf. Gonda[1955], p. 79) suggests the driving away of the manifestations of the evil (Gonda[1980b], p.17).

⁶⁴⁶ Text: Subodh kahāṇya pp. 59-61.

limbs. The seers asked him: “Why are you so worried?” The son said: “My father has been born as an ox and my mother has been born as a bitch. I am worrying about how they could be released. Kindly tell me a way.” Then the seers said: “Perform the R̥ṣipaṅcamī vrata. How is this vrata to be performed? There comes the month *bhādrapada* [and] there comes [in this month] the fifth day of the [bright] half. What is to be done on that day? Right in the afternoon one should go to the river; make a prayer to the *āghāḍā* (shrub); clean one’s teeth with a twig of it. One should get the seed of the myrobalan powdered, get sesame seeds crushed, apply [both] to one’s hair, then one should bath, wear clean clothes. Then one should go to a good (i.e. sacred) place. One should worship the seven seers together with Arundhatī. One should perform this for seven years. Finally one should perform the concluding ceremony. What results from this vrata? The defect of menstruation is removed. One is relieved from evil. it fetches the [same amount of) merit [as does] bathing in several holy rivers. it fetches the [same amount of) merit [as does] giving of various kinds of charitable gifts. it accomplishes what is desired in one’s heart.”

The son performed this vrata. The merit of it he gave to his parents.

What was the result of this merit? The defect of the menstrual blood was removed. From the sky a vehicle came down. He who had been an ox became a handsome man. She who had been a bitch became a beautiful woman. Both sat in the vehicle and went to heaven.

The son’s object was achieved. So should be yours and ours. This [long] story of [originally] sixty words is complete [in this short version] within five (= a few) words.

The Sāṁvatsaradīhiti which mainly follows Hemadri gives further details of the performance of the vrata.

One should worship the seers and Arundhatī in the form of eight knots made of *darbha* grass; live on vegetables which come from unploughed land; observe continence during the night, For the concluding ceremony (*udyapāna*) one should invite seven teachers, seven icons of the seers, offer oblations into the fire (*hama*) and give seven cows to the teachers. This vrata should be continued for seven years.

The text further quotes peculiarities as described in the BhavP.

Accordingly one should draw a *sarvatobhadra maṅḍala* to serve as a seat (*āsana*) for the vessel (*kalaṣa*) bearing the images of the seven seers.

The current *pūjā* in Maharashtra is mainly performed by women⁶⁴⁷ whose monthly course has stopped as a kind of atonement (*prāyaścitta*) for offences committed previously during that time.

Menstruating women are traditionally considered impure and have to remain isolated in a particular place of the house for four days. They are not allowed to cook and are not to be touched by their husbands.⁶⁴⁸ Although the vrata promises to remove all evil one

⁶⁴⁷ Occasionally it is performed by couples, as an offence committed by the wife also affects the husband.

⁶⁴⁸ Cf. Kane 2, pp.802ff. for *rajasvalādharmaṅ*” further Abbott (1932), pp.499ff. and Winternitz (1920), p.40. VR p. 260,19-25 (quoting Bhavisyottara-Purāṇa makes an attempt to explain the reason for the impurity of women:

After Indra had committed the sin of killing a Brahmin by his killing of Vrtra, he deposited his sin in four places: 1. fire - the first flames of which are mixed with smoke, 2. rivers - the water of which is polluted by

has committed, in current practice it is performed only with the above mentioned aim in mind. The mode of *pūjā* current in Maharashtra deviates in several points from the description in older sources:— The seers and Arundhatī are invoked in areca nuts (Cf. illustration 38) or in stones from the river Tungabhadra (the latter ones are worshipped until the concluding ceremony of the *vrata* in the eighth year) which are placed on heaps of rice. At least in Maharashtrian practice knots of *darbha* grass symbolizing the seers are not used. There is further no employment of a vessel (*kalaśa*) as seat for the seers.

The number seven is of special importance in this *vrata*. In the story told by Hemadri it was during the seventh life counting back from the present one that the woman defiled the cooking utensils. The number of seers is seven (Arundhatī, not a seer herself, being the eighth person of worship). According to the Saṁvatsaradīdhiti seven Brahmins are to be invited for the concluding ceremony (*udyapāna*) and seven cows are to be given to them. The *vrata* should continue for seven years.

It is interesting to note that even today people who perform this *vrata* do not eat anything which has been produced by ploughing the land, like rice etc., on that day. This is to show respect to oxen, ploughing being done in India mostly with oxen yoked to ploughs. It had been told in the second *vratakathā* that the husband whose wife defiled the cooking pots was reborn as an ox and had to suffer ill-treatment on the day of his *srāddha*. However, the Saṁvatsara-dīdhiti which omits this story, also prohibits the consumption of anything produced by ploughing the land. Here the idea seems to be that the performer of the *vrata* should imitate the mode of life of the ancient seers, who gathered fruits and roots⁶⁴⁹ to live on and did not cultivate land in order to avoid forms of injury to living beings (*himsā*).

A similar *pūjā* of the seven seers and Arundhati is performed by the Rgvedina when they renew their sacred threads in the month of *sravaṇa*. The following gives the sequence of items offered in this *pūjā* and extracts important *mantras* which do not occur in the regular *ṣoḍaśopacārapūjā*. As this *pūjā* is not included in the RVBKS, the SDS, a popular source has been consulted.

Text of the Current Pūja of the Rīṣipañcamī vrata

The *pūjā* is a *ṣoḍaśopacāra-pūjā* with certain peculiarities:— At the beginning a small portion of the five products of the cow (*pañcagavya*), i.e. milk, curd, butter, liquid and solid excreta, mixed together, has to be eaten for purification.

0.5 Declaration (*saṅkalpa*)

..... *-iha janmani janmāntare ca jñānato 'jñānato vā rajasvalāvasthāyām kṛta saṁparka janita doṣa parihārārtham arundhati sahita kaśyapādi sapta ṛṣi prīti-dvarā śrīparameśvara prītyartham pūjānam aham kariṣye ||*⁶⁵⁰

... I shall perform *pūjā* for the satisfaction of the noble highest Lord to remove, through the grace of the seven seers, Kasyapa and others, together with Arundhatī, the

the first rains of the rainy season, 3. mountains - on top of which trees exuding sticky gum grow and 4. women who are menstruating. For a similar story cf, already TS 2.5:1.2-4; cf. also Krick (1982), pp.510ff.

⁶⁴⁹ E.g. Mbh 9.47.29cd and 9.47.3Sab; for the mode of life of the ṛṣis of Mitchiner (1982), p.191. Similarly the *vanaprastha* should collect fruits and roots (of. Kūrma-Purāṇa 2.27.4) and should not eat products of agriculture (of. Kurma Purāṇa 2.27.13).

⁶⁵⁰ Cf. VR p. 255,2-4.

evil which was caused by bodily contact made in the state of the monthly course knowingly or unknowingly, in this life and in another [past] life.

Item 0.6

ṣoḍaśopacārapūjā of Ganapati in the form of an areca nut

Items 0.7– 0.13

0.14 Meditation verse (*dhyāna*)

*mūrtam brahmaṇyadevasya brahmaṇas teja uttamam |
sūrya koṭi pratikāśam ṛṣi-vṛndam vicintaye ||*⁶⁵¹

I think of the assemblage of seers, which resembles crores of suns, [the assemblage], which is the highest splendour incarnate of Brahman, a deity patronizing the Brahmins.

1.1 Invocation (*āvāhana*)

*kaśyapaḥ sarvalokeśsaḥ sarvadeveṣu saṁsthitaḥ |
naraṇām pāpanāśāya ṛṣi-rūpeṇa tiṣṭhati ||* (1)
śrīkaśyapaya namaḥ | kaśyapam āvāhayāmi |

*atraye ca namas tubhyaṁ sarvabhūta-hitaiṣiṇe |
tapo-rūpāya satyāya brahmaṇe 'mitatejase ||* (2)
srī-atraye namaḥ | atrim āvāhayāmi |

*bharadvāja namas tubhyaṁ, sadā dhyāna-parayana |
mahājaṭila dharmātma pāpaṁ haratu me sadā ||* (3)
Śrī bharadvajāya namaḥ | bharadvājam āvāhayāmi |

*viśvāmitra namas tubhyaṁ balin makha-mahā-vrata[m] |
adhyakṣi-kṛta gāyatrītapo rūpeṇa saṁsthita[m] ||* (4)
srī viśvāmitraya namaḥ | viśvāmitram āvāhayāmi |

*gautamaḥ sarvabhūtanām ṛṣiṇām ca mahāpriyaḥ |
śrautānām- karmanām caiva saṁpradāya pravartakaḥ ||* (5)
śrī gautamāya namaḥ | gautamam āvāhayāmi |

*jamadagnir mahātejas tapasa jvalita-prabhaḥ |
lokeṣu sarva siddhyartham sarva pāpa nivartakaḥ, ||* (6)
śrī jamadagnaye namaḥ | jamadagnim āvāhayāmi |

*namas tubhyaṁ vasiṣṭhāya lokanaṁ varadāya ca |
sarva pāpa praṇāśāya sūryānvaya hitaiṣiṇe ||* (7)
śrī vasiṣṭhāya namaḥ, | vasiṣṭham āvāhayāmi |

*arundhati namas tubhyaṁ mahāpāpa praṇāśini |
pati-vratānām sarvāsām dharmā-śīla-pravartake⁶⁵² ||* (8)
srī-arundhatyai namaḥ | arundhatim āvāhayāmi |

Kasyapa, the lord of all people resides among all gods; in order to remove the evil of human beings he stays in the form of a seer. (1)

⁶⁵¹ Cf. Saṁvatsara-dīdhiti p. 216,27-29 and VR p. 255,18-19 for this verse.

⁶⁵² Ungrammatical for ·tike.

Salutation to the noble Kasyapa. I invoke Kasyapa,

Also salutation to you, to Atri, who wish good to all beings, whose form is austerity, who are true, are a Brahmin with infinite splendour. (2)

Salutation to the noble Atri. I invoke Atri.

Bharadvaja, salutation to you, always absorbed in meditation, great ascetic; may the pious one always remove my evil. (3)

Salutation to the noble Bharadvaja. I invoke Bharadvaja,

Viśvamitra, salutation to you, O powerful one, great performer of sacrifices, who have seen the *gāyatrī* [verse], who stand out in the form of austerity. (4)

Salutation to the noble Viśvamitra. I invoke Viśvamitra.

Gautama is very dear to all beings and seers and is the originator of the tradition of sacrificial ceremonies. (5)

Salutation to the noble Gautama. I invoke Gautama.

Jamadagni, who has great splendour, whose lustre flares up through austerity, removes all evil residing in people for the achievement of all objects. (6)

Salutation to the noble Jamadagni. I invoke Jamadagni.

Salutation to you, Vasistha, the boon-giver of people, to you who are death for all evil, who are the well-wisher of the solar race. (7) Salutation to the noble Vasistha, I invoke Vasistha.

Arundhatt, who remove great evil, salutation to you, who are the originator of duties and [good] conduct of all those [women] who are devoted to their husbands. (8)

Salutation to the noble Arundhatī. I invoke Arundhatī.⁶⁵³

Items 1.2-2.8 — *Pujā* with Leaves and flowers (*patrapūjā*)

Items 2.9-2.18 — Arghyā

Items 3.1-3.2 — Brāhmaṇapūjā vāyana

⁶⁵³ The seers may also be invoked with the following Vedic mantras instead:

Kasyapa with RV 9.114.2, Atri with RV 5.78.4, Bharadvaja with RV 6.25.9, Viśvamitra with RV 10.167.4, Gautama with RV 1.78.1, Jamadagni with RV 3.62.18, Vasistha with RV 7.33.11, Arundhatī with RVKh 10.85.5.

3. Ananta-caturdaśī vrata

On the fourteenth day⁶⁵⁴ of the bright half of the month *bhadrapada* the snake Ananta - identified with Viṣṇu whose bed it is - is worshipped by many. This *vrata* is supposed to fulfill all desires and remove evil. it is one of the current festivals and *vratas* connected with snake worship.

The *katha* connected with this *vrata* as quoted by Hemadri⁶⁵⁵ (source not indicated) runs as follows:

Kṛṣṇa communicates to Yudhisthira this *vrata* which dispels all evil and identifies himself with Ananta (“infinity) the object of worship in this *vrata*.



The Brahmin couple, Sumantu and Dikṣa has a daughter named Śrīla.

After Dikṣa's death Sumantu marries Karkasa, whose character is evil. Śrīla is married to Kaundinya. While leaving for her husband's house she happens to see a group of women worshipping Ananta on the fourteenth day of the month *bhadrapada*. The women instruct her in the mode of worship and tie a string to her wrist, which is the sign of Ananta. Through Ananta's grace Śrīla's poor dowry which she is carrying along with her in a box is transformed into a collection of precious goods. However, her husband tears off the string from her wrist and throws it into the fire. Because of this guilt he loses his property. Realizing his mistake he leaves home in search of Ananta. Finally he meets Ananta disguised as an old Brahmin. Ananta reveals his divine form having Viṣṇu's attributes. He advises Kaundinya to observe the Ananta-caturdasī-vrata for fourteen years, promises offspring and liberation to him and his wife.

Different traditions are found in old and modern texts regarding the mode of performance of the *pūjā*. Agni-Purāṇa 192.7-10 briefly states that an icon of Ananta made of *darbha* grass, placed on a vessel filled with water, should be worshipped on the banks of a river, i.e. a place where natural purity is found. The food offering consists of cakes made of rice flour of which one half is later given to the Brahmin priest. After the *vrata-kathā* has been read a string, the sign of Ananta, which has been worshipped with *mantras* is tied to the wrist or round the neck. Hemadri p. 29,13-30,5

⁶⁵⁴ For a discussion of the exact time for the performance of the *vrata* cf. works on *dharmasastra*, especially VR

⁶⁵⁵ Caturvarga-cintamani, Vratakhanda pt. .2, pp.26,1-41,3; Saṁvatsara-dīdhiti p. 258,1 ff, narrates the story with a long introduction which is not fully quoted by Hemādri.

gives a similar description to the one found in Agni-Purāṇa. The string is said to have fourteen knots⁶⁵⁶ and should be tied to the left arm.⁶⁵⁷ After the *pūjā* the *vratakathā* is read. According to these sources the objects of worship of this *vrata* are the snake Ananta made of *darbha* grass and a string which represents Viṣṇu (also called Ananta).

The current *pūjā* in Maharashtra mainly follows the way of worship as prescribed by the VR of Viśvanatha (about 1736 A.D.). This is a *ṣoḍaśopacāra-pūjā* with three main objects of worship:—

- (1) The sacred river Yamuna, (2) The snake Śeṣa,

Ananta (= Viṣṇu) in the form of a string (*doraka*) (cf. illustration 39 and 40 for these objects of worship).

The river Yamuna is invoked in the water of the vessel (*kalaśa*), which serves as a seat for Śeṣa and Ananta. The Vedic *mantra* employed here (RV 10.75.5) from a hymn to the rivers praises Yamuna together with other rivers. It is commonly employed for invoking holy rivers in a vessel. In this *pūjā* Varuna is not invoked as usual as deity of the water. On top of the vessel filled with water a shallow dish (*purṇā-pātra*) is placed, on which the snake Śeṣa (made of twisted *darbha*⁶⁵⁸ grass) is placed. This snake is also called Ananta. From mythology the snake Ananta is known as support of the earth which it carries on one of its thousand heads.⁶⁵⁹ A string – the symbol of a snake, to which it resembles in form, as identified with Viṣṇu – is placed in front of or on the *darbha* snake, and both are infused with life (*prāṇa-pratiṣṭha*). Finally this string with fourteen knots is tied to the worshipper's wrist or round the neck (cf. illustration 41). Modern sources state that the string which is worn at the wife's wrist is worshipped as Anantī (= Ananta's wife) or *lakṣmī-doraka* ("thread of Lakṣmī"), and the husband's string as Ananta. In the current practice Anantī is a simple string without knots.

A similar symbolism (string-snake) is found in Kalidasa's Sakuntala (7th act): Sakuntala's son has an amulet⁶⁶⁰ tied to his wrist, which when touched by anyone except his parents or himself, is transformed into a snake which bites. The use of threads and strings with knots or amulets attached to them for protection is very common in India. It is well known from the festival *rakṣā-bandhana*⁶⁶¹. The threads and strings form a barrier which demons cannot cross.

⁶⁵⁶ In Saṁvatsara-dīdhiti p.257,19-21 these knots are said to represent fourteen deities

⁶⁵⁷ Saṁvatsara-dīdhiti specifies: To the left arm of a woman and the right arm of a man.

⁶⁵⁸ From the pure *darbha* or *kuśa* grass "substitutes" of persons or icons are prepared. Thus in the *śraddha* rites an absent Brahmin can be substituted by a "Brahmin made of *kuśa* grass" (cf. Shastri (1963), pp. 230-231). A figure of *kusa* grass is burnt in place of a person who is assumed to have died abroad (Shastri, pp.346-347). The substitutes of the seven seers and Arundhatī are 8 knots made in *darbha* grass according to Saṁvatsara-dīdhiti p. 216,18-19.

⁶⁵⁹ Cf. BhP 5.25.2.

⁶⁶⁰ *Rakṣakaraṇḍaka* - a kind of locket with a box containing the herb *aparajita*.

⁶⁶¹ *Rakṣābandhana* is celebrated on the full moon day of the month of *śrāvana*, (cf. DhS p.127,9-19). For the use of bandages cf. also Diehl (1956), pp. 251-253; Underhill (1921), pp.131-134 ("knotted thread worship"). During the marriage ceremony husband and wife tie a thread to each other's wrist (*kautuka-bandhana* | *kanka-bandhana*); cf. Kane 2, p.536 and Dharmakosa 3, pp.1877-1881.

The old string which has been preserved⁶⁶² from the previous year's *pūjā* is handed over to the officiating priest. The performance of the *ananta-pūjā* cannot be started by a devotee according to his own will but has to come to him in some way. Sometimes the priest who is the receiver of the old strings distributes these to people, a custom which guarantees a wide circulation of the *vrata*. The devotee who thus happens to "find" the Ananta continues the tradition of this *vrata* which thus is believed to be *an—anta* ("without end"). The number fourteen is of special importance in the *vrata* and occurs several times, in connection with the years of performance of the *vrata*, the number of knots in Ananta, the number of vegetables and porous cakes offered for *naivedya*, and the number of rupees to be offered as *dakṣiṇā* to the priest.

The old texts do not mention the worship of the river Yamuna in connection with the Ananta-*vrata*. They further do not distinguish between the snake Śeṣa and Ananta (= Viṣṇu) as objects of *pūjā*. Whereas the *pūjā* described by them is mainly a snake worship, the snake (now specified as Śeṣa, which is "only" the support of Viṣṇu) loses its importance as the main object of worship in the current *pūjā* and is subordinated to the worship of Ananta (= now Viṣṇu). Relations between the three objects of worship can be established on account of Puranic stories connected with them.

A connection between the river Yamuna, the snake Śeṣa (also known as Ananta) and Viṣṇu can be established on the basis of a statement found in the meditation verse of the following *pūjā* text (*Śeṣa-pūjā*): Śeṣa lives in Yamuna. Harivamsa 70.8ff. and BhP 10.39.44-55 narrate that Akrūra worshipped the thousand-headed snake Ananta in the pool of the Yamuna, which is regarded as the entrance to the world of snakes. Ananta who is Viṣṇu's devotee is described as clad in a dark blue garment and as carrying a plough in one hand.⁶⁶³ In his lap Viṣṇu is seated. A certain general connection between Yamuna, Śeṣa and Viṣṇu is given by the fact that Kṛṣṇa and Baladeva (Balarāma) are said to have spent their childhood on the banks of this river. Balarāma is sometimes considered to be an incarnation of Śeṣa and is represented as wearing blue garments and holding a plough as his weapon. The form of Yamuna's vehicle, the tortoise, was once chosen by Viṣṇu as an *avatāra*. A close connection between Śeṣa and Ananta (= Viṣṇu) is already visible from the name Ananta which was originally the name of the snake, Viṣṇu's bed, and was then transferred to Viṣṇu himself and is thus applicable to both. Śeṣa is "an incarnation or transformation of Nārāyaṇa who is, however, also said to sleep upon this reptile."⁶⁶⁴ "Thus, Viṣṇu sleeps on Śeṣa and Viṣṇu is Śeṣa, Śeṣa is a form of the Supreme Being." The snake has become an inseparable part of the deity who sleeps on it.

⁶⁶² It is supposed to be worn continuously for one year; in practice it is, however, preserved in a box for the next year. Cf. also Abbott (1932), p.444.

⁶⁶³ Cf. also BhP 5.25.7; the story is summarized by VOGEL (1926), pp.91ff.

⁶⁶⁴ GONDA (1954 a), p. 151.

Text of the Current Pūjā of the Ananta-caturdasī-vrata⁶⁶⁵

Items 0.1-0.4

0.5 **Declaration** (*saṅkalpa*)

..... *mayā ācaritasya ananta-vratasya saṁpūrṇa phalāvapti dvāra śrīmad ananta-devatā prīyartham ... śrīmad ananta pūjām kariṣye* |⁶⁶⁶

... I shall perform the *pūjā* of the noble Ananta for the satisfaction of the noble deity Ananta indicated by the achievement of the complete fruit of the Anantavrata that is practiced by me ...

Item 0.6

ṣoḍaśopacāra pūjā of Ganapati in the form of an areca nut

Items 0.8-0.13 (0.7 missing) *I. Yamuna-pūjā*

0.5 **Declaration** (*saṅkalpa*)

0.14 **Meditation** (*dhyāna*)

*loka-pāla-stutām devīm indra-nīla samudbhavām |
yamune tvām aham dhyāye*⁶⁶⁷ *sarva kāmārtha siddhaye ||
yamunāyai namaḥ | dhyāyāmi |*

Yamuna, for the achievement of the objects of all desires I meditate on you, who are praised by the guardians of the world, deity, who were born from a sapphire.

Salutation to Yamuna. I meditate [on you].

1.1 **Invocation** (*āvāhana*)

*om imam me gange yamune sarasvati śutudri stomaṁ sacatā paruṣṇy ā |
asiknyā marudvṛdhe vitastayā 'rjīkīye śṛṇuhy ā suṣomayā || RV 10.75.5.
sarasvati namas tubhyaṁ sarva kāmāpradāyini |
agaccha devi yamune vrata saṁpūrṭi hetave ||
śrī yamunāyai namaḥ |
asmin kalase yamunlim avahayami |*

om, “Favour ye this my laud, O Ganga, Yamuna, O Śutudrī, Parusnī and Sarasvatī: With Asiknī, Vitastā, O Marudvṛdhā, O Arjīkīya with Susoma hear my call.”

Sarasvatī, salutation to you, fulfiller of all desires, come, O goddess Yamuna, for the completion of the *vrata*.

Salutation to Yamuna. I invoke Yamuna in this vessel.

Items 1.2-2.8

⁶⁶⁵ Text: SPS pp. 72-96.

⁶⁶⁶ Varsakriyakaumudī p. 324,14-16 reads: ... *sarva pāpa pramocana dāridrya- nāśana sarva kāmopabhoga tad uttara viṣṇu-lokāvapti kāmāś caturdaśa varṣa samāpyam śrīmad ananta vratam kariṣye |*

⁶⁶⁷ Ungrammatical for *dhyāyāmi*.

Aṅga-pūjā

Nāma-pūjā

Items 2.9-3.2

2. Śeṣa-pūjā

*Yamuna-kalaśopari purṇa-pātraṁ nidhāya tasyopari sapta phaṇāyutaṁ śeṣaṁ
saṁsthāpya pūjāyet /*

Having set the *purṇa-pātra* on the vessel of Yamuna [and] having established [the snake] Se(!a with seven hoods on it, one should worship.

0.14 **Meditation verse** (*dhyāna*)

*brahmāṇḍā-dhāra-bhūtaṁ ca yamunāntara-vāsinam |
phaṇā-sapta samāyuktaṁ dhyāye ‘nantaṁ hari-priyam ||*

I meditate on (the snake) Ananta who is dear to Hari, who is endowed with seven hoods, who is the support of the world and lives inside the Yamuna (river).

1.1 **Invocation** (*avāhana*)

*śeṣaṁ sapta⁶⁶⁸-phaṇā-yuktaṁ kāla-pannaga-nāyakam |
ananta-śayanārthaṁ tvaṁ bhaktyā hy avahayāmy aham ||
asyāṁ darbha-pratimāyaṁ śrī-śeṣāya namaḥ śeṣam avahayāmi |*

I invoke Sesha, who has seven hoods, is the leader of the black snakes, [I invoke] you with devotion as Ananta’s bed.

Salutation to the noble Śeṣa — in this *darbha* image I invoke Śeṣa.

Items 1.2-2.8

Pujā of the Limbs of the Icon (*aiujapūjā*)

Items 2.9-3.2

3. Ananta pūjā

Prāṇa-pratiṣṭhā of Ananta in the form of a string

0.14 **Meditation verse** (*dhyāna*)

*pūtāambaradharaṁ devaṁ śaṅkha-cakra-gadā-dharam |
alamkṛta samudrasthaṁ viśva-rūpaṁ vicintaye ||⁶⁶⁹*

I think of the god who wears a yellow garment, who holds conch, discus and club, who is adorned [and] stays in the ocean [and] has the form of the universe.

1.1 **Invocation** (*avāhana*)

*sahasraśrīṣā puruṣaḥ sahasrakṣaḥ sahasrapāt |
sa bhumiṁ- viśvato vṛtvā ‘ty atīṣṭhad dasāṅgulam ||
āgacchānanta deveśa tejorāśe jagat-pate |
imāṁ mayā kṛtāṁ pūjāṁ grhāṇa puruṣottama ||⁶⁷⁰*

⁶⁶⁸ Ungrammatical for “*saptaka*”,

⁶⁶⁹ Cf. Samvatsaradīdhiti p. 255,7-8 and VR p. 703,3-4.

śrīmad anantāya namaḥ |

asmin catur-daśa-granthi-yuta-dorake anantam āvāhayāmi |

“A thousand heads hath Purusa, a thousand eyes, a thousand feet. On every side pervading earth he fills a space ten fingers wide.”

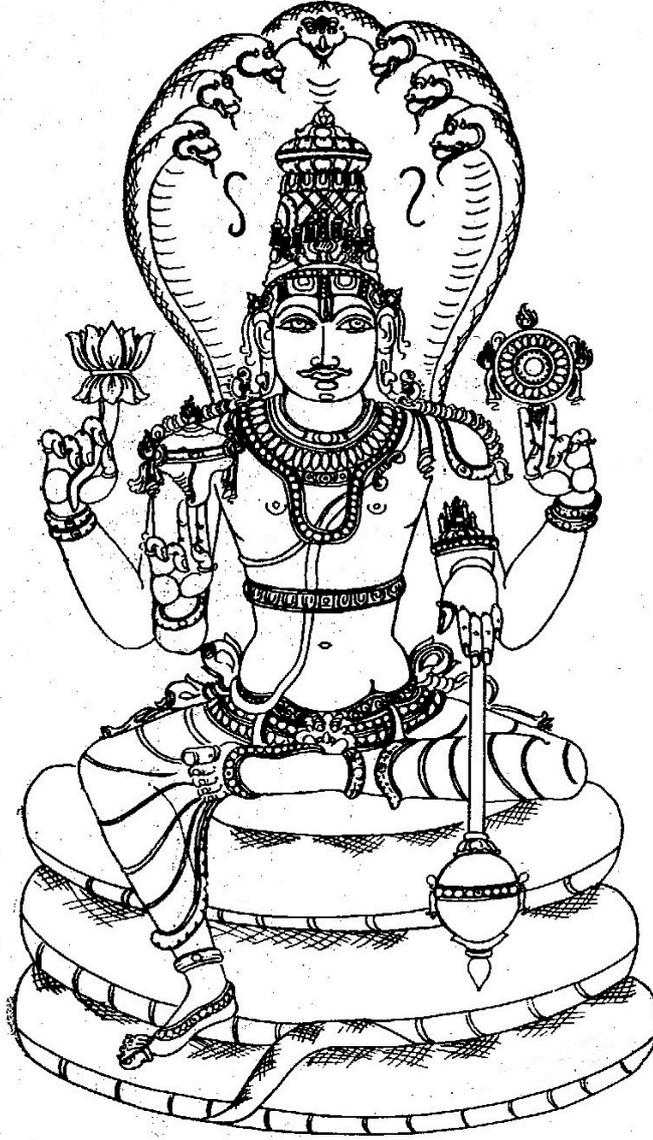
Come, Ananta, lord of the gods, mass of splendour, lord of the world, highest *puruṣa* accept this *pūjā* which is performed by me.

Salutation to the noble Ananta. I invoke Ananta in this string of fourteen knots.

Items 1.2-2.8

Granthi-pūjā (*pūjā* of the [fourteen] knots)

Aṅga-pūjā



⁶⁷⁰ Cf. Samvatsaradīdhiti p. 255,9-10; Varṣakriyākaumudī p. 328,4-5 and VR p.703,4-5.