CHAPTER THREE
HISTORICAL EVOLUTION OF THE WORSHIP
OF DURGA - A VRATA.

It is the opinion of some persons that the worship of
goddess Durga comes from the time of King Krsnahendra of Nadia.
Before that time there was no worship of goddess Durga in our
society. We do not know what is the source on which this type of
opinion based on. But it seems that this type of view is gradually
extended in our society.

King Krsnahendra was the ruler at the first half of the
reign of the English and Raghunandana was born before four hundred
years i.e., at the time of Sricaitanya. By a careful study of Ragu-
nandana’s Durgotsavatattva or the rules and regulations of Durgapuja
proves it that the worship of image Durga was known to him. This
Durgapuja is just like the worship of Durga in the Autumn season.
The two books Durgotsavatattva and DurgamUatattva of Raghunandana
prove that the present form of worshipping Durga was spread out in the
society of the then period. Navapatrika is to be established on the
day of Saptami according to our Durgapuja system. Navapatrika should
be surrounded by creepers. But this rule is not mentioned by any of
the sastrakara. Raghunandana has also not mentioned this rule in his
Durgotsavatattva. Regarding the establishment of Navapatrika, he
told that “the placing the Navapatrika and Vilvasakha surrounded by an
aparajita creeper”. There is no work which spreads through out the
society within a short period of time rather it takes some time. For
this reason only, it seems that Raghunandana told that the Navapatrika should be placed according to the rule of our ancient society. In his Durgamijatattva quoting Bhabisyapurana he told that things for decoration of hairs on pratipad, on dwitiya the card for binding hairs made of jute, on tritiya darpana, sindura and alta, on caturthi madhuparka, on panchami articles for tilaka, netrabhusana and ornaments are applied and after giving these one should begin his worship on sasthi. Then in the early morning of saptami one should worship bringing the image of goddess in house. From this reference we may conclude that the worship of image was prevalent at that time. In the Durgamijatattva, quoting from Vrhnandikeshwarapurana, he mentioned the rules of worship. These are the utterances of goddess Durga herself. Here we find that goddess herself is speaking that if one worships Durga should get sons, longevity and wealth. He also advised the purohita to recite angamantra and pranamantra, touching the cheeks of the image at the time of pranapratishta. It is to be marked that it is impossible without an image.

In upasanārādhana prakarana he told that the offerings which are suitable to be given on the limbs of the goddess are to be offered properly and those which are not suitable for sprinkling on the body of the image are to be placed in front of the image. He also refers in this connection to Kālikamurana. Rituals for bathe and others are also to be offered in front of the image of Durga made of clay.¹

¹ "Pratimasu ca yad yogam gatre datunca tat tanau/
Dadyadayogam purato naivedyam bhojanadikam//".
Regarding visarjana he told that the immersion of the image should be made in the flowing waters being carefully carried by men in processional form with instrumental music and caricatures. Here he also refers to Nandikeswarapurana. From this we may safely conclude that he refers to clay-made image in autumnal Durgapuja in his Durgoto眷tatattva.

Sulapani wrote Viveka prior to Raghunandana. He quotes Raghunandikeswarapurana in his Durgoto眷vatattva. From his various quotations we may safely conclude that he told about the image of Durga made of clay.

Raghunandana, in many places of his Durgoto眷vatattva cites the name of Durgoभक्तितराङ्गिनी. In many places of Bengal the worship of goddess Durga is performed according to the rules of Tarāṅgiṇī even now-a-days. This Tarāṅgiṇī is the name of Durgoभक्तितराङ्गिनी in disguise. Vidyapati, the famous vaisnava padakara of Mithila is the composer of this article. He composed it between 1473 A.D. to 1469 A.D. So it was composed some times before Raghunandana. But we failed to

2 "Nauyanaśravayanaśrūva nītvā bhagavatim sivam/
Srotojale praksipeyuh kridakaautukamangalalaih"// - Durgoभक्तितराङ्गिनी.

3 In Matsyasukta - "Snagayet sankhatoyena pratimayam ca darpana"; in Brahmya also "Devam pratiya yatra ghrtabyangaksama bhabet".

4 Bengal has taken the rules in accordance with the Smrtisastros but has not taken the process of worship of Raghunandana. Bengal mainly took the process according to Vidyapati's Durgabhaktitarangini.

5 Late Rajakrishna Makherjee, the famous historian in his essay Vidyapati in "Vangadaśrāṇa", proved that Vidyapati according to the order of Rupanarayana wrote his Durgoभक्तितराङ्गिनी between 1395 to 1401 A.D.
trace out *Durgabhaktitarangini* though we have found the process of worshipping Durga. Raghunandana also in his article quotes so many quotations from that very *Taraṅgini*. It seems from these points that Vidyapati wrote his *Durgabhaktitarangini* with a view to regularise the process of worshipping Durga.

Vacaspati Misra in his *Krtvacintamani* giving a detailed description of autumnal Durgāṇijā stated that the process of worshipping Durga was written by him in accordance with the rule of *Durgabhaktitarangini*. His rules are also in the same line with Sulapani and Raghunandana. From this it is to be understood that he acknowledges the modern process of worshipping Durga. He also indicates the name of *Durgabhaktitarangini*. So he was also either senior to Vidyapati or his contemporary. Again Raghunandana in his article cites Vacaspati Misra. From this we may say that Vidyapati, Vacaspati and Raghunandana were almost of the same time.

Sulapani was the pre-dominator of Vidyapati. As Raghunandana sometimes citing the views of Vidyapati refuted the rules, so also Sulapani in his *Durgotsavaviveka* quoting the views of Balaka refuted the same in his essay. We are still in darkness about the name and work of Balaka. But from the quotation of *Durgotsavaviveka* it seems that Balaka also wrote an essay without violating the rules of his time.

The evidences cited by the composers of essays also proved that there was the process of worshipping Durga in the image of clay. At

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6 "Pujavidhanam Durgabhaktitaranginiyamanusandhatavyam". *Krtvacintamani*. 
present we find the process of Kalikanurana, Devi Purana and Brhannandikeswaramurana. From the observation of the commentator of Tithitattvam we come to know that the process of worshipping Durga, according to Lingapurana also was prevalent in our societies. There is no trace of Brhannandikeswaramurana at present. There is no description of the rules of Durgapuja in Lingapurana and Matsavamurana. We have got two puranas Kalika and Devi which gave a vivid description of the said puja. The same method of worshipping goddess Durga is being followed by the people of the present age. The worship of Durga is prevalent in our times according to the rules of puranas indeed. The writers of all these articles are not the fathers of rules of the puja. So we cannot ascertain the exact time from which the worshipping of Durga was prevalent. We may say only that it began from the remote antiquities.

According to the puranas the worship of clay-made Durga is prevalent at Mithila, Bengal and Kamrupa. These puranas are not the properties of these three states only, but of India in general. But a question may arise what are the causes behind the non-existence of this system outside these three places. To answer this question we are to go through the gradual development of kriyakanda from the earliest time to the present time. It is to be concluded only that in other places of India, the Navaratra which is observed in the Devipaksha is the other name of Durgapuja. There are so many divergences in various kriyas of Hindus. There is not a single process of observation of any kriyakanda throughout India. It is the general characteristic feature of ancient religion. There are many views regarding
sacred thread ceremony also. Regarding Durgāpujā also there are diversities of opinions.

In Kalikāpurāṇa, Devimārāṇa, etc. we find the image of Durgā mounted on a lion in a fighting mood against Mahiṣāsura, the demon. The worship of lion and Mahiṣāsura is also prescribed, but there is no prescription of worshipping Ganesa, Kartikā, Laksāmi and Saraswati. In this connection some questions may arise. Why these four gods and goddesses come on the same platform? What is the particular date also from which the connection of these four gods are coming? Is this according to the rules of Sastraś? In reply to these queries we may say yet these gods are not mentioned to be worshipped in the puranas but it is not out of Sastraś.

In Kalīvīlaśatāntre the autumnal worship of Durgā is described in details. There we find that Devi asked Mahādeva to describe the features of other four gods - Ganesa, Kartikā, Laksāmi and Saraswati. Mahādeva also in reply gave her a detailed description. The gist is that one should get the complete result of worshipping Durgā only after the worship of Ganesa, Muskā, Kartikēya, Mayūra, Jaya, Vijaya, Saraswati, Laksāmi, Siva, Brahma, Savitri, Brahmanī and Navapātrikā. Otherwise

\[
\begin{align*}
\text{"Devadeva mahadeva samsararnavatarka/} \\
\text{prechamyekam mahabhaga krpaya kathaya prabho/} \\
\text{dhyananca kartikeyasya tatha mantram jagatpate/} \\
\text{dhyananca vijayadeva jayadeva vada prabho/} \\
\text{mayuravanam tasya ganesasya ca musikam/} \\
\text{saratkalina-marddinyah pujananca katham prabho/" -} \\
\text{Kalīvīlaśatāntre, 18th patala.}
\end{align*}
\]
the entire result is not obtainable by the worshipper.

The image of four gods and goddesses are placed on both sides of goddess Durga according to the rule of Kalivilasatantra. Some opines that from the time of King Krishnacandra this procedure of worshipping Durga is being followed. But it is far from the truth. Because Raghunandana in his Durgamayuraspasatattva indicates to perform pranapratistha of Ganesa, etc. after the pranapratistha of principal goddess, i.e., Durga. It is needless to say that the pranapratistha should be performed only in the image. If there is no image then where the pranapratistha should be performed? From this view of Raghunandana we may say that even before his time the worship of Ganesa, etc. was prevalent. The exact date from which this type of worship continued is also a carte-blanche.

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8 "Ganesa-kartikasyapi mayura-musikasya ca/
Jayaya vijayadevyah sarasvatyastathaiwa ca/
Kamalyastatha puja sivasya vrahmanastatha/
Savitripajanam krtva sa ca sidhisvaro bhavet/
Navasiddhyamvakapujam krtva pujaphalam labhet/
Tada dasabhujapuja samastaphaladayika/
Anyatha viphala puja kadacinra phalapraha/
Adau dasabhujapuja ghatasthapanapurvvakam/
Pancadevam prapujyadau pascanmahisamaraddinim/
Tatastu kartikadinam pujance yatnastascaret/
Tatastu patrikapuja Devipuranasammita/
Saratsaram mahesanii caturvaresu sammatam/".
THE CAUSE OF AKAL BODHAN: The autumn season is the Dakṣināyana. Dakṣināyana means the night of the dieties. Naturally, goddess Durgā also sleeps during that period. The process of bodhana is being adopted to awake her from sleep in the autumnal season. The spring season is the Uttarāyana. Entire period of Uttarāyana is considered to be the day time of the dieties. So while worshipping the goddess Durgā during this season arrangement of Bodhana is not needed. The autumn season is the time for goddess Durgā to appear in the ten-handed form and the Dīpanvītā Amāvasya is the proper time of worshipping goddess Kāli because on that particular day goddess Durgā appears in the form of Kāli.

Bhagavatī appeared in the hermitage of Katyāyana, the sage, in the form of ten handed Durgā at the autumn season. Details of the appearance of goddess Durgā is available in Vamanapurāṇa (17th to 20th Chapters), Devibhāṣyat (2nd to 18th Chapters), and Markandeyapurāṇa (82 - 83 Chapters). But there is no evidence of worship of Durgā with Mahiṣāsura except in Kālikāpurāṇa. The story as related in Kālikāpurāṇa in brief is as follows:

Mahādeva being pleased by the meditation of Rambhāsura appeared in this world in the guise of Mahiṣāsura, his son. Mahiṣāsura appeared thrice in the three kalpas as a son of Rambhāsura. In the first Kalpa she (Durgā) appeared in the form of eighteenth handed Ugracanda; in the second Kalpa as Bhadrakāli and in the third Kalpa as ten-handed Durgā to kill the ferocious demon Mahiṣāsura. The appearance of goddess Durgā happened in the hermitage of sage Katyāyana as a result of combination of energies of various gods in the krishna caturdasi of Asvina.
Those energies became lightened by Katyayana. So she was the daughter of Katyayana and named Katyayani. In the Suklaāstami of Asvina Nahi-sasura was killed by the goddess. So gods worshipped the goddess in navami. Eighteen-handed Ugracanda and sixteen-handed Bhadrakali also appeared at that time.

In the Devimūraṇa the features of Ghorāsura is vividly described. She killed the demon Ghorā on navami appearing at Vindhyācala in the month of Asvina. There is no indication of exact time of her appearance in Devimūraṇa. Dieties worshipped Bhagavati at the mid-night of āstami while she was engaged in fight with Ghorāsura. There is an indication of this worship in the 21st chapter of the Devimūraṇa. The speaker of this story is Brahmā and Indra is the listener. There Indra asked Brahmā - 'let me know the rules of fasting and vrat etc. connected with the navami of the month of Asvina when Ghorāsura was killed'. In reply Brahmā related the regulations of autumnal Durgāpuja. This is the Durgāpuja paddhati according to Devimūraṇa.

Raghunandana in his Durgaśāstṛtattva quoting two verses from the Devimūraṇa proved that the puja will begin on the saṣṭhi. From

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9 "Tat tejovir dhṛtavāpur devi katyayanena vai/
Samdhukṣita pujita ca tena katyayani amṛta//" - Kalikapurana,(60/77).
This is further substantiated by the following verses of the Yamanapurāṇa:

"Taccakatam parvatakutasannibham jagana tejah pravarasrame mune/
Katyayanasayapratimena tejasa maharsina teja upakarte
Tenasiristena ca tejasavartam jvalatprakāṣeṣa sahasratulyam/
Tasmacca jata taralayataksi katyayani yogavisuddhaheho//" - Yamanapurāṇa, 18/7 - 8).

10 "Ugracanda ca ya murtirastadasabhumābhavat/
Sa navamyam purā kramapakše kanyāṃ gate ravau/
Padurabhuta mahāmaya yoginiśtibhih saha//" - Kalikapurana.
this we may say that Devi appeared on sasthi and Ghorasura was killed on navami. There is also evidence of worshipping Durga in the ten-handed form. 

Devi appeared on the Himalayas at the hermitage of sage Katyayana in the ten-handed form to kill Mahisasura and then to kill Ghorasura. She appeared in the Vindhyas. She used to live in the Kailasa and the places of appearance were Vindhyas and Himalayas. For that reason at the time of avahana in Durgapuja it is said - "O Goddess! you appeared in this Vivasakha in the form you used to live in Kailasa and Vindhya.

Both the aforesaid events held in the Satyayuga. Latter in Tretayuga Devi being worshipped by Ramacandra appeared in the ten-handed form to kill Ravana. The story of worship of Durga is told in the Mahabhadavata and Kalikapurana. There are controversies regarding this. Controversy might be there in other respects but there is no controversy regarding the time of her appearance in the autumn.

According to Mahabhadavata Brahma being pleased by Ramacandra worshipped Devi as a priest on his behalf on the sea-shore at Lanka and prayed to gain strength to kill Ravana, the king of Lanka. Brahma

11
"Vidhina sadrasrtena dasavahutrilocanam/
Karayed bhaktiman yastu Devim sastravisaradah/
Sarvalaksanasampurnam sarvabharanabhmsitam/
- Devipurana 32/19,20).

12
"Avahayamyaham devim mrmmaye sriphale pi ca/
Kailasasikharad devi vindhyadrehirmaparvatat/
Agatyavilvasakhayam candike kuru sannidhim/
- Durgapujatatvam."
accordingly worshipped Durga as rules available at that time. On the day of navami Ravana was killed by Rama and on dasami, the winning festival was observed.

In the Kalikamurana we find that being gracious to Rama and to kill Ravana Brahman worshipped Durga in the month of Asvina from sukla pratipad to dasami. The particular date on which he observed bodhana is not clear in the book. 13

In the Ramayana there is no indication of worshipping Durga even at the time of killing Ravana. In the Devibhagavata the Navaratravrata is vividly described. As it is observed from pratipad to navami so it is named Navaratravrata. It is said there, in connection with the Navaratravrata, that Rama loosing his kingdom at the time of living in Kiskindhya killed Ravana observing the Navaratravrata.

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13 "Ramayanugraharthaya ravanasya vadhaya ca/ ratraveva mahadevi vrahmana vodhita pura/ tatstu tyaktanidra sa nandayamavine site/ jagama nagari lankam yatrasid raghavah pura/ tatra gatva mahadevi tada tau rama-ravanah/ yuddhe niyojaya sam svayamanturhitamvi/ raksam vanaranacca jagdhi sa mamsa-sonte/ rama-ravasoryyuddham saaptahasa nyaya-jayat/ vyatite saaptane rattrau navamam ravanam tatah/ ramena ghatayamasa mahamaya jaganmayi/ yavatattayoh svayam devi yuddhakalimudaiksata/ tattatu saaptaratrani saiva devaiah supujita/ nihate rava vire navamyam sakalah suraih/ visesupujam durgayaacakre lokapitamahah/ tata sampresita devi dasamyam savarotsavaiah/ sakro'pi devamayna nirajamanathakarot/ santyartham surasainyam devaramyasa vrddhaye/".

- Kalikamurana - 60/26 - 33.
There might be some controversies amongst the three Puranas but they are of the same view on the point that the puja was held in the month of Asvina. The system of puja followed by the Bengali of this age is similar to the system specified in *Mahabhadabata* and adopted by Ramacandra.

Vaisya Samadhi and King Suratha also worshipped Devi in the month of Asvina. In the *Markandeya Purana* there is an indication of worshipping Durga by Suratha and Samadhi but the exact time is not mentioned. The *Brahmavaivarta Purana* elaborately described the worship of Durga by Suratha. From that we come to know that the King Suratha began puja on the navami being advised by the sage Madhas. This process of worship adopted by Suratha is called the Vedic worship.

Vacaspati Misra in his *Krtvagintamanat* quoting from *Brahmavaivarta Purana* proved that Rama and Suratha worshipped Durga in the month of Caitra at the spring. Suratha worshipped her for three years. In this circumstances there is the possibility of worshipping Durga by him in both the seasons. The autumnal worship was done by Brahma but the spring worship it seems was done by Rama himself.

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15 "Raja yena kramenaiva bheje tam prakrtim param/ tam sruyatam mahabhaga vedoktam kramaneva ca/" - *Brahmavaivartapurana* - Prakrtikhanda, 64/1.

16 "Pujita Surathenadau durga durgatinasini/ madhumasitasitastamyam navamyam vidhipurvakam/ tatpascad Ramacandrena Ravanasya vadhirthina/ tatpascat trisu lokesu devatamanimanaivah/" - *Vrahmavaivartta-purana*. 
We find instances of worshipping Durga in the Devibhaga both in spring and autumn. In Chapter 61 of Kalikapurana we find that at the time of killing Sumbha Nisumbha, the form of Durga, named as Kausiki, is also in a ten-handed form. There is no mention of her time of appearance.

By this it is proved that the autumn season is the exact time of her appearance. So the time of worshipping goddess Durga in autumn is justified. Suratha and Samadhi got the result prayed by them by worshipping Durga at this time. Ramacandra also rescued Sita by worshipping Durga in the autumn. So the worship of Ramacandra becomes the ideal of Durgapuja in our society.

17 "Srnu rajan pravakayami navaratravratam subham/ saratkale visesena kartavyam vidhipurvakam/ vasante ca prakartavyam tathaiva premapurvakam/ dvavrtu yamadamstrakhyau nunam sarvajanesu vai/ sarad-vasantanamanaau durgama praninamiha/ tasmad yatnadidam karyam sarvatra subhamchata/ dvaveva sumahaghavrutu rogakaran urman/ vasanta-saradaveva jananagakaravubhau/ tasmat tatra prakartavyam candikapujanam udhaih/ caitre'svine subhe mase bhaktipuvram naradhipa/"

- Vrahmaparivaivarta-purana.
DURGA, THE GODDESS OF WAR: It is found in the Sastras that Durga is the goddess of war. Bhaskar in his GUNTAVATI told that one feature of the Paramesvara becomes four. As for example, Bhavani for consumption, Visnu for heroism, Kali for anger and Durga for war. In the eulogy of Mahismardini in Kulacuramanittra, Bhagavati is described as the goddess of war.

In the Mahabharata we find that Srikrṣṇa advised Arjuna to utter Durgastotra to get blessings of the goddess. Arjuna, as a devotee, followed the advice of Kṛṣṇa. Bhagavati being pleased with Arjuna booncd him to win the war in Kurukshetra. We find here that Kṛṣṇa advised Arjuna to worship her as she is the deity of warfare.

Yet Durga is the deity of warfare, she used to give various kinds of desired objects to the people in general. As for example,
we may cite the case of Suratha. Worshipping Durga he won all desired objects in earthly life and in life after death. In Bhagavata also we find that the Gopa maiden performed vrata in the month of Agniyrana and worshipped Devi Katyayani to get Krishna in love. Katyayani is so named as she appeared in the hermitage of sage Katyayana in the ten-handed form.

In the pranama mantra of Durga we find the word Narayani. The strength of Narayana is called Narayani. She is the strength of Siva too. Why is she so named then? Bhaskara in reply said "She is the sister of Visnu. The Brahma is divided into two forms - one Visnu and the other is Sivamahisi, the goddess".

Some modern Vedic scholars are of the opinion that Durga is not the Vedic goddess. She is the goddess of later age. Some also opine that Durga is the goddess of non-Aryana. Hindus of Bengal took her from non-Aryan culture.

We find two hymns in the Vedas - Devisukta and Patisukta. Bhagavati herself in the guise of Vak is the daughter of Ambhrpa. But the so-called scholars are of opinion that a lady named Vak composed the Devisukta. The Devisukta is the other name of Durga Sukta as it is told by the preceptors. For this, it seems Suratha and Vaisya uttered the

"Hemante prathame ma स्थिमनं भुन्ताः कत्यमयार्यार्यवरतमः
cerurhvisam bhunjanah katayanyarccanavratam/
aplutyabhagai kalindya jalante codes"rune/
krtya pratikrtim devi manacurnra saikatim/
gandhaimalaya surabhibhirvalabhirdumpadipakaih/
uccavacisopaharai pravalaphalatandulaih/
katyayani mahamaye mahayoginyadhisvari/
nandagopasutam devi patim ne kurute namah/
itī mantram japantvah namaj cakruh kumariakah/
evam magaj vratam ceruh kumaryah krspaceatagah/
bhadrakalim samanarccarbhuyannandasutah patih". -
Srimadbhagavata - 10/22/1 - 5.
Devisukta at the time of worshipping Durga. In modern times also the muttering of Devisukta is prescribed for Durgāpūja. In the Ratrisukta also Durgā is praised. But modern Vedic scholars opine that Ratrisukta was compiled in later times. According to the old Vedic scholars it was included to the Sakalya Samhita of the Rg. Veda. Vrhaddevata, the authentic indicator of the Vedic deities also refers to Durgā. We find, at the time of sacrifice the application of Durgā and Rātri hymn is prescribed in the Marīcikalpa.

'Jatavedase Sunavam', etc. is indicated in the Ratrisukta as the Durgā Rk. In Vīṣṇu Samhita also we find 'Durgā Savitṛ' hymn which is used to abolish sins. In Bengal, in modern times also, the aforesaid mantra is used in Durgāpūja. This Rk. is available in Rg. Samhita (1/39/1) in Taityārīya Aranyaka (10/1/16), Aitareya Aranyaka (1/5/3/13) and in the Aitareya Brāhmaṇa (4.13.12). Acarya Sayana takes this mantra as anistaparihararthajapya-mantra.

The Rk. 'Jatavedase', etc. is dedicated to Agni. How then is it possible to take as Durgā mantra? It is an unanswerable question indeed. There is no difference between Sakti (strength) and Saktiman (owner of strength) and Sakti is the doer of everything. There is no work of Agni, the Saktiman. The strength of Agni is Svāhā which is

23 "Stosyami prayato devim saranyam vahurcapriyam/
    sahaarasmittam durgam jatavedase sunavama somam/"

and again: - "Tamagnivarnam tapasa jvalantim
    vairocanim karmaphalesu justam/
durgam devim saranamaham prapadya/
sutarast tarase namah/".

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sutarast tarase namah/".
the other name of Durga. Because in the Candi Durga is mentioned as Swaha, Swadha and Vasatkara. In various Samhitas and Upanisads Agni is mentioned as the quality of Rudra. So it is proved that Durga in the form of Swaha, is the protector of mutterer of the said mantra.

In the upakhyaṇa of the Kenopanisad Durga is mentioned as Uma Haimavati. Acarya Sāṅkara, Samkarananda and Katyayanitantra also acknowledge this opinion.

So, we find that in the Samhitas, in Aranyakas, in Upanisads, in the Mahābhārata, in Puranas and Upapuranas and in Tantras the greatness of Durga is mentioned. So, the opinion of the modern scholars that Durga is the goddess of non-Aryans is far from reality.

The worship of Durga is being continued from ancient times. She is worshipped under various names and aspects. In the Tatthiriya Aranyak - X. 18. Śiva is said to be the husband of Ambika, is mentioned as imparting to Indra, the knowledge of the great Being. The various names of Durga are Uma, Parvati, Devi, Ambika, Gouri, Candi or Candika, Kālī, Kumārī, Lalitā, etc. The Mahābhārata (Virāṭa Parvan 6 and Bhīṣma Parvan 23) contains two hymns addressed to Durga in which she is stated to be Vindhyavāsini and fond of blood and wine. In

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24 cf. Sankara's commentary on the Kenopanisad 3/12 -

"Vidyā Umarupini pradurabhut strirupa... athava Uamiva himavato duhita haimavati. Nityameva sarva-jnena isvarena saha vartata iti jnatum samartheti krtva tamupajagama."

In an essay entitled 'Devidurga' published in Yamuna by respected Amulya Caran Vidyabhūsana, it is proved that there is the unity between Jajnagni and Durga.
Vanaparvan 39. 4. It is stated that Uma became a Kirati when Siva became a Kirata to test the prowess of Arjuna. In the Kumārasambhava Kalidāsa speaks of Pārvati, Uma, Aparna and derives the latter two words. YaJ. 1.290 speaks of Ambikā as the mother of Vināyaka. The Devimahatmya in the Markandeya Purāṇa is the principal sacred text of Durga worshippers in Northern India. E. I. Vol. 9, p. 189 shows that even in about 625 A.D. Durgā was invoked as the supreme goddess. Bāna in his Kādamvari gives a graphic description of the temple of Candikā and refers to offering of blood made to her trident, and her slaughter of Mahiṣasura. The Kṛtyaratnakara quotes verses from the Devimūrāṇa that the 8th of the bright half of a month is sacred to Devī (and particularly of Asvina), that a goat or a buffalo may be sacrificed to her.

In Bhābisya Purāṇa we find that the goddess is pleased by the offering of the flesh of the worshipper himself. She is also propitiated with the blood of the buffaloes, goats and sheep. This is the way how the Sakas, barbarians, people of Anga, Vanga and Kalinga worship the divine goddess.

These offerings of blood and flesh are still continued in the Kāli temple in Bengal and a few other shrines of Durgā. In Bengal the worship of Durgā in Asvina has been most popular. Durgā is also worshipped as Sakti. The manners of Sakta worship has great influence throughout India.

Svamamsarudhirairdattairdevi tusyati vai bhrasam/ mahisichagamesanam rudhirena tatha prpa/ evam nama mlecchaganaih pujyate sarvadasyubhih/ Anga-Vanga-Kalingaisca Kinnarah varvaraih sakaih//"
In modern times devapuja differs considerably from the ritual of the ancient works of Vīṣṇu and Baudhāyana. It also differs from province to province and caste to caste. A brief analysis of the devapuja practised by Brahmans in Western India is given below:

Ācamana, prāṇāyama, adoration to Mahāganapati and certain other deities. Twelve names of Ganesh, hymn of praise to Gānēśa, Gourī, Vīṣṇu. Mention of the place and the time with astronomical details about the day, the nakṣatra etc. The samkalpa of performing devapuja with sixteen upacāras should be held after this. Contemplation on Ganaṇatī with Rg. Veda 11:23.1; āsanavidhi with an invocation to the earth; nyāsa of the sixteen verses of Rg. Veda X.90. on sixteen parts of the body; invocation of the deities and the sacred rivers in the water jar and offering sandal wood-paste; flowers and whole grains of rice to the jar. Then invocation of the conch and bell in a similar way; sprinkling of oneself and the materials of worship with water accompanied by the mantra (apavitrah pābitro va), dhyāna of Vīṣṇu, Śiva, Gānēśa; Durgā holding a bunch of flowers in one's folded hands; then offering the sixteen upacāras enumerated above to the accompaniment of the 16 verses of Rg. Veda X.90. to one's favourite deity; final benediction. When several deities are worshipped, there are two methods in which the upacāras may be offered. One may offer the upacāras from āvahana to namaskara to one deity or the principal deity and then the same upacāra to the other deity or deities one after another. This method is called Kandanusamaya. The other method occurs when āvahana
is done for the several deities in order, then asana for all, then
padya for all and so on, upto namaskāra. This is called Paḍārthamūṣa-
maya. This method is generally preferred.

From the early centuries of the Christian era the works on
Tantra exercised a profound influence on the ritual of devapūja and
several mystical postures of the hands and fingers such as the mudras
and the nyasas began to occupy the minds of the worshippers. The
Bhāgavata purāṇa XI. 27. 7. says that devapūja is of three kinds viz.,
Vaidikī, Tantrikī and Mīra. The first and the third are for the
three Varnas, Tantrikī for Sudras.
PROCESS OF WORSHIP: The Durgapuja in the autumn is Nitya and at the same time Kāmya. As it is Nitya so everyone is advised to worship according to their capacity, otherwise it results in sin. If one is unable to worship the image of goddess Durga he is advised to worship in ghata or in salagram-sila. If he is unable to do in various days he should worship only in Aśtami or in Navami, either in sixteen process or in tenth or in fifth. The autumnal Durgapuja is entitled as Mahapuja. So in the samkalpavakya the word Mahapuja should be used. If the puja includes mahāsāmaṇa (bathing), worship, Homa and Validāna (animal sacrifice) then this would be a Mahapuja. The Kṛttvaratnākara quotes verses from the Devimrūna that the 8th of the bright half of a month is sacred to Devī (particularly of Asvina) and that a goat or a buffalo may be sacrificed for her.

There is also a process of worshipping Durga in Sattvikabhava. The sacrifice of animal is prohibited there. Those who are nivṛttimargi are actual performer of sattvika Durgapuja. In Devibhāgavata we find that they have the right of sacrificing animal who are addicted to flesh. The animal killed in the sacrifice attains heaven. So there is no sin by killing animal in the sacrifice.

26
“Saradiya mahapuja catubkarmamayi subha/tam tithitrayamasadya kuryadbhaktya vidhanatah/”
- Raghunandana in his Tithitattva.

27
Regarding Vali in Devibhāgavata:
“Mamsasanam ye kuryanti tāih karyam pasuḥimsanam mahisajvarahahanam validanam visisyaté/
devyagre nihata yanti pasavah svargamavyayan/
nahimsa pasuja tatra nighmatam takrteśnagha/”
There are seven kalpas in the autumnal worship of Durga:
(1) Nāvamāyādikālpa, (2) Pratipadādikālpa, (3) Saṣṭhyādikālpa,
(4) Saṃpadādikālpa, (5) Mahāṣṭamiyādikālpa, (6) Mahāṣṭamākālpa, and
(7) Navaākālpa.

Lakṣmi should be placed on the right side of Durga. Her complexion is like gold. She is two handed and wide eyed. She is to be dressed with white sari and brighter with sindur and kajjala and be placed on a lotus and she is the lover of Nārāyaṇa.

On the left side the image of Saraswati is to be placed. Her beauty is like the beauty of Lakṣmi. But Saraswati is the vāgrūpa (the goddess of speech). In Kalīvīlāsatantra we find:

"Saṃkhendu kundāsamkāsāṃ dvibhujābjalākṣānaṃ—
kātaśaksabihoddīptam divyāṃvaraparicchadām/
divyābhāraṇa -sovādhyaṃ vāgrupanca sarasvatīm//"

There is also the dhyāna of Jaya, the wide eyed, two handed, divine dressed, gold complexioned and she is described as Siddhidāyini. Vijaya is also of the same kind.

We find in the aforesaid book:

"Dalitāṁjasamkāsāṃ dvibhujaṃ khanjanekṣanāṃ/
kātakāsavisikhoddhiṃ maṇjanancitalocanām/
divyāṃvaraparidhāanām gaṇayantravibhūsaṇām/
dhyayetām viśayaṃ nityām sarvasiddhiṣṭadāyinīm//"

The tantrik viṣajmantra of all these gods and goddesses are also given in the Kalīvīlāsatantra.
There is no trace of worshipping Ganesa, Kartikeya, Lakshmi and Saraswati even in Raghunandana. In the *Kalivalasatantra* the lion is taken as Visnurupa and Mahisasura in the Sivarupa. In *Kalikawurana* also we find Mahisasura, the part of Mahadeva was cursed by Katyayana. Then Mahadeva told Parvati "Mahisasura, my incarnation will be killed by you."

In *Kalivalasatantra* the dhyanamantras are as follows:

- **Ganesa** is the son of Parvati, he has a big tusk, wide eyes, elephant-like teeth and his body is full of energies of other gods. He should be placed in the right side of goddess Durga.

  "Tato lamvodaram sthulam gajavaktram sulocanam/
sarvadevamayam devam parvatinandanam bhaje/"

- **Kartikeya** should be placed on the left hand side of Durga.

  His description according to the aforesaid book is:

  "Sutaptakanakapramhram khaagapattidharam param/
  somisastakam Devam Mayuravaravahanam/
brhāmāndabhyantare viram Visnu-brahma-SivatEakam/"

Among these seven kalpas the Navami is the widest. One may observe any one of these kalpas according to his capacity. The Krsnapaksya Navami of the Bhadramasa is called Bodha-navami or Bodhana Navami.

Amongst the images made of clay, metal, stone or ghata, water, astra may be taken for worshipping the goddess. The image of the goddess should be made according to the dhyana. This image should be
as follows: -

There is jata on her head, ardhacandra on her forehead, three beautiful eyes, the face is to be comparable to the full moon, the complexion like sana flower, youthful, variously ornamented, having good teeth, wide breast, ten handed. There is a trisula in the uplifted right hand on the top, khadga in the next then cakra, then tiksm vana and on the left on the top dhanu, then nagapasa, ankusa, ganta, etc. In front of her feet there is a buffalo with its head separated from the body. Mahisasura should be stepped up to the heart of the goddess in a fighting mood with her and the lion is also to be placed under her feet. Her right foot is on the back of the lion. Gods are praising the goddess. This dhyana mantra is to be found in the Matsyanuran, Chapter 260, Chapter 59 of Kalikapurana and in the 21st patala of Kalivillasatantra. There may be variation of views in the three books but the description of her body and beauty is the same.