A DESCRIPTIVE BIBLIOGRAPHY
OF THE PRINTED TEXTS OF
THE PĀÑCARĀTṚGAMA
VOL. I
A DESCRIPTIVE BIBLIOGRAPHY OF THE PRINTED TEXTS OF THE PĀÑCARĀTRĀGAMA

VOL. I

By

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Director, Oriental Institute, Maharaja Sayajirao University of Baroda, Baroda -2, April, 1975.
FOREWORD

Two authoritative texts of the Pāñcarātra system, viz. the Jayākhyā Sanhita (G.O.S., no. 54, 1931, reprinted in 1967) and the Paramasamhita (G.O.S., No. 86, 1940) are published earlier by the Oriental Institute.

It is a matter of privilege to publish now a Descriptive Bibliography of the Printed Texts of the Pāñcarātra Āgasas prepared with scholarly precision and meticulous care by Professor H. Daniel Smith.

This Descriptive Bibliography . . . makes the general contents of the numerous texts surveyed available for the first time to all English-reading scholars including even many Sanskritists unable to read such scripts as the Grantha or Telugu, and to whom, until now, even a number of the texts described here were inaccessible.

This presentation of such a significant number of Pāñcarātra texts decisively expands the known spectrum of literature generally referred to as ‘āgama’ and ‘tantra’ from the limited scope heretofore and popularly associated with the sensational, so-called “left-handed” practices to a clearer and more comprehensive view that ‘āgama’ and ‘tantra’ should rightly and much more representatively be understood in the Indian tradition to include the more conventional, so-called “right-handed” tāntric and āgamic practices which, indeed, cut across Hindu piety and practice at all levels.

Although the initial impression may be that this work is relevant only to those engaged in the study of Śrī-Vaishnavism, it must not be overlooked that it provides an important source-book for all the scholars seeking to reconstruct the historical and doctrinal development of Indian theistic thought in general. This synoptic and panoramic presentation of these thirty texts will be used by researchers particularly where matters of Vaiṣṇava history are at stake, but not less in matters pertaining to practical religion and to studies of Indian religious literature.

Professor Smith’s work, ambitious as it is, still represents only thirty of the texts of the extensive Pāñcarātra tradition, focusing only on those titles already in print. Still there is much more for textually-oriented scholars to do —there are scores of texts and fragments yet to be collected, collated, edited and studied—and we must be grateful to the author of this work for indicating throughout the volume, in his notes and comments, where much of this most fundamental work yet to be done must commence.

Moreover, Professor Smith’s work generously provides help and assistance to others out of his own expertise. The format of this volume makes this quite
clear; those wishing to find more information on any topic in the texts which he presents are clearly informed, through precise citations by *adhyāya*-chapters and *śloka*-verses, exactly where they may turn to in the original, primary text materials.

I trust that this book will be profitably used by all students of Hindu religion and religious practices.

I take this opportunity to thank the University Grants Commission and the Government of Gujarat for jointly giving financial aid towards the publication of this volume.

Oriental Institute, Baroda
January 30, 1975

B. J. Sandesara
Director
PREFADE

The Story behind this Volume

I first became aware of the literature of the Pañcarātrāgama in October of 1956. That was when I happened to come across F. O. Schrader's Introduction to the Pañcarātra... quite by accident in the library at Yale University. I was still a graduate student at the time, casting about for a dissertation topic. What struck me then, awakening an interest that has stayed with me to this day, was Schrader's meticulous concern for the recovery of the "lost" Sanskrit texts of the neglected Pañcarātrāgama corpus, and his generous advice to future scholars regarding areas in the field of Pañcarātra studies that had yet adequately to be explored. I had, that autumn afternoon, inadvertently discovered not only a field sufficiently focused for my dissertation purposes, sufficiently rich for subsequent research, but also—and more importantly—I had encountered and recognized a spirit and quality of scholarly inquiry that has ever since prompted me in my own attempts to venture further and deeper into the "ocean" of Pañcarātra literature.

It is now almost twenty years since that chance event. As I look back over what has subsequently transpired I am tempted to invest what has occurred with an orderly progression. In fact what seems really to have happened in the years immediately following 1956 was the result of a series of (for the most part, happy) accidents.

My adviser, Professor Norvin Hein of the Divinity School at Yale University, encouraged me to pursue my newly-found interest. With his help I secured a Foreign Areas Training Fellowship from the Asian and Near Eastern Studies Program of the Ford Foundation to undertake field studies in India on a project to survey the history and literature of the Vaiṣṇavas of South India. In my initial trip to India, then, during 1957-58, I explored in some depth one specific area suggested by Schrader, a topic of greatest interest to me at that point of my studies, namely, the materials in the Pañcarātra literature dealing with temple construction.* In 1960 a Ph.D. degree was awarded by Yale University for my dissertation that resulted from that first study, a work focusing on the ritual associated with the construction of temples for Pañcarātra-oriented worship, entitled "The Temple-building Activities of the Śrīvaishnavas of South India according to available extant Pañcarātrāgama texts with special reference to the Pādma Tantra."

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It was during that first visit to India that I met Professor V. Raghavan. I had gone to Madras in order to work at the Adyar Library and Research Centre where, some forty years before, Schrader had done his research and writing. It turned out to be a fortuitous coincidence, I felt, that one of the world’s most eminent Sanskrit scholars—Dr. Raghavan—should also live in Madras and, in fact, be closely associated with some of the many scholarly enterprises of the Adyar Library and Research Centre. It was not long until we met.

During the early phase of our relationship, I suspected that Professor Raghavan was trying to discourage me from following out my interests in Pāṇcarātra studies. I surmised that he may have been doing this because he was apprehensive in regard to what he could only consider was my defective background in Sanskrit training. As a matter of fact, when I first mentioned to him my proposal to study the special features of Vaiṣṇavite temple architecture from all available Pāṇcarātra primary sources, he advised against it, saying that such a subject was not only too broadly based but that it was not well conceived for other reasons as well since, except for images, the basic architectural elements of temples, Śaivite or Vaiṣṇavite, were much the same. I recall that, at that point, he spoke to me of the Vaikhānasa āgama works which, he quite accurately pointed out, were at least limited in number; nor had they until then, at least, been studied even to the extent that the texts of the Pāṇcarātra had been.* And, he even personally took me to Tirupati and introduced me to the great Vaikhānasa āgama scholar, R. Parthasarathi Iyengar, with whom I spent several very helpful sessions examining under his guidance the literature of the other āgamic branch of Śrī-vaiṣṇava literature, the Vaikhānasa texts. But it may have been that Dr. Raghavan was, in his own way, testing my motivations and my sincerity. For, when he observed that my interests continued to remain primarily with the Pāṇcarātra materials, in due time he became my champion and sponsor.

I should not fail to mention here that, also during that first trip to India and at about the same time, I also met Paṇḍit V. Krishnamacharya of the Adyar Library staff. He was, in 1959, to publish a critical edition of the Lākṣmi Tantra and later, in 1969, a critical edition of the Sanatkumāra-saṅhītā.§ He graciously sat with me for some weeks, explaining to me certain intricacies of Pāṇcarātra thought as he found them in the “jñāna-pāda” portions of several

* This situation has since changed, at least insofar as American Indological studies are concerned, by the impressive work that has been undertaken by Professor G. R. Welbon of the University of Pennsylvania, Philadelphia (U.S.A.).

§ Both works have been published in the Adyar Library Series, numbers 87 and 95 respectively, and are discussed, infra, in the present volume.
works he knew so well. Also, by this time, the staffs at the Adyar Library and at the Madras Government Oriental Manuscripts Library had become friendly towards me and were proving increasingly helpful to me in many ways, not the least of which was responding to my needs and interests by finding manuscripts in which I might seek out specific passages pertinent to prāśāda, the topic which I had originally been sent to India to study.

My perseverance had by then manifestly won the approval of Professor Raghavan. He put me in touch with some highly skilled men, scholars as much at home with English as with Sanskrit, and men familiar with the various scripts in which the printed books and unpublished manuscripts of the Pāñcarātra texts were transmitted.* Among these were T. Srinivasacharya, Mīmāṃsā Śiromāni, Assistant Professor of Sanskrit, Pachaiyappa’s College, Madras (Ret’d.); T. K. Venkateshwaran, now a Professor on the faculty at Detroit University (U.S.A.), but then on the staff of the Sanskrit Department of Presidency College, Madras; and R. N. Sampath, currently Curator of the Madras Government Oriental Manuscripts Library, but then a junior member of the staff of the Sanskrit Department, also at Presidency College, Madras. Each of these gentlemen spent countless hours with me locating titles, then ascertaining with me the approximate contents of texts available in the libraries of Madras City. And, it was with T. K. Venkateshwaran that I made my first tour outside of Madras City in search of manuscripts not available in the local libraries—a practice that continued on subsequent visits to India in later years and one that has added significantly to our present resources for the study of Pāñcarātra literature.‡ As it turned out, although Mr. Venkateshwaran was to emigrate from India to the United States, I was fortunate to be able to work with both Messrs. Srinivasacharya and Sampath on those subsequent visits I was to make to India in my continued study of Pāñcarātra literature, doctrines and practices.

I left Madras in June 1958 not to return again until the summer of 1962. In the meantime I finished my dissertation, already cited, received the Ph.D. degree and obtained a teaching post in the Department of Religion at Syracuse University (U.S.A.). My academic duties there kept me from moving vigorously ahead in my specialized, Pāñcarātra studies; nor were there adequate resources for doing such research in either the United States of America or in

* Specifically, in addition to the "standard" Devanāgarī script, the somewhat less familiar Telugu script, and the decidedly less familiar Grantha script.
‡ Valuable materials were found with the help of co-operative personnel at the Kendriya Sanskrit Vidyapeetha in Tirupati, The Saraswati Mahal Library in Tanjore, and by correspondence at The Oriental Institute at Baroda. Additionally, the owners or managers of the following personal collections also contributed copied texts or data to the project: Singamayyanga Library in Srirangam, Sri Krishna Bhattar’s Collection in Srirangam, and Sri Periyathiruvadi Bhattar’s Collection at Srivaikuntham.
Eureope even had the time been available to me. My new colleagues at Syracuse University understood the situation, fortunately, and encouraged me to plan a return to India at an early date. And it was a senior professor from the School of Journalism at Syracuse University, Professor Roland Wolseley, now retired, himself an author of several works pertaining to journalism in India, who in 1962 nominated me and supported my subsequent application to the Lilly Foundation Program for Post-Doctoral Research in Religion, enabling me to win a travel and research grant to return to India; and others of my colleagues at the University voted that additional financial assistance, in the amount of onehalf of my normal academic year salary, be paid me despite my absence from campus duties so that I might undertake another year of research in India.

When I returned to Madras in August of 1962 I immediately sought out Professor Raghavan. He gave me a warm welcome, and took a keen and paternal interest in my continuing search for otherwise unnoticed manuscripts Pāñcarātra pieces. In this, he made it possible for me to consult some of the materials going into the New Catalogus Catalogorum of Sanskrit and Allied Manuscripts which he was then directing at the University of Madras. He also outlined to me some of the work then being planned for long-range research programs in India—for example, Āgama-kōta the project which he, as the then-chairman of the Kendriya Sanskrit Vidyapeetha at Tirupati, had organized, and the intention of which was to produce a Dictionary and Thesaurus of Āgamas Pāñcarātra, Vaikhānasa and Śaivite. Thus duplication of efforts was circumvented, lines of communication between myself and other scholars in India with similar interests were initiated. He was also instrumental in arranging for an invitation to be made to me to attend the 1962 Ilayathangudi Vidvat Sadas convened by His Holiness Jagadguru Śrī Chandraśekharendra Sarasvati Śrī Śaṅkarāchāryya Swāmīgal of Śrī Kāṇḍī Kāmṭkōṭi Peetam. His Holiness of Kāṇḍi graciously received me, blessed me in my work, and gave me a new enthusiasm for my studies. His notice of my “labour of love,” as He called it, resulted in many doors, formerly closed to me, opening up thus facilitating my work immensely. Because of that invitation, further, I came into contact with a large number of Āgama and Pāñcarātra paṇḍīts and arcahaṇas from the leading temples in South India who had gathered at the Conference before His Holiness and discussed—with me in their midst—topics of the āgama traditions. Several of the individuals with whom I came in contact then have since become good and valued friends.

Speaking of friends, it was still early during my second period in India that Dr. Raghavan put me in contact with two gentlemen who have ever since continued to be invaluable informants, trusted collaborators, and among my most intimate friends. The first of these is K. K. A. Venkatachari, B.O.L., Śīromaṇi, Vidvān, Sāhityaratna, then on the teaching staff of the Vaishnava
College, Madras, and, more recently, Director of the Ananthacharya Research Institute, located in Bombay; the second is Dr. M. Narasimhachary, M.A., Ph.D., then a student under Professor Raghavan at the University of Madras, but now an Assistant Professor and Research Supervisor, Sanskrit Department, Vivekananda College, Madras, the author of the scholarly study on Yāmuna and editor of a critical edition of the Āgama-prāmāṇya.* With their help during the succeeding months I was able to bring to print what had earlier provided the textual basis for my Ph.D. dissertation, the first ten chapters of the “kriya-pāda”-section of the Pādama-samhitā; that publication, issued in 1963 by the Rathnam Press in Madras, is called Pāncarātra-prāsādāprasādahanam [200 pp.]. And during that same period I also kept regular reading schedules with each of them independently so that, with their combined help I got through in detail the bulk of the texts that comprise the present Bibliography.

During this same period I came to be acquainted with another student of Dr. Raghavan’s, Mrs. Seetha Padmanabhan, who had, under Professor Raghavan’s direction as early as 1953, been working on Pāncarātra Āgama texts and who, later, was to produce a critical edition of the Pāncarātra text, Śrīpuraśa-samhitā.† Several informal conversations with her proved to be fruitful because she drew my attention to some details I might otherwise have ignored.

My leave period ran out, and I again went back to the United States. But there were still texts I had not yet read, and I knew I would have to return to India at the earliest possible date. I was once more at my job at Syracuse University and, until 1967, I was to be immersed in my teaching duties to the extent that . . . as before . . . I was unable to do any new work in Pāncarātra studies.

It had by that time become clear to me that the materials which I had so laboriously been recovering from the texts should somehow, some way, be shared with others. I felt increasingly that the resources for understanding certain reaches of sectarian Hindu piety in these documents were too rich and informative to keep to myself. Accordingly, during the interim years between 1963 and 1966, I corresponded with Professor Raghavan and, in one of my early letters, suggested that some of my research findings should be published. I pointed out that most of the materials I had examined in the literature of the Pāṇca-rātrāgama—both in printed texts and in unpublished manuscripts and fragments—were sufficiently unknown to deserve wider circulation. In order

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* Contribution of Yāmuna to Viṣṇuṭavaita, Madras, Prof. M. Rangacharya Memorial Trust, 1971; Āgama-prāmāṇya, critically edited with an Introduction in English, Baroda, Gaekwad’s Oriental Series.

† Published as Number 12 in the Kendriya Sanskrit Vidyapeetha Series, Tirupati, Kendriya Sanskrit Vidyapeetha, 1969. See description, infra.
that, what I had might be shared with other scholars, I proposed the publication of a detailed bibliography of all the texts I had to date been working on with the help of those already named. This project seemed to Dr. Raghavan too ambitious. He suggested limiting the texts to be covered in the proposed publication to those that were already in, or scheduled soon to be in, print. Further, he suggested expanding my notion of a bibliography, urging me to give in English extensive "descriptions," chapter-by-chapter, of the contents of each work, condensing rather than attempting to translate. To all these suggestions I readily agreed and, in order to make the précis the more useful to future scholars interested in Pāñcarātra studies but unfamiliar with its canonical literature, I suggested adding to the condensation of each text a brief essay, "Introductory Remarks" concerning the particular title, its reputation in the corpus of canonical Pāñcarātra texts, and some observations about its general contents, notable stylistic features, doctrinal peculiarities and current popularity among arcakas. In addition, I suggested appending at the end of each condensation brief "Critical Notes" which would, in each case, indicate in a few lines problems found in the work of a text-critical nature, suggestions for further research, and data found in the text useful for attempting to date it. Thus the design of the present Bibliography came to be formulated.

The time was ripe, then, to return to India in order to get the materials ready for a printer and in order to complete the examination of the several additional texts I had not yet read. For those purposes I applied to the American Institute of Indian Studies for travel and maintenance monies for ten additional months in India as an A.I.I.S. Faculty Research Fellow during 1966-1967. My application was strongly endorsed by, among others, Professor Raghavan. The award was made and, with the permission of the administration at Syracuse University, I returned to Madras for a third time.

Until I met him once again in person in Madras during the summer of 1966, I had not wished to broach the subject to Professor Raghavan of his explicit and more visible collaboration in this publication project. But when I met him he seemed to have anticipated my most ardent hope, and he agreed to write an extended "Introduction" not only to the publication itself but to include in his lengthy essay a review of the entire canon of the Pāñcarātrāgama, in the process assessing its place and stature within the framework and historical development of Sanskrit literature in general. This is promised for a volume to supplement the present one, to be published as a companion volume to it in the near future, and containing in addition to Dr. Raghavan's greatly anticipated "Introduction" my own index-cum-glossary already containing almost 5000 precise references to important topics found in the printed texts.

Here, I must acknowledge my gratitude to the Oriental Institute at Baroda for offering to publish this Bibliography as part of its prestigious Gaekwad
Oriental Series. It seems to me fitting that the publishers of *Jayākhya-saṁhitā* (G.O.S., Vol. 54, 1931; re-issued 1967) and of *Parama-saṁhitā* (G.O.S., Vol. 86, 1940) should commit themselves further to the field of Pāñcarātra studies by undertaking to bring out this present work.

The story is reaching its conclusion. It may be noted that during the very busy months of 1966-67, in addition to working on the completion of the press copy for the volume now in hand, I found myself happily involved in a number of other enterprises, all directly or indirectly related to Pāñcarātra studies. I wrote and directed, later edited and narrated, a series of eleven 16 mm./color documentary films designed for use in American schools and colleges; in at least three of those films has been depicted what has its firm foundation in, and was during location shooting in fact guided by, certain Pāñcarātra texts. The technical adviser for that filming project was my close associate, K.K.A. Venkatachari, already mentioned. In the course of our moving about Tamil Nadu State to seek out various authentic locales for filming, Mr. Venkatachari and I used every opportunity to seek out unique manuscripts of the Pāñcarātra tradition. As a result we were able to locate, read and identify as genuine or apocryphal some 104 titles, when added to the already known texts; Mr. Venkatachari later translated the details of my notes on all these texts into Tamil, and this work was published in 1967 by Hoe & Company, Madras, in Tamil as *Pāñcarātra Nulvillakam* (112 pp.). This book was the premier publication of a Society Mr. Venkatachari and I jointly founded in 1967 with several other scholars interested in Pāñcarātra studies; the Society, called "Pāñcarātra Parisodhana Pariṣad" (Pāñcarātra Research Society), is dedicated to the promotion and publication of Pāñcarātra studies, and to the preservation of Pāñcarātra texts. Mr. Venkatachari and I also undertook another publication during those months, in collection of all pertinent passages from available Pāñcarātrāgama texts concerned with the creation of images of Śrīvaṁśa deities. The result of our efforts was *A Sourcebook of Vaiṣṇava Iconography*, and this was produced as the second volume in the publication series sponsored by the Pāñcarātra Parisodhana Pariṣad (Madras, 1969, 306 pp.). Since the central portions of this present Bibliography went to press, a third publication has been released by the Society, Volume One of a two-volume issuance of *Pādma-saṁhitā*, under the able guidance of Mrs. Padmanabhan and Mr. Sampath, both already referred to; until now this important text has been available only in Telugu characters, and this publication makes it available in the more widely-known Devanāgarī script. The basic text upon which the new version is based is described, *infra*, and bibliographical data concerning it and preceding versions will be found elsewhere in this volume in the "Summary Bibliography"
By the time I left India in August, 1968, all the press copy for the present Descriptive Bibliography was finished and handed over to Professor Raghavan. He had generously agreed to serve as director of the publication and as supervisor of the proof-reading and of all other details too cumbersome for me to attempt to manage via. intercontinental post. And, as any responsible editor would do, he has extended his attention to countless details.* The delays in releasing this volume to the public have been occasioned by factors beyond the control of any one person connected with the project, and seem almost natural in these days of economic constraints and other difficulties. But the delays have not been without this happy outcome: the release of the present volume at this time permits me to write these words while once again in India.

For, I am, as I write these words, in India on my fourth visit. Once more I am the recipient of a grant from the American Institute of Indian Studies. Once more I am here with the endorsement and support of my generous colleagues at Syracuse University. And, once more, my energies are to be concentrated on work pertaining to what is in hand, more specifically to the projected, second (or supplementary) volume to contain, in addition to Dr. V. Raghavan’s lengthy “Introduction”, my own extensive index and glossary of important topics encountered in the texts described in the present volume. The bulk of double-checking the accuracy of the citations to the texts is now done, and all that remains for me to do is to finish the press copy to be handed over to the publishers of the Gaekwad Oriental Series at the Oriental Institute in Baroda. An early publication date of that companion volume to this one is expected.

The story behind this volume, and its companion supplement that is to follow, would not be complete if I were not to describe the hope that inspires all who have in any way participated in the project. It is the fond hope of all concerned that this Descriptive Bibliography of the Printed Texts of the Pāñcarātrāgama, with all its resources for reference in its final form, will provide a useful tool for Indological scholars; that it will certify to the mind of the uncertain that such āgamic texts as these deserve more serious consideration than they have heretofore received by Indologists; and that it may provide a stimulus for those who know nothing at all of this literature to learn more about it, perhaps to bring a future generation of scholars well beyond where we now stand.

Those whose help was crucial

If my sense of indebtedness to Dr. V. Raghavan is not already abundantly apparent, I wish to make my gratitude to him perfectly clear. I could not have

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*I am particularly mindful, for example, of his editorial emendations to my original copy for Śeṣa-saṁhitā (q.v.), notably chs. 22-31, 35-63; also chs. 3, 15-17, 20-21.
continued in my work without his encouragement at many places; the present publication could not have reached the form in hand without his detailed and painstaking labors at several significant points. Yet, quite obviously, others, too, played exceedingly important roles in the project.

Specifically, Dr. M. Narasimhachary read with me the following texts: Agastyā¹ and Agastyā², Bharadvāja¹, Iśvara², Jayākhya, Kapīṣṭhala, Kāśyapa¹ and Kāśyapa², Mārkandeya, Parāśara, Sanatkumāra, Śaṅkilya, Śeṣa, Vīṣṇukṣena, Vīśvamitra, and Viṣṇu, Mr. K.K.A. Venkatachari read with me the following: Hayaśīra, Jñānāmṛtasūrya, Nārādiya, Pādāma, Paramapuruṣā, Puruṣottama, and Viṣṇuśīlaka. T. Srinivasacharya read with me these texts: Aniruddha, Bharadvāja,² Bṛhad Brahma, Iśvara,¹ Lakṣmi, Parama, and Śāttvata. And R. N. Sampath read with me the Ahirbudhānya, Pārameśvara, Pauṣkara, and Śrīprāṣna samhitās. I am indebted to them for their help, and for my part I have tried to transmit the materials as faithfully and as accurately as possible. And, to all the institutions, libraries and foundations mentioned in the preceding pages, a special expression of gratitude is due here. Each has been, in some particular way, crucial to the project.

I plead indulgence from my working colleagues mentioned above, and from all readers, for the errors of various kinds that have inadvertently remained behind in this final, published form. For these I am alone responsible. I have supplied an "Errata List" (q.v.) in order to correct those mistakes which, were they left unremarked, might misinform the reader or otherwise create undue confusion. No attempt has been made, however, to call attention to unimportant spelling errors and inconsistencies resulting from different usages prevailing between English and American spellings, to printers' lapses, or to other minor mistakes—which, in all cases, are remarkably few in number.

The Design of this Volume

The design of this volume is simple and straightforward. The thirty texts examined are arranged in alphabetical order according to the Sanskrit scheme. The central portion of each entry, labelled "DESCRIPTION OF CONTENTS", is the chapter-by-chapter condensation into English of the contents of the Sanskrit text. Śloka numbers are furnished to assist in locating specific passages for those who wish to consult the original texts. Occasionally in the condensations technical terms are retained when rendering them into more precise English equivalents seemed either awkward or disputable; sometimes, in especially important or controversial instances, the resort was to put the technical term in brackets, but more often the solution was to employ hyphenation with an English link-term. Chapter titles are normally those found in their respective colophons. Śloka-counts, as given with each chapter, may be used as general indicators of the degree of detail to be found in that chapter.
As already explained earlier, and as will be obvious by a glance at the "TABLE OF CONTENTS" (q.v.), the description of each text is preceded by some "INTRODUCTORY REMARKS" and followed by brief "CRITICAL NOTES".

Although each entry commences with bibliographic information, the fact that this matter is dispersed throughout the volume suggested the desirability of consolidating all titles with their respective publication data into one listing. That "SUMMARY BIBLIOGRAPHY" will be found at the end of these pages, and that listing also attempts to indicate new editions that have been issued since the central parts of this volume went to press. Particular attention is called to the following titles, printed versions of which have appeared in the interim years since I read them in their earlier published forms or in their unpublished manuscript traditions: Īśvara, Jayākhyā [re-issue], Nārādiya, Pādma, [Mārkaṇḍeya, Laksī [English translation], Viśvāmitra, Viśvakṣena, and Hayaśīrṣa.

I wish to dedicate this volume to all those who have in the past, do now at present, and will in the future work on matters pertaining to Pāñcarātra and allied āgama literature. This I do in the earnest expectation that such work will make an incalculable contribution to our growing understanding of the extra-ordinary vitality and wide-ranging concerns of theistic Hinduism through the ages.

Madras,
January, 1975

H. Daniel Smith
SUMMARY BIBLIOGRAPHY

The following list brings together bibliographical data otherwise dispersed throughout the book. In addition to consolidating and emending those data, it endeavors to bring the list of printed Pāñcarātrāgama texts up-to-date by including those titles that have been released since the central portions of this volume went to press. The new editions, reprints and recent translations † are marked by an asterisk (*), proposed publications with a dagger (†).

AGASTYA-SAMHITĀ

(i) AGASTYA-SAMHITĀ
Editor: Vaiśṇavarāmanārāyaṇadāsa.
Published by Seth Chotilal Lakṣmīchand Bookseller, Ayodhya, printed at Jain Press, Lucknow, 1898.
1, [134 × 2 =] 268, 5 pp. [Devanāgari script]

(ii) AGASTYA-SAMHITĀ
Editor: Kamalakrishna Smṛtitirtha.
[Publisher unknown, printer unknown], Calcutta, 1910.
[?] pp. [Bengali script]

(iii) AGASTYA-SAMHITĀ
Editor: [rare book, unavailable; not known].
[Publisher unknown, printer unknown], Mysore, 1957.
[?] pp. [Kannada script]

ANIRUDDHA-SAMHITĀ

ANIRUDDHA-SAMHITĀ
Editor: A. Srinivasa Iyengar.
Published by editor, Mysore, 1956.

† As of early 1975 there were still only three texts available in English translations, namely, Jhānānīrtasikā, Parama, and Lakṣmi. Of these, only the Parama-somhitā text may be considered a typical example of the extant Pāñcarātra corpus as a whole. See, infra, descriptions, remarks and notes concerning each work.
23, 208, 5 pp. + 1 plate.  [Devanāgari script]

Contents—Foreword in English by editor—Introductory essay in Sanskrit by editor—Text in Sanskrit.

**AHRIBUDHYA-SAMHITA**

(i) **AHRIBUDHYA-SAMHITA** [2 volumes]
Editor: M. D. Rāmānujācārya, under the supervision of F.O. Schrader.
Adyar Library, Madras, 1916.
2 v. I: 74, 288 pp.; II: 6, 485 pp.  [Devanāgari script]
Adyar Library Series No. 4.

(ii) **AHRIBUDHYA-SAMHITA** (2nd edn., revised) [2 volumes]
Editor: M. D. Rāmānujācārya, under the supervision of F.O. Schrader, revised by V. Krishnamacharya.
Adyar Library and Research Centre, Madras, 1966.
2 v. I: 18, 3 2 pp.; II: 410 pp.  [Devanāgari script]
Adyar Library Series No. 4.
Contents—Preface in English by Radha Burnier (original prefatory note and introductions omitted in this edition)—Table of contents in Sanskrit—Critically edited text with notes by editor in Sanskrit—Index in Sanskrit.

**ĪṢVARA-SAMHITA** II

(i) **ĪṢVARA-SAMHITA**
Editor: Pārthasarathī Iyengar.
Printed at Sadvidyā Press, Mysore, 1890.
4. 547 pp.  [Telugu script]

(ii) **ĪṢVARA-SAMHITA**
Editor: P. B. Anantacharya Swami.
Printed at Sudarśana Press, Conjeevaram, 1923.
4. 667 pp.  [Devanāgari script]
Śāstramuktāvali Series No. 45.
†(iii) ISVARA-SAMHITĀ

[Proposed new critical edition in Devanāgarī script by V. Swaminathan utilizing above printed editions plus variant readings from six manuscripts from various places, accompanied by “Sāntvatārtha-prakāśikā”, a commentary by Alasinga Bhattacharya, also critically edited; to be published by Kendriya Sanskrit Vidyāpeetha, Tirupati. No details available re: publication target date.]

KAPINJALA-SAMHITĀ

(i) KAPINJALA-SAMHITĀ

Editors: Rāghavācārya and Gopālācārya.

Published by editors with assistance of T. Subbaraō, printed at K.C.V. Press, Cuddapeh, 1896.

6, 90 pp. [Telugu script]

(ii) KAPINJALA-SAMHITĀ

Editors: P. Sītārāmānujācārya and G. C. Śrīnivāsācārya.

The Publication of the Literary Pride of India [No. 1]. [1932?]

48, 10, 36, 156, 4 pp. + plates. [Telugu script]

Contents—Introduction in Telugu by editors jointly—Detailed tables of contents, text with variant readings, two appendices in Sanskrit.

(iii) KAPINJALA-SAMHITĀ

[At least one other version is reported to have been printed, that one from A. G. Press in Telugu, Vījaya-wāda (and/or Dehalepur), 1930-1931. Not seen: no other data on editor, publisher, contents.]

KASYAPA-SAMHITĀ

KASYAPA-SAMHITĀ

Editor: Śrī Yathiraja Sampathkumaramuni of Melkoṭe.

Published by editor, printed at the Kabeer Printing Works, Tripli-cane, Madras, 1933.

2, 4, 2, 28, 4, 144, 20 pp. [Devanāgarī script]

**JAYĀKHYA-SAMHITĀ**

(i) **JAYĀKHYA-SAMHITĀ**

Editor: Embar Krishnamacharya.

Oriental Institute, Baroda, 1931.

78, 47, 454 pp. + chart, diagram. [Devanāgari script]

Gaekwad’s Oriental Series, Vol. 54.

Contents—Foreword in English by B. Bhattacharya—Sanskrit introduction by editor—Critical text—Indices.

*(ii)* **JAYĀKHYA-SAMHITĀ**

2nd edition (reprint); with an additional foreword to the second edition by B. J. Sandesara [remainder duplicated by photo offset process].

Editor: Embar Krishnamacharya.

Oriental Institute, Baroda, 1967. [Devanāgari script]

2, 78, 47, 454 pp. + 2 diagrams.

Gaekwad’s Oriental Series, Vol. 54.

**JÑĀNĀMṚTASĀRA-SAMHITĀ** [“NĀRADAPAṆCARĀTRAM”]

(i) **THE NĀRADA PĀNCHA RĀTRA IN THE ORIGINAL SANSKRIT**

Editor: Rev. K. M. Banerjea.

Asiatic Society of Bengal, Calcutta, 1865. [Devanāgari script]

9, 371 pp.


Contents—Introduction to the Narada Pancha Ratra by editor in English—Text in Sanskrit.

(ii) **NĀRADAPĀṆCARĀTRA WRITTEN BY MAHARISHI NĀRADA.**

Editor: Śrīnāthacandra Śiromaṇi.

Published by Sāmvidājānāranatnākar Press (owned by Bhuvanachandra Vasāka), Calcutta, 1887.

“Available at Bombay with Sanskrita Pustakālaya, Kalbadevi Road, Bombay, with Pañcit Jyeṣṭhārām Mukunda”

3, 362 pp. [Devanāgari script]

Contents—Table of contents—Text in Sanskrit.

(iii) **ŚRI NĀRADA PAṆCARĀTRAM: THE JÑĀNĀMṚTASĀRA-SAMHITĀ**

Translator: Swami Vijnanananda.
xxi

Panini Office, Allahabad, 1921.  
8, 256, 16 pp.  
[English translation]

(iv) [Photo offset reprint of the above entry, "(iii)," of recent date in 1970's. No details of publisher, distributor.]

NĀRADIYA-SAMHITĀ

NĀRADIYA-SAMHITĀ.  
Editor: Raghava Prasad Chaudhary.  
14, 13, 583 pp. + diagrams, charts.  
[Devanāgarī script]
Kendriya Sanskrita Vidyapeetha Series No. 15.
Contents—Sanskrit introduction by editor—Detailed table of contents—Critical Text with notes—Appendices.

PARAMA-SAṂHITĀ

PARAMA-SAṂHITĀ  
Editor and translator: S. Krishnaswami Aiyangar.  
Oriental Institute, Baroda, 1940.  
47, 208, 230, 2, 14 pp.  
[Devanāgarī script, and English translation]
Gaekwad's Oriental Series, Vol. 86.

PARAMAPURUṢA-SAṂHITĀ

PARAMAPURUṢA-SAṂHITĀ  
Editors: P. Sitārāmānūjācāryulu and G. C. Śrīnivāsācāryulu.  
The Publication of the Literary Pride of India, Bhadrācalam.  
[1938 ?]
8, 8, 8, 29, 158 pp. incl. 2 plates.  
[Telugu script]
The Publication of the Literary Pride of India, No. 4.
Contents—Preface in Telugu by chief editor—Detailed table of contents—Text with variant readings and gloss—Appendices,
PARŚARA-SAMHITĀ

PARŚARA-SAMHITĀ
Editor: K. K. Raghavacharya.
Printed by editor at Vāgīśvarī Press, Bangalore, 1898.
9, 153 pp. [Telugu script]
Contents—Detailed table of contents—Text with marginal subheadings.

PĀDMA-SAMHITĀ/PĀDMA TANTRAM

(i) PĀDMA TANTRAM
Editor: S. Parthasarathi Ayyangar.
Printed by editor at Sadvidyā Press, Mysore, 1891.
649 pp. [Telugu script]

(ii) PĀDMA TANTRAM
Editor: S. Parthasarathi Ayyangar.
Printed by the editor at Sadvidyā Press, Mysore, 1912.
4, 649 pp. [Telugu script]
[Appears to be a reprint of preceding entry, "(i)."

(iii) PĀDMA-SAMHITĀ
Volume Two.
Editor: Ethiraja Sampatkumara Ramanujamuni.
Published by editor, printed at G.R.C. Press, Madras, 1924.
68, 526 pp. + 1 plate [Telugu script]
Contents—Detailed table of contents in Sanskrit—Text with variant readings of "Caryāpāda"

(iv) PĀDMA-SAMHITĀ
Volume One.
Editor: Ethiraja Sampatkumara Ramanujamuni.
Published by editor, printed at V. Naid and Co., Bangalore, 1927.
42, 336 pp. + 2 plates [Telugu script]
(v) PĀDMA-SAMHITĀ
Editor: [no name appears; evidently a companion volume to "(vii)", below, therefore produced from a previous edition, dated "1887"].
Printed at Coronation Press, Mysore. [1961?]
88 pp. [Telugu script]
Contents—Text in Sanskrit of "Jañnapāda" and "Yogapāda".

*(vi) PĀDMA-SAMHITĀ
[Second Part (?).]
Editor: G. R. Josyer.
Published by G. R. Josyer, The International Academy of Sanskrit Research, Mysore, 1969.
[300 pp. reported: not seen] [Telugu script]
Contents—Text in Sanskrit of "Jañnapāda", "Yogapāda" [same as entry "(v)", above] and "Kriyāpāda"—Index.

(vii) PĀDMA-SAMHITĀ
Third Part.
Editor: [no name appears, but stated to be a reprint of an 1887 edition].
2, 32, 538 pp. + 1 plate [Telugu script]
Contents—Text in Sanskrit of "Caryāpāda."

(viii) PĀṑCARĀTRAPRĀṢADAPRASĀDHANAM: A PAṑCARĀTRA TEXT ON TEMPLE-BUILDING
Editor: H. Daniel Smith.
Published by editor, printed at Rathnam Press, Madras, 1963.
28, 200 pp. + 2 plates [Devanāgari script]
Contents—Detailed table of contents—Acknowledgements—Foreword in English by editor—Introduction in Sanskrit by T.S.M. Varadarāja-bhaṭṭar, Chief-Arcaka, Śrī Varadarājaswamy Temple, Kaṅṭipuram—Critical Text in Sanskrit with notes and gloss in English by editor of chs. 1-10 of "Kriyāpāda."—Bibliography describing in English texts used by editor—Corrigenda.
(ix) **PĀDMA-SAMHĪTĀ**: PART ONE

Editors: Mrs. Seetha Padmanabhan and R. N. Sampath.

Published by Pāncharātra Pariśodhana Pariṣad, Madras, 1974.

14, 14, 216, 61, 56 pp. illustrations, fold-out, color insert.  

[ Devanāgarī script ]

Pāncharātra Pariśodhana Pariṣad Publication Series No. 3.

Contents—Table of contents in English—Acknowledgements in English—Foreword in English by R. N. Sampath—Introduction in English by Mrs. Seetha Padmanabhan—Detailed table of contents of text in Sanskrit—Sanskrit text of “Jaṅnapāda,” “Yogapāda,” and “Caryāpāda” with variant readings by editors—Index in Sanskrit—Appendices with charts, diagrams, tables, line-drawings.

**PĀRAMEŚVARA-SAMHĪTĀ**

**PĀRAMEŚVARA-SAMHĪTĀ**

Editor: Śrī U. Ve. Govindācārya.

Published by editor, printed at Śrī Viḷāsam Press, Śrīraṅgam, 1953.

2, 8, 34, 5, 4, 30, 64, 286, 4 pp. + 3 plates.  

[ Devanāgarī script ]

Contents—Preface in English by S. Krishnaswami Iyengar—Preface in Sanskrit by editor—Detailed table of contents in Sanskrit—Text with notes—Addenda both front and back including many lists in Sanskrit, charts, over fifty diagrams by editor.

**PURUṢOTTAMA-SAMHĪTĀ**

**PURUṢOTTAMA-SAMHĪTĀ**

Editor: P. Sūrāmācārya.

The Publication of the Literary Pride of India, Bhadrācalam, 1932.

48, 8, 198, 38, 54 pp. + 4 plates.  

[ Telugu script ]

Contents—Various letters, notices, notes in Telugu inserted front and back of central text—Sanskrit text with variant readings.

**PAUṢKARA-SAMHĪTĀ**

**PAUṢKARA-SAMHĪTĀ**: ONE OF THE THREE GEMS IN PANCHARATRA.

Editor: H. H. Śrī Yatirāja Sampatkumāra Rāmānujamuni of Melkoṭe.
Published by A. Śrīnivāsa and M. C. Thirumalachariar, Bangalore, 1934.

2, 8, 22, 272, 2 pp. [Devanāgarī script]

Contents—Foreword in English by T.E. Satakopacharya—Introductory matters, table of contents and compilation of authoritative quotations by editor in Sanskrit—Text in Sanskrit with variant readings, notes by editor.

**BRHAD-BRAHMA-SAMHITĀ**

(i) **BRHAD-BRAHMA-SAMHITĀ**

Editor: [title page not available].

[Publisher and Printer unknown], Banaras, 1909.

[? ] pp. [Devanāgarī script]

(ii) **BRHAD-BRAHMA-SAMHITĀ**

Editor: [no mention on title-page or elsewhere].

Śrīveṅkateśvara Nilaya Press, Tirupati, 1909.

8, 276 pp. [Telugu script]

(iii) **BRHAD-BRAHMA-SAMHITĀ**

Editor: Venegavkar Sankar Sastri.

Ānandāśrama Press, Poona, 1912.

179 pp. [Devanāgarī script]

Ānandāśrama Sanskrit Series No. 68.

**BHĀRADVĀJA-SAMHITĀ**

(i) **BHĀRADVĀJA-SAMHITĀ**

Editor: [known copies all lack title-page; name unknown].

[Publisher unknown], printed at Sadvidyā Press, Mysore, 1894.

[? ], 133 pp. [Telugu script]

(ii) **NĀRADAPAŃCARĀTRA (BHĀRADVĀJA-SAMHITĀ)**

Editor: Khemarāja Śrīkṛṣṇadāsaśreśṭhī.

Published by editor, printed by Veṅkateśvara Steam Press, Bombay, Samvat 1962/Śaka 1827 [= 1905 ?].

4, 212 pp. [Devanāgarī script]

(iii) **BHĀRADVĀJA-SAMHITĀ**

Editor: [rare book, unavailable; name unknown].
[ Publisher unknown ], printed at Anand Press, Madras, 1912.

[?] pp.  

(iv) **BHĀRAṆAVĀJA-SAMHITĀ**

Editor: Pañcanadiya Vedānta Govindācārya Miśra.

Published by editor, Calcutta, 1922.

[?] pp.  

Contents—Text with notes—Commentary by editor in Hindi.

**MĀRKĀṆDEYA-SAMHITĀ**

**MĀRKĀṆDEYA-SAMHITĀ**

Editor: C. V. Seshacharyulu.

Published by Executive Officer, Śrī Lakṣmīnarasirphasvāmivan Devasthānam, Yadagirigutta, A. P.; printed at Tirumala-Tirupati Devasthānam’s Press, Tirupati; 1975.

[?], 252, [?] pp.  

Contents—Editor’s Foreword in Sanskrit—Acknowledgements in English—Introduction in Sanskrit—Text in Sanskrit with variant readings and critical notes by editor—Appendices (2)—Indices (4)—Errata.

**LAKṢMI TANTRA**

(i) **LAKṢMI TANTRA**

Editor: Iyyam Aiyengar of Maṇikarṇikā.

Published by Śrīraṅgapattinam Pārthasarathi Aiyengar, printed at Sadvidyā Press, Mysore, 1888.

22, 246 pp.  

(ii) **LAKṢMI TANTRA: A PĀṆCARĀTRA ĀGAMA**

Editor: V. Krishnamacharya.

Adyar Library and Research Centre, Madras, 1959.

8, 55, 324 pp.  

Adyar Library Series, Vol. 87.


*(iii) **LAKṢMI TANTRA: A PĀṆCARĀTRA TEXT**

Translator: Sanjukta Gupta.
Published by E. J. Brill, Leiden, 1972.
36, 398 pp. + 3 fold-out charts

**VIŚVĀMITRA-SAMHITĀ**

* VIŚVĀMITRA-SAMHITĀ

Editor: Undemane Shankara Bhatta.
40, 480 pp. + illustrations, charts.
Kendriya Sanskrita Vidyapeetha Series No. 13.

**VIṢṆU-SAMHITĀ**

VIṢṆU-SAMHITĀ

Editor: T. Gaṇapati Śāstrī.
Trivandrum University, Trivandrum, 1925.
10, 249, 6 pp.
Trivandrum Sanskrit Series No. 85.

**VIṢṆUTILAKA-SAMHITĀ**

VIṢṆUTILAKA-SAMHITĀ

Editor: K. I. Rāghavācārya and Vājapeyam Krṣṇa Śāstrī.
Published by the editors, distributed by Bangalore Book Depot, Bangalore, 1896.
16, 231 pp.

**VIṢVAKSENA-SAMHITĀ**

* VIṢVAKSENA-SAMHITĀ

Editor: Lakshmi Narasimha Bhatta.
6, 17, 479 pp. + illus.
Kendriya Sanskrita Vidyapeetha Series No. 17.
Contents—Foreword in Sanskrit by editor—Table of contents in Sanskrit—Critically edited text with notes—Indices and line-drawings, diagram.

ŚÅṆḌILYA-SÅMHITÅ

(i) ŚÅṆḌILYA-SÅMHITÅ: BHÅKṬI-KÅṆḌÅ [Parts One and Two]

Editor: Ananta Sastri Phadake.

Published by Government Sanskrit Library, Benares, 1935/1936.
2 v. I: 6, 124 pp.; II: 50, 170, 4 pp. [Devanāgarī script]
The Princess of Wales Saraswati Bhawana Texts No. 60 (pts. 1, 2).
Contents—Introduction in Sanskrit by editor—Text with notes—Indices and charts.

(ii) ŚÅṆḌILYA-SÅMHITÅ

Editor: [book not seen: details unknown]. [Publisher not known], Bombay, 1887.
[?] pp. [Devanāgarī script]
Contents—"Fifth Kåṇḍa" of fifteen chapters.

ŚÅṆḌÅ-SÅMHITÅ

ŚÅṆḌÅ-SÅMHITÅ

Editor: L. Śrīnivåsåcårya.

Published by Mysore Dharmasaråstå, Mysore, 1935.
10, 231 pp. [Devanāgarī script]
Contents—Preface in Kannada by editor—Table of contents in Sanskrit—Text in Sanskrit.

ŚRÅṆḌÅṢÅṆÅ-SÅMHITÅ

(i) ŚRÅṆḌÅṢÅṆÅ-SÅMHITÅ

Editor: G. Råmasåvåmi Bhaṭṭåcårya.

Published by editor, Printed at Måṅgalavilåsa Press, Kumbha-konam, 1904.
4, 152 pp. [Grantha script]

(ii) ŚRÅṆḌÅṢÅṆÅ-SÅMHITÅ

Editor: Mrs. Seetha Padmanabhan.

Kendriya Sanskrita Vidyapeetha Series No. 12.
Contents—Foreword in English by V. Raghavan—Introduction in English by editor—Detailed table of contents in Sanskrit—Critically edited text with notes—Addenda (incl. charts, lists, index).

SANATKUMĀRA-SAMHITĀ

* SANATKUMĀRA-SAMHITĀ OF THE PĀÑCARĀTRĀGAMA
Editor: V. Krishnamacharya.
Adyar Library and Research Centre, Madras, 1969.
25, 534 pp.
Adyar Library Series, Vol. 95.
Contents—Foreword in English by V. Raghavan—Detailed table of contents in Sanskrit—Critically edited text with notes—Index.

SĀTVATA-SAMHITĀ

SĀTVATA-SAMHITĀ
Editor: P. B. Anantācārya.
Published by editor, printed at Sudarśana Press, Conjeevaram, 1902.
8, 287 pp.
“Śāstramuktāvali” No. 15.

HAYAŚĪRṢA-SAMHITĀ

(i) HAYAŚĪRṢA-SAMHITĀ: “ADI-KĀNDĀ” [Volume One and Two.]
Editor: Bhuban Mohan Sānkhyatirtha.
Published by Varendra Research Institute, Rajshahi (East Bengal/ East Pakistan) [Bangladesh], 1952/1956.
2 v. I: 12, 88, 4 pp.; II: 6, 120, 2 pp.
Contents—Foreword in English by Dinesh Chandra Bhattacharya—Table of contents in English [v. I]—Introductory note in English by Kshitiṣ Chandra Sarkar [v. I]—Critical text with notes and variant readings [chs. 1-14 v. I]—Prefatory note in English by Kshitiṣ Chandra Sarkar [v. 2]—Critical text with notes and variant readings [chs. 15-44, v. 2].

(ii) HAYAŚĪRṢA-SAMHITĀ: “ADI-KĀNDĀ”
Editors: Kali Kumar Dutta and Kalyan Kumar Dasgupta.
Published by Asiatic Society of Bengal, Calcutta, 1975/6.

[?] , 140, [?] pp. [Devanāgarī script]

Bibliotheca Indica Series.

Contents—Introductory materials in English by editors—Critically edited text with notes—Appendices.

†(iii) HAYAŚĪRṢA-SAMHITĀ: Dr. Kali Kumar Dutta, co-editor of "SAṀKARṢANA-KĀṆḌA" (ii)," above, has finished critical text of these; scheduled to be published by Asiatic Society of Bengal at an unspecified future date.

†(iv) HAYAŚĪRṢA-SAMHITĀ: "SAURA-KĀṆḌA"

†(v) HAYAŚĪRṢA-SAMHITĀ: "LIᎷGA-KĀṆḌA"
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A

DESCRIPTIVE BIBLIOGRAPHY OF

PĀṆCARĀTRA ĀGAMAS
Introductory Remarks:

The name of the ancient sage Agastya has been attached to works of many different types in an effort to lend them authority or to suggest their antiquity. Even a cursory inspection of the entries in the New Catalogus Catalogorum under "Agastya" (Vol. I)\(^1\) and "Āgastya" (Vol. II)\(^2\) will confirm the fact that there is a bewildering miscellany of works so titled. Indeed, both contributors to the present volume in hand have written separate articles attempting simply to describe and distinguish the works called "Agastya Saṃhitā" deposited at the Adyar Library in the first instance and at the Madras Government Oriental Manuscripts Library in the second instance.\(^3\) We are concerned here only with the title "Agastya Saṃhitā" belonging to the Pāñcarātra corpus of literature. The following Pāñcarātra works name a text called "Agastya" as one among the canonical titles constituting the Pāñcarātrāgama: Kapiñjala, number 13 in a list of 100 titles; Pādma, 76/108; Puruṣottama, 68/106; Bhāradvāja\(^1\), 15/103; Viśvāmitra, 84/108; and Viśnu T.\(^4\), 112/154.

Our description under this title will be in two parts,\(^5\) because there are two texts that must be noted—one "apocryphal," the other "authentic"—both to be considered for all practical purposes as Pāñcarātrin. Because the "apocryphal" text must necessarily be secondary to the "authentic" text of the same name, we shall refer to it as "Agastya S.\(^1\)" and to the primary work as "Agastya S.\(^1\)". To ensure against confusing the two, we shall further designate the "apocryphal" work, which has gone through several printed versions, and which will therefore be described first, as the "Agastya-Sutikṣṇa-saṃvāda"; the "authentic" work, which we have been able to reconstruct only in some dispersed manuscript traditions, we shall further designate as the "Agastya-Brahma-saṃvāda."

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1. Edited by Dr. V. Raghavan, University of Madras, Madras, 1949.
2. Edited by Dr. V. Raghavan, University of Madras, Madras, 1966.
4. Viṣṇu Tantra, a work in manuscript only, to be distinguished in all subsequent canonical listings from the published Viṣṇu Saṃhitā (q. v.).
5. Dual entries will be encountered also under Iśvarasaṃhitā and Bhāradvājasasamhitā (q. v.).
AGASTYA-SAMHITA

[ Index Code: AgstII ]

PRINTED EDITIONS

(a) Lucknow, 1898.
(b) Calcutta, 1910 (Bengali)
(c) Ayodhiya, n.d. (Nāgarī)
(d) Mysore, 1957 (Kannada)

This “apocryphal” work has been published in four editions and has been accepted by many as the genuine “Agastya-samhita” named in the canonical lists of the Pāñcarātrāgama canon. In fact it is a relatively late work of the Rāma cult, with no internal evidence marking it as distinctively Pāñcarātra in character. That it has “passed” for generations as genuine simply witnesses to the level of indifferent scholarship which has been the lot of the Pāñcarātra branch of tantric Hindu literature for some three or four centuries past.

As it comes to us today, it is a work of some 34 medium-length chapters—even though some printed versions and several extant manuscript traditions preserve only 32 chapters. In it Śūta narrates a dialogue between the sages Sūtikṣa and Agastya during the course of which dialogue a conversation between Śiva and Pārvati is recorded. The whole deals with the worship of Rāma, Śūta, Lakṣmaṇa and Hanumān—with composition of mantras to them and the use of these mantras in worship taking the primary attention. Neither in philosophical orientation nor in practical details is there anything specifically Pāñcarātra about the work—unlike typical works of the canon. Details concerning Dīkṣā-initiation are simply of a generally Viṣṇu-vābhaktas flavor (“Give this only to Viṣṇu-vābhakta” at end of Ch. XVIII—not, as in typically Pāñcarātra works “...only to Pāñcarātras”); also the ādāryalakṣaṇa passages in ch. XXXIII specify only generally Viṣṇu qualities and, except that his shoulders should bear the marks of the discus and conch, there is nothing remotely to suggest that the work was intended as a manual of the Pāñcarātra school.

It has been, however, excerpted in some secondary collections of Pāñcarātra materials. For examples, a manuscript named Pāñcarātra-samhita (MT.

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1 Chapters 6, 10-13, 16-18, 20, 26-28 and 32 are quoted by the 16th century jurists of Bengal, Govindananda and Raghunanda (according to NCC I. 20). This work may also have been quoted by Hemādri, thus taking its date back prior to the late 13th century. J.N.D. Farquhar in his Outlines of the Religious Literature of India, p. 190, places the composition of this work in the period between 550-900 A.D., a date that seems to us too early.

2 Some of the mss. available are MT. 5059 (34 clus.), MD. 5190 (33 clus.), MD. 2618 (inc. but giving ch. 35), MD. 5189 (inc.) and MD. 18914 (inc.); also Adyar TR. 1112, TR. 550, PM. 2967; and Baroda 5137, 7991, 6654c, 12760; privately owned mss. may also be found in Śrīraṅgam and elsewhere.
AGASTYA SAMHITĀ II - Muktyupāyavicāra

352)1 contains extracts from chs. VIII and XVII; ch. XVIII is also represented in a manuscript named Pāñcaratrāgama (MT. 3257). Nonetheless, the work must be rejected as "authentic" and be considered instead "apocryphal" in regard to its canonicity.

AGASTYA-SAMHITĀ II

DESCRIPTION OF CONTENTS
(According to MT. 5059):

I शास्त्रवाचार

Sāstravatāra (30 śls.)

"The Transmission of the Teaching"

(Sūta narrates.) The scene is Sūtikṣa's hermitage on the banks of the Godavari River. There the divine sage Agastya comes, and Sūtikṣa takes the opportunity to ask how—despite all the efforts he has made by means of penances, sacrifices and gifts to no avail—he can cross over the ocean of saṃsāra. Agastya offers to tell the secret that Lord Śiva once told his wife when she asked him how mankind could escape delusion, sin and rebirth. Śiva's "secret" begins by saying that his tamas-infused way is a way of violence and destruction; those who follow him lead violent lives and are destroyed only to be re-born. Brahmā and Viṣṇu, however, being true to their dominating rajoṇuṇa and sattvaguna respectively, are in charge of creative and productive activities.

II मुक्त्युप्यविचार

Muktyupāyavicāra (25 śls.)

"Discussion of the Means of Liberation"

Pārvatī asks then, in view of the foregoing, whom mankind should worship in word and deed in order to achieve mokṣa. Śiva responds that Puruṣottama (i.e., Nārāyana) is the highest deity who alone can put an end to suffering existence, and who alone should be worshipped by all men in ways appropriate to their stations. Even mere meditation upon the Birthless One [aja] will assure men of mukti. So it has been laid down in the purūnas—and so it is naturally understood and practiced by some few who are fortunate. They need follow only this dharma which itself fulfills all praścītas and other expiatory efforts. All others, it is pointed out, must learn of the path of devotion from a guru (and practice their devotion as that guru directs).

1 Catalogue abbreviations are mostly as used in the New Catalogus Catalogorum.
"The Incarnation (as Rāma) of the Lord"

Pārvatī asks, since meditation upon and worship of one particular aspect of the Lord brings salvation, which of Viṣṇu’s many forms should be singled out? Śiva replies that the Supreme Viṣṇu, out of compassion [sarbabhūtahite rataḥbhaktānuṃkampā], took human form as Rāma, the son of Daśaratha. How this was accomplished was that some persons undertook serious penances [tapas] so that they might see the Lord directly, and by virtue of their penances Nārāyaṇa came down from His bed on Ādiśeṣa along with His retinue, and they all took earthly form. Nārāyaṇa became Rāma; Lākṣmī became Jānakī; Śeṣa became Lākṣmaṇa; Śaṅkha and Cakra became Bharata and Śatrughna; all the other deities became the monkey-hosts. Even a sinner who utters the name “Rāma” thrice will be saved! Since tapas undertaken such as by the sages mentioned can effect such marvellous results, all tapas is to be extolled.

"How the (six-syllable) Mantra was Received"

Pārvatī asks Śiva to explain what manner of devout meditation [uপāsana] it was that those sages engaged in, the effects of which brought Nārāyaṇa down into the form of Rāma and thus brought salvation within reach of all. Śiva explains that the sages mentioned before were led by Hiraṇyagarbha (= Brahmā) who, by means of that great penance [taṇḍas] and praise [stotra] over a number of years, succeeded in seeing Nārāyaṇa; indeed, he was the first one to whom Nārāyaṇa appeared. Śiva then goes on to explain that when Nārāyaṇa appeared He offered to grant Brahmā whatever he wished. Hiraṇyagarbha—as the Creator of all the world and its beings—asked that he be given the instruction [uपāya] by which he and his fellow sages, as well as all of sinful humanity, might achieve final beatitude [mukti]. Thereupon Nārāyaṇa gave to Hiraṇyagarbha a mantra of six syllables, along with other mantras and yantras—and at the very moment Hiraṇyagarbha heard the six-syllable mantra he was transformed into the Overlord [savādhipatyam] with omniscience, etc. Nārāyaṇa also instructed Hiraṇyagarbha to share the liberating knowledge with the other sages by instructing them also in the six-syllable mantra, the other mantras and yantras, that they too might be liberated. The instruction was this: just as any mantra has its receiving rṣi, its devatā to whom it is directed, its meter [chandā], its power [sākṣi] and its esoteric scope [bijā], so this mantra of six syllables has as its rṣi Brahmā, as its devatā Rāma, as its meter Gāyatrī, as its power namaḥ and as its scope “a” to “ya”. This is the best of all mantras. Further, if one offers all he has to Rāma, he will enjoy the things of this world as well as liberation in the next.
AGASTYA SAMHITĀ—Tulaśīmāhātya

Having thus given the boon to Brahmā, Nārāyana disappeared, says Śiva, leaving with Brahmā orders to spread the secret teaching [upadeśa] to the world at large. Brahmā and his fellow sages undertook to obey Nārāyana’s orders; this is how Brahmā came to be the preceptor of all mankind. Śiva concludes his story by advising Pārvatī to learn that same all important six-syllable mantra, etc., in order to gain her own liberation.

V पर्वतयुपदेशा

Pārvatyaupadeśa (46 ś's.)

“The Initiation of Pārvatī (into daily worship habits)”

Sutikṣṇa asks Agastya what Pārvatī did then, and how Śiva went about helping her to learn the mantra, etc. Agastya replies that from that time on Pārvatī started to follow the secret truth of Hiraṇya garbha [hiraṇya garbha-śiddhānta-raḥasya] by emptying her mind of everything but thoughts of Rāma. But, he adds, so successful was Pārvatī’s concentration that she became desireless, and this worried Śiva; for, so Śiva reasoned, their purpose within creation was to come together as prakṛti and puruṣa and produce progeny. How could this be accomplished when Pārvatī was meditating upon Rāma? So Śiva told Pārvatī that she must remain true to her nature as prakṛti and maintain the stance of a householder, of a person in this world and of this world: for, their ordained task together is to produce devālās and this task could be shirked by such one-pointed concentration on Rāma alone.

Pārvatī heeds her spouse’s warning, and allows herself to be instructed in a discipline more in keeping with her daily duties. Śiva says that Pārvatī must daily worship Rāma with all attention to details. He adds that, while in this kaliyuga merely to chant the name of God could in itself be enough to end all evils, nevertheless she should collect all the necessary paraphernalia for worship—sandalpaste, flowers, etc. He repeats that mere concentration alone [jāna]—without dāna and homa—is not enough for a householder to achieve liberation; both must go hand-in-hand. And, while indeed there may be other rules which apply to brahmaśārins and sannyāsins, she must follow her own āśrama.

The worship of Rāma should be “saguṇa” and, if it is done with proper materials, it will yield all kinds of happiness here and hereafter.

VI तुलसीमाहात्मया

Tulasīmāhātya (44 ś’s.)

“Eulogy of the tulasī (“basil”) Plant”

Sutikṣṇa notes that Agastya sips something from his palm and asks what it is he is doing when he ought instead to be explaining to him about tulasī plants. Agastya replies that the best of all flowers and leaves is tulasī because once (Bhū?...as) Tulasī did penance and received as reward Janārdana (i.e., Nārāyana) for her husband; just as Sītā is the beloved of Rāma so is tulasī
holy to Him (Rāma). Whoever worships Rāma daily with tulasi leaf—no matter what his dārāma—goes to Brahman. Various ways of worshipping Rāma with tulasi leaf are then outlined, and their respective rewards [phala] are mentioned. Wherever tulasi plants grow along with other flowers, there Rāma and Sītā are believed to be present; those who grow these plants in their gardens will win immortality by this act alone. Those who sip only once water which has drenched a sālagrāma-stone and into which tulasi leaves have been dipped go straight to mukti. Further eulogies of the greatness of tulasi leaves and twigs witness to the plant’s ability to give freely to all—irrespective of caste, sex, etc.—final beatitude. So great is it that even God Himself cannot count the greatness of tulasi, of sālagrāma and of the Ganges!

Whenever one worships with tulasi plant, one should accompany it with the six-syllable mantra—and to him only the highest good will come.

VII चड्डक्षरमाहत्या Śaḍaक्षरमाहत्या (35 śls.)

"A Eulogy of the Six-Syllable Mantra"

Sutkṣṇa asks Agastya to tell him about the renowned six-syllable mantra that was revealed by Brahmarshi, and Agastya replies by telling a story. At Vāraṇāsi (= Benaras) all Śiva’s devotees were once meditating upon him. Śiva knew, however, that this action would not win for them the mukti they sought, searching about for an answer to this problem, he encountered Brahmarshi who had come to Vāraṇāsi for a visit, and so he asked him what could be done to help his (Śiva’s) devotees. Brahmarshi, of course, tells him the secret doctrine [upāya] that had been given him from Rāma. Śiva receives this instruction in the six-syllable mantra—it is the moment of a solar eclipse along the banks of the Ganges—and he remains there for several years performing penance by means of homa, dhyāna, etc. Rāma, pleased by such devotion, thereupon came down to Śiva and offered him a boon. Śiva requests that Rāma grant to Śiva’s devotees their long-sought emancipation; and, even as he is asking, his followers become one with Viṣṇu [sarve jñātmanāśantah Viṣṇaveva layam gataḥ] Rāma offered Śiva another boon, and Śiva asks that all who die on the banks of the Ganges, whether naturally or unnaturally, be given the gift of mukti. Rāma agrees, even extending the condition to the smallest insects. Rāma adds that any who hear the six-syllable mantra, either from the lips of Brahmarshi or now from Śiva, will attain the highest. Also, whoever worships Him (Rāma) in an idol form using the six-syllable mantra, will achieve liberation.

Śiva takes it upon himself to ask a further boon; namely, that all who want to achieve liberation by learning the six-syllable mantra come to him in Benaras to get it. Rāma agrees, which explains why, ever since, Benaras has been the place of salvation [śastra] and why Śiva is called Saviour
AGASTYA SAMHITĀ—Pūjāvidhāna

Thus it is due to Viṣṇu’s beneficence that all the merit gained by pilgrimage to other rivers can be got from the Ganges, and that all who live there until their death gain salvation. This is the truth; this is the truth [satyaṃ satyaṃ!]

VIII गुरुशिवलक्षण

"Requisites of a Preceptor and Initiate"

Sutikṣṣa asks Agastya who was the first teacher of and the first initiate into the six-syllable mantra on this earth. The order was this: Brahmā to Viśiṣṭha to Manu to Vedavyaśa, the last-named of whom spread this teaching on earth to his many disciples. One of these disciples, namely Śaunaka, was instructed first about the requisites of a good guru and of a good disciple, and told that only such are fit to receive the mantra. There follows an esoteric discussion describing how even parts of the mantra may be repeated to great benefit—e.g., "Rām," "Rāma," etc.—and how by adding certain syllables one can produce other valuable mantras.

Although initiation into the mantra is open to persons of all castes, the instruction differs for each group. Nonetheless, as part of this initiation in all cases, a pot must be placed ritually inside a yantra-design.

IX यन्त्रलक्षण

"The Distinctive Characteristics of Yantra-Designs"

Sutikṣṣa then asks about the yantra—how it is prepared, where placed, and why it is called by the name "yantra". Agastya explains that the word "yantra" suggests that we "fix" our minds on that (design), and by doing so our mind is "fixed" or "controlled." Further, a yantra-design is filled up with mantra (syllables), and Rāma is to be worshipped by means of this yantra full of mantra. Whenever He is meditated upon in a yantra-design along with Sītā, whatever wishes the worshipper has will be realized. As for the original form of the yantra-design, this was given by Brahmā—comprising six angles which enclose a circle within which are eight petal-divisions, themselves enclosing a rectangle—and it is beautiful to behold. Letters and mystic syllables are written in the spaces in prescribed ways. When Narasiṃha’s abbreviation [bīja] and Varāha’s abbreviation are also placed in the yantra-design along with the Rāma-manaṭra, the worshipper gains happiness in this world and the next. The yantra-design may be made of gold, silver or tree-bark, and it is to be worn inside a locket around the neck; thus it will put an end to all miseries, etc.

X पूजाविध्यान

"Concerning the Daily Worship Rites (of Rāma)"

Agastya tells Sutikṣṣa how to go about worshipping Rāma, the instructions being those originally told by Nārada to Vālmīki. The first step in pājā
is when the *dvāraparivāras* are honored with *stotras* of praise—Gaṇapati, Bhūnu, Vīdhātā, Gaṅgā, Yamunā, Viśvakṣena, Gaṇuḍa, et. al. This is followed by repetitions in various ways of the six-syllable Rāma-*mantra* (this being called "Rāmamāhātmyam"), and these bring great rewards to him who chants them daily. The rewards for such persons are briefly listed.

*XI*  Bhūtaśuddhi  (50 śl.)

"Purification of the Spirits (before ṭūjā)"

Continuing his instructions, Agastya says that, further, before worshipping, one should purify himself bodily as well as internally in order to qualify as a worshipper. To do this purification, *yoga* is employed. Also, preliminary to worship, the instruments and objects used in worship are to be cleansed by *prokṣana* and *ksālana*. Only when such matters are taken care of will God be effectively worshipped; otherwise all the rites will be futile. Thereupon the *nyāsas* called *mārīkā*, *kāśaktī*, *attva*, *mūrtipājā*, *ṛṣiḥchandas*, *mantradvāta*, and *sādaṅga* are done along with repetition of their mystic syllables, after which God is to be contemplated and acknowledged by offering everything one has to Him. His retinue is also (mentally) honored.

Next regular, external or liturgical worship [*bāhyapūjā*] is arranged for by securing a platform upon which a *maṇḍala*-design is disposed. The *maṇḍala*-design is to be of the eight-petalled lotus motif, surrounded by a rectangle and other designs. The finished *maṇḍala*-design is worshipped and a *śīrṣhāsana*-seat is placed on it and festooned, *etc.* While the ultimate benefits [*phala*] enjoyed by those who do *bāhyapūjā* are material prosperity, nonetheless it is normal at this point that folks gather around this center of worship and make joyful noises with music and song solely for the pleasure of Rāma.

For the (*bāhy-) pūjā itself, flowers, *tulasī*, *etc.* are gathered, vessels with pure water are strategically placed, Vedic scholars are invited to be present, the worshipper spreads a tiger-skin and sits on it, and offers a garland to Rāma. Sandal-paste, other flowers, *etc.*, are then offered to the deity. A particular posture must be assumed when Viṇāyaka and others are worshipped. After the preceptor has been duly honored, the devotee then salutes the deity by clapping his hands thrice. The demons and demigods are pacified with *mantras*, and the five elements [*bhūtas*] are then purified also with *mantras*. This latter is what is known as "bhūtaśuddhih"—without which all other rites like *japa* and *homa* are futile. Other purifications are also mentioned in regard to the worshipper's limbs; he purifies his feet by circumambulating God's temple, he purifies his hands by offering flowers, his ears by hearing divine stories, his lips by repeti-

A chapter unusually discursive in style, with no internal development and little order to speak of.
tions of God’s Holy Name, his eyes by beholding holy festivals, etc. Thus purified, even the deadliest of sinners may participate in this kind of pūjā.

XII अात्मकायायार्य

Mātrkānyāsa

(64 śls.)

"How to understand the Mātrkā (and other) Nyāsas"

This chapter attempts to elucidate and explain the significance of nyāsa in its various meanings. The nyāsas referred to in the preceding chapter (viz: rṣicchandonyāsa, mantrādevalānyāsa, śaṅgaṅganyāsa, mātrkānyāsa, keśavādīnīyāsa, tālivyaṅśa, mūrtipaṇjāranyāsa) are all now described in detail. Each nyāsa employs a different mantra and is directed to different limbs of the worshipper’s body. Of the six treated, the first—rṣicchandonyāsa—may be taken as representative: the power believed to be marshalled in the mystic syllable “Om” is thought to be concentrated in the palms. Then with the hands one touches the head, the face, the heart, the genital organ and the feet while uttering an appropriate and specific mantra. The effect of these actions is to absorb strength and power to the extent that the Strength and Power of God Himself is transferred to the various limbs of the believer’s body. Similarly the other nyāsas have their own particular method, although the aim of each is roughly the same—that is, to transfer infinite, cosmic power and strength to the mundane and individual level.

XIII पूजाधृवयाल्पद्धि

Pūjādravyaśuddhi

(61½ śls.)

"Purification of the materials for Worship"

Agastya continues to describe the preliminary preparations for the worship of Rāma—that is, after having attended to all the preceding, to purify now the articles of worship with water and muḍrās and mantras. There are five kinds of purifications mentioned: by proksaṇa, by avokṣaṇa, by viṣkṣaṇa, by tāḍana and by arcana. This matter attended to, then the idol itself is purified by bathing it in liquids from four pots (milk, curd, coconut water, perfumed waters), whereupon a second bath is given in pure water. It is pointed out that whosoever does such bathing of the Lord daily will reap great rewards.

Then the worshipper and the Lord thus readied, daily worship is commenced. This is comprised of 16 steps [upacāras]—eleven of which are named and briefly described.

The latter part of the chapter is focussed on a miscellany of counsels: the entrance-deities are to be worshipped before Rāma; mantras in yantra-designs are to be worshipped also; several homas are to be done; when Rāma is worshipped in a sālagrāma-stone it is most effective; only some flowers, and they only when perfect, are to be used in pūjā; some places are to be avoided for pūjā, others to be sought because favourable; Rāma worship is to be done with leaves and flowers and water and, above all, with devotion; etc., etc.
“Rules for Kindling the Sacrificial Fire”

Agastya turns now to the matter of the sacred fire, wherein the presence of Rāma is to be invoked and worshipped according to the rules (which follow?). In this, as in any other step in worship, he warns, only righteous means are to be used and only objects acquired by one’s own efforts are to be used. Thereupon he launches into a detailed description of how to make a kuṇḍa—firepit. Dimensions are given. When it has been duly constructed it is decorated.

In a place north and west of the kuṇḍa—firepit an eight-petalled lotus-design maṇḍala is drawn and colored, and in it Rāma is invoked and His whole retinue is worshipped there also. At this point the fire is to be kindled in the kuṇḍa—firepit and, after securing some vessels in one of which Viṣṇu is invoked and worshipped, homa is done in the fire to Rāma. Offerings are also made to His entire retinue. When this has been done, the essentials of the agnikārya-ceremonies are over.

Thereupon brahmans are fed and celebration is made. The worshipper then, turning to the fire, transfers to his own soul the presence of Rāma from the flames. He asks the blessing of Vedic scholars, and then himself consumes (acting as Rāma?) the left-overs of the food which had previously been offered to God. The ceremonies are then concluded by offering bali to (the iconic form of?) Rāma.

This is how agnikārya-ceremonies are to be done—which, incidentally, is always preceded by anikurāpana rites—whenever occasions demand.

“Varieties of Ways to Worship for Specific Ends”

Agastya says that certain kinds of prayogic worship can be undertaken by any man—indeed, little real exertion is required—and that these will definitely yield particular benefits. The procedures are much the same as already outlined—the kindling of fire, making offerings into it and meditating upon Rāma there, the performing of the sixteen upacāras, etc. For examples: sesame and lotuses offered in the fire will get the worshipper whatever he wishes; full-blown jāti-flowers mixed with sandal-water will make even a king come to one’s beck and call; largesse in sacrifice will get one the most beautiful damsels imaginable; eating certain roots while standing in water during certain months and thereupon performing pūjā with pāyasam will gain one sons as strong as Rāma Himself; etc., etc. After listing these and others in great detail Agastya concludes by cautioning that he has mentioned them only to show they are wrong; those who worship Rāma for His own sake will get mukti.
AGASTYA SAMHITA —Dikṣāvidhi

XVI पुराश्चरणविधि

"Rules for the Repetition (of Pious Acts)"

Agastya says he will now explain puraścarana, without performing which a mantra does not yield its fruits. Puraścarana is composed of five parts [pañcaṅgam]. The first part is pūjā, which must be done thrice daily. The second part is homa, and to this a large part of the chapter is devoted—where it is to be done, how it is to be done according to the rules, what personal habits are to be observed by the initiate. Japa, another of the five parts of puraścarana, is to be done a prescribed number of times thrice daily and without hurrying. Tarpaṇa, a fourth part of puraścarana, which itself involves a minor homa, is to be done by offering only pure water to God. The fifth part of puraścarana is to feed as many brahmans as possible each day.

These actions should all be discharged without desire for rewards, albeit those who do them will be amply rewarded. Beyond the practice of puraścarana there is nothing better. In special cases when all five cannot be done, at least two must be continued without break—japa and the honoring of brahmans; even then the full fruits of complete puraścarana will be enjoyed. In some isolated cases, even the mere feeding of brahmans alone will suffice. The proper observance of puraścarana completes the full worship of Rāma.

XVII दीक्षाविधि

"Rules of Initiation"

Agastya offers to tell about abhiṣeka, which is crucial as part of dikṣā and without which any amount of devout meditation [upāsana] is fruitless. The candidate for dikṣā must satisfy his preceptor regarding his devotion and reverence. The preceptor, having attended to his own ritual purification and having selected the most auspicious time (preferably during a solar eclipse), sees first to aṅkurāpaṇa, then in turn to śrāddha and svastiśācana. A maṇḍala is prepared and, after Rāma's presence is invoked into a gem-invested pot by means of Vedic mantras, the pot is placed on the maṇḍala-design. Bhūla-śuddhi and nyāsa are done, as earlier enjoined [see adhy. XI, XII], and entertainment is arranged for. Gifts are made to non-widowed women and to grhaśtas. The preceptor must observe vigil during the night preceding the ceremonies, and do japa 6,000 times. The next morning, having worshipped Rāma, and having done agnikārya [see adhy. XIV], the preceptor does a special homa, and the pot into which Rāma had previously been invoked is worshipped. Bali is then offered, after which point the candidate is conducted to the place.

The preceptor leads the candidate through a brief prāṇāyāma exercise, whereupon bhūlaśuddhi is undertaken on the candidate's behalf. Then the pot
containing Rāma’s presence is taken from the manḍala-design, filled with water to the accompaniment of the “surāstvām...” mantra, and this water is then poured over the head of the candidate by a number of brahmins. While this crucial abhiṣeka rite is being performed it must be kept in mind by all that, by this, Rāma comes to dwell in the candidate.

Afterwards the initiate dons new clothes, etc., and he is directed to do the nyāṣas [see adhy. XI]. The preceptor, then, puts his hand on the initiate’s forehead, and repeats the Rāma-mantra 108 times—thus delivering to the initiate this all important mantra (called “vidyā”). As this is being done the preceptor should sense that vidyā is going out of him, while the initiate should feel that he is being infused with that same vidyā.

The dikṣā concludes as the initiate rewards the preceptor by offering him everything he owns with all devotion; others, too, must be rewarded in appropriate ways. Thereupon the initiate receives the blessings of his preceptor and of the other brahmins assembled. Only at this point can the initiate break his fast. Only at this point, also, can he as a full-fledged initiate attend to certain practices—sandhyā, purification of self by water, and the Rāmagāyatrī [see adhy. XXXIV below].

XVIII पूजासाधनालक्षण
Pūjāśādhanalakṣaṇa
(54½ sls.)

“Description of the Components of Pūjā”

The materials used in daily worship are discussed, the chief among these being water, flowers, sandal, incense [āhūpa], lamp [diṣṭa], offerings [naivedya] and hāvis (fire-offerings). While certain items are prescribed in pūjā, those which are prescribed for use should be of the best type possible. In addition to these physical items, one should offer pūjā with devotion [bhakti] and orderness [samkalpa]. Further, the devotee should accompany his worship with the practice of mudrās—for this delights the gods. The following mudrās are described: āvāhani, sthāni, saṁnidhikarani, saṁniradhani, saṁmukdhikarani, saṁkaliharani, mahāmudrā, saṅkha, cakra, gadā, pañama, dhenu, kaustubha, gurudā, śrīvatsa, vanamālā and yoni. One can “melt the heart” [drāvayet] of God if he uses all of the mudrās in daily worship.

Postures [āsana] to be assumed during worship are then discussed—with descriptions of the following: svastiṣka, vajra, pañama (= abja), vira and gomukha. There are many others, the text adds, any one of which can be selected for the repetition of God’s names and for other pious activities [japādi]. Agastya summarizes by saying that so far he has instructed Sūtikṣu in the following: pūjā, japa, homa, mantra, dikṣābhiṣeka and pūjopakarana-lakṣaṇa. He suggests that such instruction should not be given to those who are not devoted to Viṣṇu.
Concerning yama etc."

Agastya tells Sūrīṅga of the effectiveness of the six-syllable mantra—how it can even atone for the murder of a brahmin, to say nothing of its other surpassing powers. In all it gives bhakti in this world and muktī in the next. Sūrīṅga, at this, raises doubts as to how these two contradictory ends—bhakti and muktī—can be achieved by one and the same means. For, bhakti implies continued life [pravṛtti] and muktī necessitates cessation of existence [nivṛtti]. Agastya admits the difficulty; but the important thing, he adds, is self-realization [ātmānubhava] and this can be achieved either in this present life or in the released state. So long as one continues to identify with and to realize that he really is Rāma, whether involved in the things of this life or not, then the important thing of self-realization has been done. Further, since all things are Rāma, no matter what he who realizes this does, he cannot be far from muktī even while involved in bhakti. Being fully human does not in itself prevent one from the ultimate goal. So long as one practises meditation of the six-syllable mantra and so long as one also mentally focuses on his identity with Rāma, then there is nothing in this life either ordained for him to do or prohibited from his activities.

Ultimate Reality (Brahman) and Rāma are as synonymous as kalaśa and ghaṭa; just so, great self-realized people continually utter “I am Rāma.” In order to implement the good life here in this world Agastya recommends certain habits—to practise ahīṃsā, to keep good company, to do good acts—and these may be effected in eight ways. These eight ways turn out to be the eight steps of yoga—the first two of which are described (and this description takes up the latter part of the chapter).

"Rules for Prāṇāyāma (and other steps in Yoga)"

Agastya continues by saying that, having assumed a posture [āsana], one may practise prāṇāyāma or breath-control in order to achieve rewards in this world and the next. One should undertake breathing exercises at least five times a day; it is better to do it thirty times, and best to do it forty-five times. So powerful is this exercise in its consequences that one may undertake to do it certain specified numbers of times to atone for misdeeds, etc.; indeed, homa and japa and other things are validated only when prāṇāyāma is also practised. Agastya briefly mentions the other steps and adds that alternatively one may, in worshipping Rāma, think of Him either with or without distinctive qualities [saguṇa/nirguṇa]. One who does either the eight-fold karmayoga or the latter
jñānayoga will attain mukti. He urges Sutikṣṭa to practise yoga—either karmayoga or jñānayoga—if he is really serious in his quest.

He distinguishes the two kinds of yoga by saying that while karmayoga is for all, jñānayoga is for those who have left their evil ways behind them. He deplores at length these evils. He ends by saying that whoever undertakes to become a yogin should do so without desire for rewards.

XXI

[ No title ]

(Concerns the Secret of Practising Yoga)

Agastya declares he is about to give the “secret of secrets” [guhyāt guhyataman] which puts an end to all misery. Deeds alone [karman] cannot penetrate this mystery because who, after all, does his duty perfectly? Money cannot purchase the secret, for what money has been earned entirely by just means? Mantras cannot win the secret, for who understands completely the meanings of the mantras he utters? Not even Brahmā or Viṣṇu, themselves unaided, can obtain this secret, because they are not capable of doing it without some help from others.

Whenever anything is done, expands Agastya, three elements must be perfectly balanced and working in co-operation with one another in order for the desired fruits to be realized—the person doing the thing [karat] is one element, the thing done itself [kṛti] is another and the materials used in the operation [sādhanā] is the third element. (Take for example:) a yogin must do his practices daily [nitya], as well as on special occasions [naimitika] and whenever he is given a choice to do so [kāmya]; by doing thus he attains detachment [vairāgya] and moves toward mokṣa. Such as one—and who but a sannyāsin who abandons everything on his one-pointed quest can do this?—will achieve comprehension of the Brahman within and, thus, become one with Brahman. Such an one—in contrast to a gṛhaṣṭha or even to a brahmācārin—feels that family and other mundane attachments are just so much unholy dirt [amedhva]; such a wise man leaves these things behind forever. It is, after all, our senses that lead us to attach to such distracting worldly things; therefore we, like the successful sannyāsin, will achieve a certain amount of understanding [jñāna] by controlling our attachments.

But we should also understand, Agastya continues, that this jñāna is itself but a means toward an end, and that the final goal is mokṣa. Yet, in order to get even this jñāna which leads us on toward our final goal, we must become a yogin also. And being a yogin necessitates continual practice of yama, niyama, etc. (In other words,) Know Thyself. Come to know, through the practice of yoga leading to inner realization, that Rāma Who pervades everything is also your inmost self. The man who does this will surely achieve liberation.
"A Chapter on Yoga"

Sutikṣṭa asks Agastya what yoga actually means, and how to control the mind. Agastya replies that the way to control the mind is first to control the vital airs. He begins to describe how this breath-control is to be done, only to interrupt himself by launching off into a digression on karma and sāṁsāra in the midst of which he classifies bodies into four types according to their past karmas. Also in the digression he explains in some detail how the jīva develops physiologically and intellectually in the mother’s womb from conception to delivery. Just before the time of delivery, he avers, the jīva knows clearly that his goal is “self-realization,” but as soon as it is brought from the womb it forgets all things and becomes increasingly “worldly” as each day passes.

"Discussion of the Types of ‘Knots’"

Agastya speaks of that within, which is to be liberated from worldly life and says that this luminous being is pure sattva, pure activity [caitanya] and that its joy is being One (with Rāma?) [advaitānanda]. He counsels Sutikṣṭa to realize that pure ātman within. Further, he adds, whatever one sees in the world about—whether it be moving or stable—is but an effect of caitanya; and this caitanya can be called by various names like “Oṁ”, "Sat", "Brahman", "jīvātman" and "paramātman". In any case, it is that which pervades all things. All the Vedas, Śāstras, Purāṇas, etc., witness to this truth.

Sutikṣṭa counters that certainly not all things look alike as if they are pervaded by one thing! Agastya says there are certain great sinners, of course, who cannot see this truth; only those with penetration can see through to the truth in all things—they are the jīvanmuktas. But they became so discerning only because they practised yoga, whereupon Agastya returns to his original topic, breath-control. He tells how to do it. One of the aims of the breathing exercises is gradually to “untie” each of the five “knots” [granthi] in the body. Once the “knot” in the heart has been “untied” a person will know all things—the past, the future, etc. Going even farther when are untied all the five “knots”, only then will that person’s birth [janma] become purposeful. Such will be the destiny of him who displays indifference [vairāgya], who is unattached [tyāga] and saintly [sannyāsa]. Such a person is to be regarded just as Rāma Himself.

In the closing ślokas Agastya praises the present work (as a book) which preserves his words and the teachings they mediate. Its saving power is great.
XXIV रममन्त्रवेदः

"Varieties of the Rāma Mantra"

The narrative continues by saying that it is the concensus of the sages’ opinions—men like Vasiṣṭha, Vāmadeva and Nārada—that Rāma is the Highest God, the soul of the universe, and, since He is known also as “Yajña”, is also the Source of the World. As for Sound itself [ṣaṃśaṇa], its very principle in the form of fifty letters, came from Rāma; and He alone is to be recognised in the infinite variety of sounds, sentences, etc. The best of all sounds is the combination “Ra” and “Ma”, and this is to be commemorated continually by repetition of the “Rāma” mantra. Varieties of the mantra may be made by inserting specified syllables. For all these mantras Brahmā is the rṣi, gāyaṭrī is the meter and Rāma is the devatā, etc. [cf. aṣṭāya. IV, above].

Nyāyas are to be done, directed to specified bodily parts like the heart, lips, tongue, throat, arms, stomach, etc. Rāma, associated with Sitā, is to be meditated on in the true believer’s heart. Japa, homa, arcanā are to be done as pājā following this; even if done on a small scale it will yield immense results. Recounting the virtues of repeating the Rāma mantra, it is pointed out that even the most heinous sins may be erased by it.

XXV श्रीनानवमिप्रारंभः

"Eulogy of Rāma’s Birthday Celebrations"

Every year in the caitra-month on the ninth day when the constellation Puravasū is there, the birthday of Rāma is to be remembered. Fasting and a vigil should be observed on the “ninth day,” as well as tarpaṇa-rites. Those who break the fast enjoined will go to hell. Alms-giving is also to be practised. On the following day (i.e., the “tenth day”), Rāma and His retinue should be meditated upon with the dvādasha-mantra, and then worshipped thrice along with the aṣṭākṣara-mantra. Such muttering of these powerful mantras is itself sufficient to yield great results.*

Sutklṣṇa then says that, having heard about the way the aṣṭākṣara-mantra may be used in the preliminary worship of Rāma, he would like to hear now if there are any other mantras that may be used in Rāma’s honour. Agastya says that there are those who, with tears of joy in their eyes and moved to dance

* Internal coherence indicates that this passage is interpolated here. Also, see the third section in ch. XXVI, below, where the directions are, in essence, repeated. There is reason to believe that even there the repeated passage occurs in the midst of a section the whole of which is also an interpolation cf. Agastya Sāhītā MGOML R. 2681, a fragmentary manuscript which moves from bāhyapājā (our ch. XXVI) to pratipājā of Rāma (our ch. XXVII: 1-7 and XXIX: 8-44), omitting all mention of Rāma’s birthday celebrations.
and ecstasy, and who without even dākṣā or following other prescribed routines of worship, merely repeat “Rāma, Rāma!” and are saved! Indeed, while any mantra praising Viṣṇu may save them, the most efficient one of them all is also the original of them all—the saḍaḥśaṇa-maṇtra.

Having said this, Agastya nonetheless proceeds to instruct Sutikṣṇa in the general rules for using any mantra in his worship. The use of any mantra should always be preceded by bhūlaśuddhi, nyāsas, sandhyā, dīkṣā, prāṇāyāma and gāyatrī. Also, he counsels, the six-syllable “mūla-maṇtra” should be uttered along with the Sīṭā-maṇtra; and they both together should be meditated upon in the disk of the sun (?). As well, stotras of praise should be showered upon Rāma. All this should be done thrice daily, each one of those times repeating the mantra 6000 or 1000 or 300 or 100 times. Those who shirk the performances of this kind of jāpa-repetitions will go straight to hell.

If one employs any other mantra in worship at this point in the preliminaries, he should nevertheless return to the “mūla” maṇtra before proceeding on the formal, liturgical part of the worship [bāhyapūja].

XXVI बाह्यपूजा Bāhyapūja (38½ sls.)

“Formal, Liturgical Worship”

Agastya says that formal, liturgical worship [bāhyapūja] of Rāma may be done in one’s own house, provided certain appointments and paraphernalia can be furnished. What these items are is mentioned, along with options and varieties. As part of the daily pūjā, and to validate it, a śaṅkha-pūjā must be done—like the regular pūjā itself, thrice daily. Dhāpa and dīpa are offered, as well as foodstuffs [naivedya] followed by betel. One who worships thus becomes a king like Rāma Himself.

Sutikṣṇa says that he is pleased to have heard about nyāsas and how to do them [see adhy. XI, XXIV, above]; but now he would like to know what happens to people who cannot, for one reason or another, do those nyāsas. Agastya says that, ideally, the nyāsas simply must be done by anyone who seeks the reward that a maṇtra promises. And thereupon he names over the nyāsas once again—paramāhamsanyāsa and praṇavanyāsa being two new additions to his previous list. Later on, he sanctions mere utterance of mantras for those unable to accompany them with the nyāsas.

Then for the remainder of the chapter there is a repetition of the injunctions for when and how and why Rāma’s birthday is to be commemorated [see adhy. XXV, above].

XXVII प्रतिमादानविधि Pratimādānavidhi (42 sls.)

“Rules for (the Ceremonies of) Presenting an Icon”

Sutikṣṇa asks how to go about making a gift of an image of Rāma. Agastya says that this, when done, should be done on the 8th and the 9th of
the bright fortnight of caïtra-month (i.e., just a day before His birthday celebrations are to be held, according to adhy. XXVa and XXVlc.). A worthy and deserving brahmin should be selected as recipient; the giver should treat this recipient as if he were Râma Himself. There is a general pattern of action to be followed by both the men throughout the first (8th) day. On the second (9th) day the presentation ceremony begins in a specially constructed maṇḍapa. The image to be given is preferably to be made of gold (3 tolas in weight) and should show Him with Sîtâ in His lap and demonstrating the jñâna-muḍrâ in one hand. On the night of the 2nd day entertainment is provided and a vigil is kept. On the 3rd day morning homa, etc., are done after which the presentation is ritually made. All of this is done solely to please Râma, says Agastya; but he goes ahead to list, then, the numerous rewards which incidentally accrue to him who does this meritorious act.

XXVIII

(No title) 

(39 śls.)

“More details on the Presentation Ceremonies”

Sutîkṣṭa asks to know what a poor man who cannot afford such an expensive image and elaborate celebrations is to do. Agastya tells him that alternatives do exist, so that all (even those without dīkṣâ as well as ladies and śâdâras) might avail themselves of this meritorious deed. Some of the alternatives are outlined; the two constants which remain unchanged in each case is that a fast must be undertaken by the donor and a feast must be provided to the brahmâns.

Then Sutîkṣṭa wants more details concerning what takes place during the vigil enjoined for the night of the second day. He is enlightened by Agastya who tells in some detail what kinds of pious acts are to be done during each yâma or period of the night.

XXIX Pratiṣṭhâvidhi

(41½ śls.)

“Rules for Consecration (of an Icon)”

Sutîkṣṭa wants now to know when, how and where an image of Râma is to be installed. Agastya begins to answer him by extolling the virtues of installation ceremonies, the mere seeing of which is very auspicious. He then points out that a variety of methods exist for doing this. As for when and where it ought to be done, it is to be done preferably on the ninth day of caïtra’s bright fortnight, even though other months may also serve as alternates. He adds that certain other deities—Gopâla, Nṛsiṁha, Keśava and Ananta—each have their own auspicious times for installation also. The rewards for seeing to installation [pratiṣṭhâ] of Râma are given.

As for the icons themselves which are to be installed—namely idols of Râma, Sîtâ, Lakṣmaṇa and Hanumân—these may be made of stone, metal or
wood. But they should all, when displayed as a single group, be of the same material. Pratiṣṭhā-ceremonies are then described for a temple. The temple precincts are to be decorated, a pit dug, a pitha-pedestal furnished with a yantra-diagram, subsidiary icons placed, Gaṇeśvara readied, pratimādāṇa ceremonies (as already described in adhy. XXVII, above) observed, and the Rāma-image is to be made according to either the daśākṣara or the dvādaśākṣara method [mārga].

XXX द्यावस्थविची

Daśākṣaravidhi

(45 śls.)

"Rules for Using the 'Daśākṣara' (and other) Method"

Sutikṣṇa asks to know what the "daśākṣara" method, as well as the others, is in reference to making an image of Rāma. He is told first that Rāma should be shown seated in the virāsana-position on a lotus-seat. He should have but two arms. He should be depicted with lovely eyes and so holding Sītā on His knee that His encircling arm touches her breast while His free hand manifests the jhāna-mudrā. The position and posture of Lākṣmana and Hanuman are also described. So the grouping will be when Rāma is made according to the "daśākṣara" method of making an image. When He is made according to the "dvādaśākṣara" method He is shown in a regal disposition, surrounded by sages, his three brothers, Sītā, et al. Appropriate details are furnished for describing each of these figures.

Three other methods—the "sapṭākṣara", the "aṣṭākṣara" and the "ekākṣara"—are described: One reveals Rāma primarily as a warrior with Lākṣmana, another as a warrior without Lākṣmana, and the third as central figure among His male retinue and without Sītā. Other methods are alluded to, any of which might be used for worship or meditation icons of Rāma.

The way one worships any one of these (groups of?) images is by nyāsa, mūla-mantras (= ṣaya), etc.—just so long as it has been "vitalized" [prāṇa-pratiṣṭhā] according to the rules. The mantras used for Lākṣmana, Śatrughna and Hanumān are to be prepared according to the rules, also.

Sutikṣṇa asks what these rules are. He is told these rules as well as the usual details concerning each (e.g., the ṛṣi for Lākṣmana's mantra is Agastya, the meter is gāyatrī, the deity to whom it is addressed is Lākṣmana, the syllable is "laṁ", and the śakti is "namah"). As for worship, Lākṣmana is stated to deserve as careful attention as Rāma Himself; indeed, both Rāma and Lākṣmana are to be worshipped thrice daily. The reason for this is that they represent Ultimate Reality,* and by worshipping them together only does one properly worship God and gain the fruits thereof.

parimaḥ brahmaiva lokasya rāmalakṣmana-saṅjñhayā āvīrṣhya ca kāśyeyeva tasmāt svayam dvayaṁ sadā // This, it would seem, is clear indication of the apocryphal nature of this work
XXXI  विनियोगविधि  

“Rules for Aiming at Special Ends in Worship”

Agastya offers at this point to tell how the (mūla-?) mantra may be employed to gain specific ends. These secrets he is about to impart were supposedly used to good advantage by Arjuna who, upon such instruction from Kṛṣṇa, proceed by them to win the battle. In each case there is a particular posture to assume while repeating the mantra a specified number of times; doing so one gains remarkable rewards; for example: 100,000 repetitions will regain lost kingdoms; 100,000 repetitions along with homa of fried grains while recollecting a particular episode of Rāma’s life will secure a virgin bride; 1000 repetitions, along with meditations upon Rāma as He is cutting off the nose of Rāvana’s wicked sister, will chase away demons who threaten, etc. Agastya says that those who have earthly desires may have them satisfied by this use of the mantra; however, those who have no such worldly desires will, by use of the mantra, achieve the realm of Brahma.

These secrets concerning such motivated worship were originally given to Agastya by Brahmā, who ordered Agastya to publish the word abroad. Agastya reminds his listener that there are many who have won their salvation by learning and using the mūla-mantra; the marvellous virtue of the mūla-mantra is that while other mantras (of Śaivas, Vaiṣṇavas and Gāṇapatyas) give only salvation, this one of Rāma gives either salvation or the consummation of all worldly desires—depending, of course, upon the aim of those who use it.

XXXII  अञ्जनेयसत्तु  

“Regarding the Hanuman-Mantra”

Sutkṛṣṇa declares that he has learned much that he never knew before, and that he is grateful to know all this about Rāma and Lakṣmaṇa. But sometime back he heard Agastya mention Hanuman, and he asks to be further enlightened about the mantra and worship to be addressed to that deity. Agastya allows that he had meant to tell him about that, because the Hanuman-mantra (also) gives bhūtī and muktī in this world. This particular mantra was originally revealed by Śaṅkara (= Śiva), the meter is anuṣṭūp, the deity is Hanuman, the bija is “ḥṛṣṇ”, etc. Anyone who uses this mantra can be sure that all evil spirits will be dispelled. The method for uttering the mantra is given at some length, with instructions for nyāsas, etc. Directions are also given for repeating the mantra if one wishes to obtain certain ends—e.g., curing diseases, exhorting spirits, winning battles, etc.

as a part of the Pāñcarātīgama corpus. Such theological perspectives are here expressed seem quite out of keeping with any system even remotely concerned with the four-Vyūha interpretation of God’s nature.
XXXIII  
(No title)  
(41 śls.)

"Further Rules for Consecrating an Icon"

Sutikṣṇa is asked to hear about pratiṣṭhā of Rāma (presumably the narration picks up here from where it left off in adhy. XXIX, above). A proper person to direct the ceremonies having been selected, ankurarpāna is attended to. The icons then, brought in a chariot-procession to the place, are deposited in a specially-built maṇḍapa-pavilion. The ācārya then performs jalādhivāsa and homa-rites, after which the icons to be consecrated are laid down in pure and fragrant waters while pājā with tulasi-leaves is done. Ritvik-priests utter the Rāma-mantra and selected stotras, whereupon bāli-offerings are made. Protection [rakṣā] is ritually given to the images, and before puṣṭavāga is done the subsidiary deities of Cakra, et al., are worshipped.

The Ritvik-priests are then rewarded and vāstupājā is done in the temple [devālaya], where the procedure will be to sprinkle for purification and to do vāstupājā-homa, and, on the next day, to remove the idol from the water. The icon is kept in the maṇḍapa-pavilion where two abhiṣekas are done to it, and it is decorated, etc. Letters from mantras are written on various parts of the body of the icon, whereupon the image of the Lord is taken to the yāgaśāla. There He is surrounded on His throne by water pots, and later He is made to recline on a bed of grains.

The chapter ends with a discussion of the prerequisites of the ācārya who is capable to supervise these pratiṣṭhā rites. The most notable qualification is his endowment with and his manifestation of "the nine-fold bhakti." The nine marks of bhakti are: the cakra-brand of Rāma, the ārāhva-puṇḍra, exclusive allegiance [tadanyānāmāvase] to Rāma, conviction in His mantra, an unwavering practice of fasting on each tenth day, the pious calling on Rāma's Name, the reception of Rāma's left-over water and of His food, and service to Rāma's other devotees. These make one a "true" Vaishnava.

XXXIV  
(No title)  
(42½ śls.)

("Concluding Remarks on Consecration Ceremonies")

Agastya continues the ceremonial injunctions for pratiṣṭhā. The image of Rāma, having been ritually readied for worship, the other icons of Sītā, Lakṣmaṇa, Hanuman and Gaṇapati are then made to recline on the left side of Rāma's image. Other paraphernalia of liturgical worship are also sanctified—for example, Garūḍa is invoked to be present in the long-handled fans, Ananta is requested to reside in the umbrella, and Viṣvaksena is asked to sanctify by his presence the flag, etc. Brahmins are then selected, and they are to chant the Hanumān and Gaṇeśaikākṣara mantras (over some pots placed on a bed of grains?).
The interpretation of the remainder of this chapter's text is not at all clear in regard to what the precise directions given apply to or even in regard to what the topic discussed refers to; however, it is possible to assume from the miscellaneous remarks that are made that the icons of Rāma's retinue are "installed," and that regular worship begins only then. This regular worship, once it is initiated, will presumably employ all the mantras, nyāsas, mudrās, etc. that have been mentioned and explained in the course of the many preceding chapters.

In the latter half of this chapter, also, it is worth noting, there are two rather long eulogistic descriptions of the Rāmagāyatī. It is stated that this mantra (mentioned also at the close of adhy. XVII, above) may be used only by brahmins who have undergone dīkṣā.
AGASTYA SAMHITĀ

[Index Code: Agst]

(Agastya-Brahma-Samvāda)
NOT PUBLISHED; reconstructed from fragments found in MD. 5191 Agastya-samhitā (leaf/Telugu—injured and old); MT. 2996, Prāyaścitta-paṭala (paper/Grantha); and MT. 2856, Pājā-samgraha (leaf/ Telugu).

This “authentic” work has been reconstructed in part from existing manuscript traditions; it has not been published. So far only parts of nine chapters of varying lengths have been found: chapters I, 2, 3, 4, 5, 6, 9, 10 and 11. What survives clearly indicates that this is a work typical of the Pāḍcartra school—not only is the word “Pāḍcartra” used naturally in the course of the text, but such Pāḍcartra concepts as the Vyūhas (Vāsudeva, et. al.) are encountered. Moreover, the exposition of the narrative follows a general order normally found in other samhitā-texts.

The condition of the sole surviving text is not good. Beyond physical damage causing lapses at several critical places in the narrative, the tradition itself is a poor one—abounding in minor spelling errors. Further, in regard to style, the work lacks good continuity of exposition, jumping from one subject to another after sometimes only superficial treatment, etc. On the other hand, there is an occasional abundance of detail found in this text that helps to clarify other, less specific texts.

DESCRIPTION OF CONTENTS

I प्रासादलक्षण

Prāsādalakṣaṇa (106 (plus) śls.)

“Chapter on Temples”

(It must be assumed that Brahmā is speaking:) Temples are to be built in proportion to the main deity inside (I). Before commencing the building process, a suitable site must be selected on an auspicious day (2-13). Then, after bali-offerings have been made and the lingering spirits have been asked to depart, the site is marked off with pegs-and-strings, and the area is plowed, levelled and sown with seeds (14-22). A pit is dug and reinforced with sands, whereupon an iṣṭakā-homa service is attended to—and the method for doing this is given, indicating that what is to be done there is a very grand undertaking.
(23.31a). The first bricks are laid [iśṭākādhāna] near the site of the future entrance, whereupon the pit previously dug is made ready to receive a box filled with flowers, gems, etc. [garbhādhāna]. The liturgy of filling, placing and burying the box is given (along with clues to the ideology of the elaborate ceremony—31b-74).

Then the projected temple is discussed in terms of space-allotment to various gods (75-84); as well, there is mention that space should be given over to the prāhāra-courts, the gopura-tower, the Garuḍa-maṇḍapa, etc. (85-89a). A yajamāna-patron is sure to be spiritually rewarded for sponsoring the careful construction of a temple (89b-93a), making sure that the finished temple is complete in every architectural detail and that every ritual detail has been observed. Included in the preliminary rituals is another iśṭakā-rite, the details for which are given. When all is done, it is proper time for great celebration, etc. ** The closing ślokas of this chapter are lost due to lapses (93b-106... plus).

II प्रतिमालक्षण Pratimālakṣaṇa (10 śls., many lapses)

"Discussion of Idols"

** The beginning of the chapter is full of lapses. ** The discussion turns first to general matters related to the making of icons: the preliminary rites, the gathering of materials used in their construction, the classification (of uncut stone?) into ("grīva") types, the relation of the intended icon to the size of the sanctuary and to the entrance-gates, the homogeneity of materials used in icon-groupings. A classification of icons [citra/ardha-citra/citrābhāṣa] is given, followed by a brief discussion of kirīṭa-crowns to be found on the icons' heads. The narrative then turns briefly to the lotus-shaped pedestal for the icons whereupon the quality of stone to be used is discussed, giving ten types of faults a stone may have which renders it defective. Another typology is given according to the warmth of touch of the stone, etc. Metals that may be much used in making icons is also discussed (lapses in the manuscript render impossible meaning here) ** arms on icons ** weapons carried by icons ** sīhānaka **

III. शयनासनलक्षण Shayanāsanalakṣaṇa (10 śls., many lapses)

"Discussion of the Posture and the Seat (of the Lord in His Sanctuary)"

[A number of ślokas at the beginning of this chapter contain serious lapses; these lines must be considered "lost"][** The narrative picks up at the point where the pitha-pedestal in the sanctuary has been made ready. The icon of the Lord, seated and in a particular posture, is there; icons of Śrī
and Bhū also are placed in the sanctuary on either side of the main image. Ādīśeṣa, too, finds a place there as Viṣṇu’s couch.

IV. शालाविक्षण Pratimālakṣaṇa (77½ śls.)

“Chapter on Idols”

The inside of the sanctuary is to be divided into seven parts (four are named), and, depending on the posture and the grouping of the icons, the pedestal(s) will be placed in one or another of these sections (1-9a). Then a discussion of śalas is given—how one is selected, how the various anatomical divisions are to be made (by pañcakālā, saṭhālā, saṃtakālā, etc. methods [sc. “-tāla” found elsewhere in the passage, but not here]), how the śalas are employed in icons of different postures, etc. (9b–50). Jalādhivāsa (51) is done (to the śalas?) followed by homa, whereupon the main śala is made to recline, and it is wrapped in strings, padded out with clay, etc. (52–71). The chapter ends with counsels and rules for using śalas properly in repairing old images (72–78a).

(First Paṭāla) V. प्रतिष्ठाविधि Pratiṣṭhāvidhi (172 śls.)

“Rules for Sanctification Ceremonies”

Brahmā says he will now turn to ceremonies of sanctification [pratiṣṭhā]. The proper time having been decided upon, a maṇḍapa-pavilion is especially built in front of the āśāda for the purpose, and in it firepits are to be provided, toranas decorated, etc. (1–18a). Pots are to be placed on a maṇḍala-design, and into them the presence of certain gods are to be invoked with mantras. Homa is done, and after kaṭukabandha has been done to the icon’s right wrist, the icon is taken to a snāna-maṇḍapa for several baths. During these bathing rites, the idol’s eyes are ritually “opened” [netronmilana] (18b–64a).

Viṣṇu is invoked, offered liturgical worship, and asked to recline on His śayana-couch, whereupon the deśika-priest undertakes some disciplined meditation on the Lord in His Vyūha-forms and in other aspects of His sakti-power (64b–120). Doing this, well-trained ācāryas perform sanctification and installation rites [pratiṣṭhā] to an icon of the Lord (122).

Agastya then asks if there are different types of pratiṣṭhā in accordance with Vāsudeva, et al. Brahmat repeats that as the mūrti varies, so do the details of the (five kinds of) pratiṣṭhā rites for it change—but that a constant in such operations is to regard the mūrtis as mantras, which mantras (—and thereby which mūrtis—) may be worshipped both mentally and liturgically in a caḥrabjāmaṇḍala-design. How this worship is done is elaborated.

(Note: This section—123–172—refers, apparently, to the modes of pratiṣṭhā to be undertaken for temple deities other than those already described
in the opening 122 ślokas, the discursive nature of the text itself, and certain peculiarities of style, however, make certain interpretation difficult. )

( Second Pañcāla ) V. अर्चना Arcana (II4 śls.)

“Concerning Worship”

Before any kind of special act is undertaken, a ritual bath [snāna] must be taken by the ācārya first. The procedure for this is given (I-16). After this is taken care of, the ācārya should proceed to the yāga-bhūmi-place and begin a discipline of nyāsas (22 ff.) preliminary to turning to a maṇḍala-design which he makes (34 ff.). Using mudrās (42 f.) he invokes the presence of the Viyāhas— one for each of the four directions—and, as well, petitions other lesser deities to be present. Thereupon (55 ff.), he prepares to offer pāḍya, ācamaṇīya, etc. Other paraphernalia of worship are also to be kept in readiness there (listed 52b ff.), for these are going to be offered. After they have been offered, homa is attended to (61b). (All of the preceding (I7-83a) is presumably done mentally.)

(Moving to the temple precincts?) a vessel is worshipped, and a small bimba-image of the Lord is put into it in water. Worship is then undertaken by the ācārya and the śiṣya together. The ācārya then circumambulates the sanctuary with the pot and puts it next to the pitha. An offering of flowers is made then to Viṣvaksena, followed by bali-offerings, japa and some entertainment (68b-86a).

The remainder of the chapter discusses flowers, shoots, leaves and roots that are acceptable in worship of the Lord (87-II4).

VI. (no title) (175 śls. plus)

(“Rules concerning Festival Occasions”)

Brahmā promises herein to discuss utsava-festivals. He begins by defining utsava as a “remover” [ut-] of “misery” [-sava] (I-2). Ankurārpana-rites with sprouting seedlings must always accompany the preparations for a festival occasion: how these rites are to be done is given in detail (3-27a). Also, a flag is to be raised on a pole on all festival occasions—and how to make the flagpole (27b-32) and the flag (33-52) is given, along with directions for installing the same into regular use (53-110).

When such necessary preparations have been made, the utsava-bera (i.e. the movable idol used on special occasions when processions, etc. are involved) is to be taken into the sanctuary, whereupon bali-offerings are made (110-144). Then “mrgayātra” is done (145—little explanation of what this is appears here but probably it is mrgayā-yaṭra, the hunt-festival), followed by kautika-rites (145-148a) and ṭunyāha. The next morning, after repetitions of some of
the preceding rituals [note: a gap in the manuscript appears after śl. 161], a mandala-design is prepared, the icon brought to it, and special baths given to it there. * * * [Manuscript breaks off at this point.] * * *

IX पवित्रारोपणप्रयासिता "Expiatory Rites for the Garlanding Ceremony (and others)"

Brahmā attempts to define "prayaścītta" as a compound of "prāyah" (meaning "evil") and "citta" (meaning "making good for"). The bulk of the chapter deals with occasions when prayaścītta is necessary, and how to go about the atonement rites—for examples: mistakes in daily worship, errors in conducting festival occasions, omissions in such rites as snapāna and paviṭraro-pana, etc.

X. तन्त्रासूक्षमकेद "Concerning the Ways of Mixing up Tantric Methods"

Agastya asks (Brahmā) about the variety of tantras—which ones are primary and which ones are secondary (in authority). Brahmā replies that tantras are either "sāltvata" or "asāltvata," the former being the type to which Pāncarātra methods belong, the latter being the type to which Vaikhānasa methods belong. He says that a "sāltvata" tantra is based on the Vedas, and it is as authoritative as the kalpasūtra itself. Those who follow this tantra should worship God according to the Pāncarātra.

Agastya asks then what are the bad effects of mixing up the two types of tantras. (The answer is that) one who has taken to one way of worship should at all costs continue in that same way; if he does not, his worship becomes useless [abhicārika]. Moreover, famine will assail the country and the king will die.

Should a lapse occur in the (uninterrupted) worship in either the Vaikhānasa or the Pāncarātra modes, then rectifying steps in each case are to be followed. The only distinction between the two prayaścītta-methods—as they are given—is that the Vaikhānasa adherent must reinstall his image according to the Pāncarātra way of pratiṣṭhā, whereas the Pāncarātra follower need make no such concession to the other way.

XI. नित्यानिमित्तिकाप्रयासितविधि "Rules for the Expiatory Rites Covering Regular and Occasional (Worship Disabilities)"

The rules in this chapter cover a variety of shortcomings, in each case giving the type of defect first, followed by the appropriate remedial steps to be taken. When icons are repaired or replaced, and the work is done incorrectly at some point, specific remedial steps must be taken; when there is a lapse in worship, likewise, remedial steps appropriate to the gravity of the omission
must be undertaken; when break or damage in icons of various materials (i.e., metal, stone, etc.) occurs, certain remedial measures are to be taken according to the materials; when a person dies within the temple precincts, and thereby pollutes the place, praṇyāsthitā of a certain kind must be done; when repair of certain ornaments (e.g. the kiriṭa-crown used in festival processions, etc.), a specific remedial measure is prescribed; when fire breaks out, when lightning strikes, when a kite or other inauspicious bird alights on some part of the temple superstructure, when an uninstructed person—or worse, when a woman or a śūdra—touches the icon—in each and every case there is a definite measure which must be taken to rectify the damage.

**Critical notes:**

Further search in secondary collections may yield additional fragments of the “authentic” text of the Agastyasamhitā. Private collections containing copies of Agastyasamhitā should be examined to see which texts there may represent the “apocryphal” or the “authentic” version. A second or even third copy of the “authentic” text is sorely needed to clarify parts of the current text not clear at present.

It appears that we have in the Agastya-Brahma-Saṃvāda a useful fragment of a typical Pāñcarātra work. It is probably old; but the surviving fragments yield few certain data for fixing its period with any assurance. No early works quoting or citing Pāñcarātra sources have yet been discovered referring to this work. The collections that were found to preserve chs. 9, 10 and 11 are probably quite late.

The touchstone of canonicity by which one judges whether a work is “spurious,” “apocryphal” or “authentic” has yet to be worked out in detail. But it is clear that future scholars will have to rely on internal evidence more than scholars heretofore; the facts that colophons claim Pāñcarātra authority and that a text is quoted by later writers as a Pāñcarātra work are not in themselves sufficient evidence of authenticity. The two works under the title Agastya-samhitā illustrate these insights.

The other works also called Agastya-samhitā might confuse the unwary student as possible other “lost” samhitā works, inasmuch as they both display certain “tantric” characteristics and both might be classified as Vaishnava-oriented texts. Both are to be dismissed, however, as non-Pāñcarātra works. The first, represented by the manuscript MD. 5192 (leaf/Telugu), is a dialogue between Nārada and Agastya, and is chiefly concerned with the glorification and the uses of the Gāyatī mantra. The second, represented by the manuscript Adyar 22. A. 8., is a dialogue between Śukā and Agastya, and is of the nature of a purāṇa but definitely not of the Pāñcarāträgama class of literature.
ANIRUDDHA SAMHITĀ

Available: edited and published by A. Sreenivasa Iyengar, Mysore, 1956. Rs. 5/- Devanāgari script

Introductory Remarks:

This is a general work of thirty-four short- to medium-length chapters, altogether comprising almost 1,800 granthas. It is noteworthy among the samhitas of similar length for the attention it gives to the annual festival cycle at a Pāñcarātra-oriented temple; this and the sections outlining regular temple worship routines account for over half the bulk of the text. Of the remainder, well over half of that is devoted to the concerns of temple-building, icon-making and sanctification ceremonies. Attention is also given to initiation procedures and to ethical behavior enjoined upon aspirants, initiates, preceptors and others.

Its moderate length, along with its unencumbered discussion of a wide spectrum of Pāñcarātra concerns, recommends this text as a useful introduction to the genre of Pāñcarātrīgama literature. Its effectiveness as a practical manual, however, is marred by its superficial approach and its manifest unconcern for details. For obvious reasons it is not used as a guide for worship in any of the well-established Pāñcarātra temples.

The narrative framework is in the form of a resumé by the sage Bhṛgu to other sages of what the Lord (Bhagavān) taught him in His aspect as Aniruddha. Thus Bhṛgu occasionally quotes Bhagavān during the long passages of instructions he hands on to the assembled audience of sages.

Although this title is missing from most of the canonical lists—only the Viṣṇu Tantra names it (14th in a list of 154)—it seems nevertheless to be a genuinely representative work of the Pāñcarātra branch of tantric literature. Passages from it are quoted in secondary Pāñcarātra compilations. Still, for a variety of reasons, it cannot be regarded as among the first ranks of Pāñcarātra samhitā works.

Among the especially interesting items to be noted concerning this work:

1 Pāñcarātra Samhitā (MT. 352) quotes part of an unnumbered chapter; Pāñcarātrīgama (MT. 3257) quotes chs. V and XVIII; Prāyaścitā-saṅgraha (MT. 3743) quotes ch. XXIX; Bhaktayupana-saṅgraha (MT. 1673) quotes ch. XXXIV; Utsava-saṅgraha (MT. 3286) quotes ch. XXIII and possibly also portions of chs. XX, XXI, XXII and XXIV.
effort to explicate the meaning of "Pāṇcarātra" (34 ff.); several chapters (see Ch. X et passim) give an unusual amount of attention to the respective duties of the four varṇa-classes; the tenth chapter affords an intimate glimpse into the daily life in a palace (21 ff.); both the Sātvata and Pauṣkara sāṁhitās are mentioned in XXIV: 76.

DESCRIPTION OF CONTENTS

I. शाक्त वालरण  
   Sāstravatāraṇa  
   (43 śls.)
   "The Transmission of the (Pāṇcarātra) System"

   The setting is Bhṛgu’s hermitage on the paradise-like slopes of the Himālayas. Bhṛgu is surrounded by an admiring circle of sages who ask him to tell them what duties, beyond those enjoined in the Vedas, will lead ordinary mortals like themselves to salvation. He offers to share with them the revelations made to him by Lord Viśṇu Himself Who appeared to him in Śvetadvipa as Aniruddha. The mode of worship about to be outlined to them is, Bhṛgu says, that enjoined by the Pāṇcarātra system.

II. शाक्त वालसा  
    Sāstrapraśaṇsā  
    (19 śls.)
    "The Greatness of the (Pāṇcarātra) System"

   A series of metaphors is used to show how superior the Pāṇcarātra system is to all other systems. Because its ultimate source is Viśṇu Himself, he who knows and masters the system is transmuted to the level of the divinities. All who study it will be accounted virtuous, etc.

III. आचार्यलक्षण  
    Acāryalakṣaṇa  
    (18 śls.)
    "The Prerequisites of a Preceptor"

   One who is to be a preceptor in the Pāṇcarātra system must be a brahmin who is not only well-versed in the Vedas and allied literature but who is also an expert in the Pāṇcarātra literature and its injunctions. He should be young, but also experienced; as well, he should be devout and in good health. He should display proficiency in many arts, among them architecture, music and dance. A preceptor so qualified may initiate any persons who seek purification and salvation through the Pāṇcarātra system—be they brāhmans, kṣatriyas, vaśyas, śūdras or those who are in any one of the four stages of life.

IV. शास्त्रदिक्षाविद्धि  
    Sāstradikṣāvidhī  
    (34½ śls.)
    "Directions for Initiation into the System"

   Initiation should take place only from mid-January to mid-July [ullarāyana], and preferably then only on a Wednesday, Thursday, Friday or a Monday, provided the other auspicious considerations are also favourable;
initiation is of two kinds, śāstradikṣā and mantradikṣā—the former for brāhmaṇas only, the latter for all others (1-4). The bulk of the chapter (5-31) outlines the steps of śāstradikṣā only. At the conclusion of an initiation, gifts are given to the preceptor appropriate to the individual initiate’s status (32-35a).

V. Yantravidhāna

“The Making of Mystic Diagrams”

Detailed instructions are given for making the Viṣṇuyantra (4-25), the Pārāhyāyantra (26-40) and the Vāsudevayantra (45-58). Some of the benefits which accrue to one worshipping the Pārāhyāyantra and the Vāsudevayantra are given (41-44, 59-60a).

VI. Maṇḍalānihā vidhi

“Directions concerning Maṇḍalas (i.e., diagrams of ground plots)”

Technical instructions are given for making out a given space, having internal divisions each with a separate name, and some reserved for symbols of Viṣṇu, a few with colors. The uses of this kind of diagram are not given (1-26). Then follow, however, special instructions for preparing a smaller kind of diagram (26-55), worship of which brings to the devout worshipper whatever benefits he desires [iṣṭasiddhāpṛada—27a]. This latter kind of diagram is to be constructed and used at the times of initiation, certain festivals, idol-bathing, flower-festival, birthdays of gods, eclipses, certain calendar days, expiation ceremonies, etc. (56-58). Such use and worship of maṇḍalas is better than image-worship (59b). The best occasions for worship are then given (60 ff.), with instructions for undertaking such worship.

VII. Cakrābhjamaṇḍala

“Concerning the Circular Lotus Design”

When certain occasions arise (41-42)—such as particular liturgies, raging epidemics, threat from enemies, famine, etc.—then a special kind of diagram is recommended for worship, the cakrābhjamaṇḍala. Having made it according to prescribed rules (1-38), the benefits are immense to him who worships it (39-40).

VIII. Kunḍavidhī

“Directions (for making) the Temple Fire-pits”

A raised fire-pit in a temple is to be prepared according to certain rules, with 14 varieties to choose from. Instructions for building, finishing, decorating, and using these are given (1-55). Water-pots are to be placed on an altar near the kunda-pit containing various materials, and these materials will be later used in ceremonies honoring the temple-idol (56-64).
IX. अभिशेकविधि

"Directions for Drenching (the temple-idol with consecrated water)"

Intimate knowledge of the rules of abhiṣeka-ceremonies is necessary for the ācārya for his assistants [sādhakas] and for kṣatriyas (1). An abhiṣeka-ceremony requires a special maṇḍapa-pavilion, seed-offerings, the presence of the Ananta-form of Viṣṇu, a fire, sanctified vessels placed according to specific instructions, ten kinds of flowers, several fruits, spices, grains, gems, etc. (2-40). The 12 prepared pots of water necessary for the drenching ceremony are then turned over to the ācārya who must await the auspicious moment to commence the actual abhiṣeka-ceremony (41-49). After the ceremony all—including brāhmaṇas, kṣatriyas, vaiśyas and śūdras—must prostrate before the idol (50-51).

X. राजवक्ष्ण

"Characteristics of the Ruling Class"

The kingdom is the body, and the king is the life-giving element [jīva] to it; therefore it is necessary to keep both the king and the kingdom intact (1). Then follow several personal qualifications of a man capable of ruling others (2-20). The daily duties and privileges of the king are then enumerated (21-51). The chapter ends with some administrative injunctions aimed at the allocation of equipment and dispersal of personnel in his kingdom (52-57).

XI. ग्रामाधिनिमोणि

"On Town-planning and Related Topics"

General instructions are given for laying out an ideal village site, that is, one having a temple for the Supreme Viṣṇu in its center. It is noted that if another temple should be raised, it should be placed either in the east or west parts of the village; where other shrines are to be placed at the cardinal points is also given (1-13). Some instructions for planning a royal city with palace apartments, ramparts, etc., are also given (14b-20). Omens for building are given (21-24), and then the steps for undertaking the construction of a village (25-34), with the location of shrines, etc., given (35-45). The dedicatory services are to be conducted according to Pānicarātra rules (46-47).

XII. बेरालक्षण

"Characteristics of Idols"

Images of Vāsudeva, Keśava, et al., are to be shown seated, or lying down, or riding on their vehicles [yāna] (1-2). The proportional measurements of these types are given (3-4). Definitions of six types of measurements are given (5-7); as are also directions for showing the idol in full, in bust only, or in a two-dimensional way (8-9a). The materials with which idols are to be made
are precious gems, stone, wood, metal or clay (9b). Eight technical names for idols are listed and defined, the differences stemming from where these idols are to be found (10-13), and what their respective measurements and uses are (14-19a). Then six types of idols, serving different purposes in temple-worship, are named; temples are classified as good/better/best according to the numbers of these types of idols they possess (19b-21). When Viṣṇu is to be shown in His various aspects, idols with certain numbers of arms are to be used (22-23). When specified hoped ends are desired by worship, then certain types of idols are to be established in certain places (24-25).

XIII. अंकुरार्पण

Ankurārpaṇa

(33 śls.)

"The Ceremonies of Germinating Seeds"

There are movable [jāngama] and immovable [sthāvara] idols, and certain rules apply as to when, where, by whom and how these idols are to be consecrated for worship (1-6). As part of the consecrating ceremonies for an idol [pratiṣṭhā], an elaborate ritual of sowing and germinating seeds—called ankurārpaṇa—is required. Step-by-step directions for the respective duties in this ritual for the patron [yajamāna] and for the director [ācārya] are given (7-33).

XIV. जलाधिवास

Jalādhivāsa

(50½ śls.)

"Immersion Ceremonies (for idols)"

Other steps in the sanctification ceremonies [pratiṣṭhā] for an idol include an immersion in vessels of water (1-17), a ritual "opening of the eyes" [netrānīlāna] (18-23), and several types of baths in mud, water, sandal-paste, etc., [abhiśeka, snāna] (24-50). At the finish of these rituals the idol is laid to rest [sayana] (51a).

XV. प्रतिष्ठाविधि

Pratiṣṭhāvidhi

(45½ śls.)

"Rules for the Consecration Ceremonies (of an idol—concluded)"

Continuing from where the preceding chapter broke off, this chapter deals with the succeeding rites from śayana (2-21) to the final vitalizing rites for the idol [pranāpratiṣṭhā] and for the temple-structure itself (22-46a). Sayana-rites include providing a proper place for the idol's temporary repose (2-16) as well as ceremonies of fire-offerings and food-offerings (17-21). Following these rituals, then, the final consecration rites [pranāpratiṣṭhā] commence (22-25). Consecration of the temple-structure must also be done, and this includes fire-offerings [homa] and sprinkling of the towers with water and sandal-paste (26-31). Next day, at an auspicious time, the main idol [mālabara] is moved into place, made perfectly upright with plumb-lines, and then fastened to the floor of the sanctuary with a sacred cement mixture (32-38). The seven other
idols are also consecrated (39-42), and the temple is then closed for three days. On the fourth day only may pājā-worship commence (39-44a). After this, the ācārya is hailed and rewarded (44b-46a).

XVI. सद्वीरविवि Sadācāravidhi

“Rules for (the initiate’s) Good Conduct”

The daily duties of an initiate are here outlined, from early rising until bedtime. His day begins with pious recitations (3-9), followed by snāna-ablations (10-18), and his agni-pājā ceremonies (19-20). Then he goes to the temple, observing carefully all rules of sacred etiquette (21-23), and performs various prescribed nyāsa-rituals (24-35); thereafter he offers first silent worship [mānasapājā] then actual worship (36-38).

XVII. समाराधनविवि Samārādhanaavidhi

“Rules for Liturgical Worship (by the arcaha in a temple).”

The chapter opens with a list of materials with which pājā-worship by a temple-arcaha is to be done (2-6), the things to be done (7-8) and the festivals to be observed (9-13). The daily celebrations and the occasional festivals are also mentioned (14-16a). Care should be taken daily to insure the cleanliness and purity of the vessels, the materials, the room, the idol and the worshipper himself (16b-26). Then a detailed exposition of the liturgy to be followed by the arcaha in his ministrations and the worship is given—including drenchings, offerings and decorations (27-93). Finally, after this liturgy is over, some instructions are given for the arcaha to go to the temple-kitchen with offerings (94-95).

XVIII. अग्निकार्यविवि Agnikāryabalipradānaavidhi

“Rules for Libations and for the Final (bali-) Offering”.

Picking up from where the preceding chapter ended, the aspirant [sādhaka] then, as part of the daily liturgy, goes to the kitchen [pacaṇālaya] and perform homa there (1-29a). After this is done, bali-offerings are made throughout the temple (29b-39a). This regular procedure, known as nityotsava (39b), is done while the special image [bali-bimba] is carried around in his company (40-70). This finished, then the priest [ācārya] goes to his home and performs anuyāga, after which only is he allowed to eat; if his meal does not “satisfy” him, likewise the offerings just rendered in the temple will not be pleasing to God (48-49).

XIX. स्नापनविवि Snapeçanavidhi

“Rules for Bathing (the idol)”

Technical details are given for the various methods of bathing the (main,
festival and/or "special bathing"?) idol—both on fixed festival occasions and for averting calamitous times (1-9). Descriptions of the vessels are given (10-18), as well as of their decorations (19-35), contents (36-66a) and their arrangements into groups of 1000, 500 or 250 (66b-117a). Also some instructions for less elaborate methods (adhamasnapana) are given (117b-122). The chapter ends (123-124) with a listing of rewards for him who undertakes to endow a snapana-service: absolution of all sins, reaching the abode of the Lord, enormous worldly wealth, the reward of pilgrimages to holy rivers, the fruits of performing all yugas, the credit of giving to charity—both for the person himself and for his family.

**XX. ध्वजारोहणविधि**

*Dhvajārohāṇavidhi* (114 ½ šls.)

"Rules for the Ceremonial Flag-hoisting (on festival occasions)"

Definition of the word utsava is given (1), and there are three kinds—occasional [naimittika], optional [kāmya] and routine [pratisamvatsara, or māsika]. Certain occasions call for a festival, but not all of these call for a flag to be raised in the temple precincts (3-19). The detailed preparations preliminary to the flag-hoisting ceremony are given: preparing mud vessels (20-34), readying and sanctifying the cloth for the flag (35-70), making bali-processions about the village (71-96), selecting the material from which the pole will be made, etc. (98-102), placing the platform (103), cleansing the pole and the platform, etc. (104-107a). These done, then the cloth is tied to the pole, wound around it, and the pole and the flag are hoisted (107b-110), after which offerings are made and mantras are intoned (111), and the balihera is taken around the temple precincts (112). Anyone who is in the village during the dhvajārohana-ceremonies is enjoined to remain in the village for the next ten days, or else run the risk of falling ill with a fever (113-115a).

**XXI. महोत्सवविधि**

*Mahotsavavidhi* (112 šls.)

"Rules for the Major Festival (viz., the annual Brahmostava)"

A calendar of 17 events for the full ten days of the great annual festival—Brahmostava—is given, for which the flag-hoisting ceremony (dhvajārohaṇa) is invariably to be done (1-5). Various ceremonies connected with germinating sprouts (ānikurārpana) must first have been attended to some days in advance (6-42). Then, on the first day of the mahotsava, there will be a procession of the balihera-idol (43-50), while the utsavabera-idol is to be paraded twice daily on different vehicles for nine days to different optional places (51-58). On the eighth day night, the tirthabera-idol will be prepared with powders, etc., and on the ninth day taken to the tank, bathed several times in public, and led back in procession to the temple (59-80). The tenth day activities will center around puṣpayūga-ceremonies (81-93a), and around offerings made in the sanctuary
after the nisavabera-idol has been brought there in procession (94-99). Sometime after this, homa will be performed, the attendant gods will be dismissed, the flag lowered, and awards distributed to the participants (100-108). The benefits for underwriting such a mahotsava are listed (109-112).

XXII. दमानारोपणविधि Damanāropanavidhi (69 śls.)

"Concerning the Damanāropana (and other) Festival(s)"

Certain special festivals may be celebrated at optional times: damanāropana during February-March; tulāsyāropana during March-April; campakāropana during April-May; śatapatrapājā during May-June; phalotsava and/or abhiṣeka during June-July; mango-pājā during July-August; plantain-pājā, pavitrāropana [see Ch. XXIV, below], and jayantyutsava [see Ch. XXV: 5-27, below] during August-September; worship with lotuses during September-October; worship with white lotuses during October-November; the light-festival and/or kṛtikotsava [see Ch. XXV: 28-49, below] during November-December; fragrant oil libations and/or the scripture-reading festival [see Ch. XXVI below] during December-January; turmeric applications and/or the "picnic" festival during January-February (1-23a). Some general instructions for celebrating the above festivals are given (23b-31), followed by more specialized directions in relation to a few of the above-mentioned celebrations (32-63). All ministrations in the festivals cited are to be done to the immovable idol [mūlabera] as well as the sacred fire-pit [homakunda] and subsidiary deities (64-65). A few additional directions are recorded, and the chapter ends with the rewards [phala] to those who supervise such undertaking (66-69).

XXIII. मासोत्सवविधि Māsotsavavidhi (46 śls.)

"Rules for (special) Monthly Festivals"

In addition to the preceding chapter's regular festivals, there are certain special festivals to be observed at other times. When and how these are to be observed are given: tulāsyāropana, damanāropana and campakāropana (1-8); phalotsava (10b-26); panhajotsava (27-33); gandhotsava (34-44a); and pūṣya-māsotsava (44b-46).

XXIV. पवित्रारोहण Pavitrārohaṇa (159 śls.)

"Offering of a Special Thread-garland"

At a special time of the year a ceremony called pavitrārohaṇa must be performed in order to insure the validity of all other, regular offerings (1-7). Preparations and procedures for the first day are described in detail (8-104). All participating in the festival should themselves wear a garland (105-113). The whole of the first day's routines is repeated the necessary number of times if it is to be a 3, 5, 7 or 9 day festival (112-144). At the end of the festival,
the garland given to the deity is divided and distributed among the faithful, and this releases the recipient from all sins (145-147). Closing ceremonies of showing honour to the chief-priest are described, as are the benefits to all who participate in such festivals (148-159).

XXV. जयन्तीक्रिकोत्सवविधि Jayantikritikotsavavidhi (49 śls.)

"How Two Festivals—Krishna's Birthday and the Lamp Festival—are to be Celebrated"

In addition to the thread-garland festival of the preceding chapter, four other festivals must without fail also be celebrated annually in order to insure the success and validity of all other, regular offerings—namely, Krishna's birthday [jayantyutsava], the lamp festival [krittikotsava], a harvest festival [āgrāyaṇotsava] and a cycle of recitations from the Vedas [adhyayanośava] (1-4). Particulars of jayantyutsava (5-27) and of krittikotsava (28-49) are given.

XXVI. अध्ययनोशवासविधि Adhyayanotsavavidhi (24½ śls.)

"Rules for the cycle of Vedic recitations"

Picking up from where the preceding chapter broke off, the opening ślokas of this chapter outline the methods for celebrating some concluding routines [nirājana] which are part of the krittikotsava but which are done on the day following the main celebrations (1-17). The remainder of the chapter takes up when and how praises to God through the recitation of the Vedas [adhyayanośva] are to be undertaken on an annual basis (18-24).

XXVII. संवत्सरोशवासविधि Samvatsarośavavidhi (35½ śls.)

"Rules for (the fifth of the) Yearly Festivals"

The fifth annual festival enjoined is a harvest festival, āgrāyaṇotsava. In January-February, when grain is ready for cutting, a procession is to be made to the field with an icon of Hanumān, Viśvakṣena or Garuḍa. After cutting ceremonies, the bundles of grain are brought back to the temple (1-8). There, token offerings are made, the grain is pounded to a powder, and a food preparation is made. This preparation is offered first to the deity, then distributed to the faithful, followed by concluding ceremonies. This festival is undertaken to promote better future crops (9-36a).

XXVIII. तिलादनविधि Tiladānavidhi (13 śls.)

"Rules for the Tiladāna Rites"

During the first half of January-February, a special festival called tiladāna is enjoined. After the usual preparations which accompany all festival occasions, the appropriate idols are ceremoniously smeared with a paste [rojanisāra], and the festival ends with an abhiṣeka rite (1-11). In February-March, worship
of departed souls [pitrājā] must be done with leaves, flowers, fruits, water, and sandalpaste offered to the deity (12-13).

**XXIX. श्रवणनिर्वाहिति** Saniprakṣaṇavidhi (23 śl.)

“Rules for Purification Ceremonies”

When ominous phenomena (1-4) threaten, when inauspicious defilements or lapses in worship occur (12-18), certain kinds of ceremonies are required. In the first case, these threats are considered to be averted by giving baths to the idols [abhiṣeka], etc. (5-11); in the second case, involving interruption of Pāñcarātra forms of worship, much more elaborate ceremonies [samprakṣaṇa] are required in order to rectify the damages done (19-23).

**XXX. प्रयासितविविधि** Prāyaścitavidhi (52½ śl.)

“Rules for Expiatory Rites”

Expiatory ceremonies may be classified into three groups: those which gain their efficacy through pure and truthful confession of words [vāksuddhī], those in which there is inner repentance [mānasāsuddhī], and those in which good deeds are undertaken [kāyikaśuddhī] (1-3). In all cases, the performer must be ritually pure (3-7), as well as devoted and enthusiastic (9). The remainder of the chapter deals with the kinds of expiation that require overt ritual, i.e., the kāyika-type. When and how such rituals are to be done are given. (10-35). In extreme cases of pollution, a whole town and its temple must be re-established (36-50). To the man who would have everything, he must not only worship God, but he must also erase his sins by generosity in giving and by acquisition of merit through the faithful performance of his duties (51-53a).

**XXI. गर्भन्यासविविधि** Garbhanyāsavidhi (24 śl.)

“Rules for the Garbhanyāsa-Rites”

A series of rituals collectively called garbhānyāsa must accompany the laying of the foundation for a temple. After preliminary preparations have been made on days preceding, an auspicious night is chosen when nine pits are dug at the foundation site, lined and filled with pots. Into these pots various items are to be placed and given hommage. The pits containing these treasures are then filled up with sand, to the accompaniment of mantras (1-17). Thereupon the director dhārīya and architect [silpā] are both handsomely rewarded for their participation in this all-important ceremony. Mantras which are to be used in garbhānyāsa-rites are named but not given in full (18-24).

**XXXII. बलिप्रतिष्ठापनविविधि** Baliprātiṣṭhāpanavidhi (42 s.l.)

“Rules for the Dedication of the Outer Altar for Offerings”
In the temple the four most important items are the central building [prāsāda], the inner sanctuary [garbhageha], the pedestal [piṭha] for the idol, and the idol [pratimā] itself (1-2). The altar for offerings [bali/piṭha] located in front of the central building should be constructed so as to be proportionate with the size of the idol’s pedestal, and of the same materials (3-5). South or west of this bali/piṭha a 16-pilled hall is to be constructed, and its measurements and appointments are described (6-9). In this structure the preparations and preliminary rites of dedication of the bali/piṭha are to be done—most of which activities are ceremonies analogous to those done at the consecration of the idol itself (10-31). The final dedicatory ablutions to the altar are done with sanctified water on the third day; the rites for this are described and the appropriate mantras to be used throughout are mentioned but not given in full (32-42).

XXXIII. विष्वक्षेत्रानुविद्या विधि Viṣvakṣena-pratiṣṭhāvidhi (19½ šls.)

"Rules for the Installation (of the icon) of Viṣvakṣena"

In all Viṣṇu temples one of the most important subsidiary idols will be Viṣvakṣena. The methods for conducting a three-day ceremony of dedication of this aspect of Viṣṇu are given. These include on the first day: sprouting of seedlings, soaking the idol in water, ceremonial opening of the eyes, bathing the icon, laying it to rest, 108 fire-offerings and food-offerings (1-13); on the second day: invocation of attendant deities, more fire-offerings, etc.; on the third and final day: sprinkling of the idol with sanctified water, reciting appropriate mantras, offering homage to the idol itself and, lastly, rewarding the participating priests (14-20a).

XXXIV. भक्तप्रतिष्ठाविधि Bhaktapratisthāvidhi (17 šls.)

"Rules for Dedicating Idols of Saints"

For dedicating icons representing saintly men, the usual three-day ceremonial preparations are to be made (1-3). The major events of the dedication described in this chapter are 108 repetitions of sanctifying mantras (6), 108 fire-offerings (9) and the final, all-important sprinkling of the icons with holy water (15). The idols are then ready for regular daily worship (16-17).

Critical Notes

The printed version of the Aniruddha-samhitā is not a scholarly rendition, being replete with errors of spelling and printing mistakes; in some instances, variant readings between the printed version and the manuscript recensions alter the meaning of a given passage (e.g., in chs. XIX and XXXII) but no critical apparatus indicating these textual difficulties are afforded in the printed version. It would seem that a critical edition of this work could be done easily.
since several manuscript traditions are extant; but in view of other priority needs in this field of literature, so long as the present printed version is available a critical edition of the *Aniruddha-samhitā* is not pressing.

The date of this work cannot be precisely determined, although it must be reckoned as coming after the Āḻvārs (XXXIV: 16b mentions a bhakta named Śaṭṭhakopa, to be identified with Nammāḻvār who flourished toward the end of the ninth century A.D.); and it may very likely be even after Rāmānuja; "Chera", "Kerala" and "Pandya" royalty are mentioned in X.5. The inclusion or exclusion of this (or any other) title from various canonical lists—it is missing from the names found catalogued as canonical in the *Kapīḻula, Jñānāṇīṭhasāra, Pāṇḍa, Pāramūṭvara, Puruṣottama, Bharadvāja, Mārkandeya, Viśvāmitra* and *Hayaśīra samhītās*—can scarcely be used as a means for dating it in view of the generally corrupt nature of most of the lists.

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1 *Adyar 10. G. 2*; Baroda O.I. *mss.* 7959, 6645, 6638 (all incomplete); I.O. 6136 (incomplete); MT. 1673 (incomplete); and other manuscripts at Melkote Śrīrāgam, Tirupati, etc.
Introductory Remarks:

Because of the excellent and illuminating study of this work in English by F. O. Schrader (Introduction to the Pāñcarātra and the Ahirbudhyā Sanhitā, Adyar, 1916) this is perhaps the Pāñcarātra sanhitā best known to Western scholars. That the entire corpus of Pāñcarātrāgama literature should be judged by the tone and scope of this work, however, is regrettable. For, the overweaning concern for temple-oriented activities found in most extant texts is nowhere present in the work at hand; and, what are matters of subsidiary interest in most other sanhitās available either in print or in manuscript become in the Ahirbudhyā-sanhitā prime subject matters. It is “...one of the sanhitās to an appreciable extent, or exclusively, concerned with the theoretical part of the system” (Schrader, op.cit., p. 94). In other words, it is hardly a representative work of the extant literature as a whole.

A work of 60 chapters—the narrative framework being a conversation between Durvāsas and Bharadvāja during the course of which the latter relates Nārada’s questions to Ahirbudhnya (Śiva)—it extols throughout Sudarśana, the personification of Viṣṇu’s Discus-Power. More elaborately than elsewhere are treated the processes of Creation, the exposition in the opening 14 chapters reaching unparalleled heights of sophistication. After a brief discussion of general ethics (ch. 15), the attention then turns to arcane matters of the construction and uses of various mantras, particularly to the potent Sudarśana mantra-yantras and “āstra”-mantras; these lead initiates to the cultivation of cosmic consciousness and afford kings and others with practical, mundane powers (chs. 16-27, 30-32, 34-36, 38-40, 46-48, 51-59). Almost unique in the literature are the chapters, reminiscent of purānic pieces, containing stories of kings and legendary figures who have benefitted immensely by mastery of the “āstra” mantras (chs. 41-45). Only two chapters (28 and 29) deal with liturgical worship. Another (37) deals with the attitude of “surrender” [nyāsa]. The
closing chapter (60) eulogizes what has been said in the foregoing chapters, and this, along with what is said in the latter third of the penultimate chapter, indicates that the work is complete and autonomous as it stands.

It is not difficult to understand, in the light of the mundane concerns of large portions of this work, why the Pāṇcarātrins were judged so severely by such Mīmāṃsists as Kumārila (6th or 7th century A.D.) for their "prayogic" attitudes. But whether this tendency so pronounced in the Adbhudhnya-samhitā makes it datable so early is an open question. Schrader (op. cit., p. 20) favors an early date. But his suggestion that it may have been referred to by Utpala (Schrader, op. cit., p. 18, 96) is not convincing proof; nor did either Yāmuna or Rāmānuja mention it. The first mention of it comes with Vedānta Deśika in the 13th century. Curiously enough, it is named as canonical in only two lists, in the Pādma-samhitā (31/108) and in the Viśvāmitra-samhitā (25/108). Nonetheless, one must note that the Vyūha theory—so characteristic in the primitive samhitās whose dates are assumed to be well before Rāmānuja—appears to be implicit in the assumptive background of this work. Moreover, judging from the cosmopolitan attitude in regard to other systems (Sāṁkhya, Yoga, Pāṣupata) the Adbhudhnya-samhitā must have originated in a time and place where scholastic hostilities were minimal.

DESCRIPTION OF CONTENTS

A. Pārvārtha (Volume One):

I. शाखावतार

"The Lineage of the Teaching"

The scene is on the banks of the celestial Ganges, where Bharadvāja, speaking to Durvāsas asks (in a tone reminiscent of the Atharva Veda) to know all about Sudarśana and his powers, the world and its creation, and what the role of Sudarśana is in all this. Having seen scattered references to these matters in the various śāstras, he wants a consolidated and unified picture to clarify doubts that have arisen in his mind now (I-14). Durvāsas says that even so great a one as Nārada himself once had the same questions (24-68a), and to get a similar consolidated view on those matters he approached Śiva. Since Durvāsas happened also to be there at the time, he heard Śiva's clarification on these matters to Nārada. This teaching was called Adbhudhnya Samhitā and, though it once consisted of 240 chapters, and was later abridged to 120 chapters, what Durvāsas now will relate is a 60-chapter version* authorised by the great Vyāsa, compiler of holy books (15-23, 68b-74).

*Cf. Pādma-samhitā "ānā Rasmeśvara-samhitā I, etc.
II. शाङ्करप्रायाविवेकाः

"The Knowledge of Brahman and the Six-fold Qualities"

Nârada asks Śiva about the pitched battle between the Lord Viṣṇu and
the demon Kālanemi (cf. I: 46-63), and how it was that the Sudarśana-discus
weapon of Viṣṇu outshone and vanquished all the enemies’ weapons; was the
strength of Sudarśana inherent or acquired? And what is the meaning of the
name Sudarśana? (1-2). Ahirbudhnya (Śiva) says that what he knows about
Sudarśana came to him, after penance, from Śaṅkara. Moreover he learned
a good deal about Eternal Being (parabrahman) at that same time and will share
these insights also with Nârada (3-7a).

First, "Sudarśana" means the Eternal Power which shines out to those
who aspire after it (7b-9); and this power is the repository of all the activities
of the universe (10-13). Second, as for whatever questions that Nârada may have
about the inherent or acquired nature of these powers, Śiva then turns directly
to a discussion of the Eternal Being—known variously as Parabrahman, Vāsu-
deva, Nitya, Ātman, A vyakta, Pradhāna, ...Brahmā, Hiranyakar bhā, Śiva, etc.
(27-40)—and says that it cannot be described but only experienced in Libera-
tion. The truth of the matter is too high for creatures of the mundane world
to reach. The concept of Eternal Being is then described in negative terms
(46-53), but this gives way—to the surprise of the attentive Nârada—to an
enumeration of the six ideal and immutable virtues (sādguṇya) which charac-
terise the Eternal Being. These are: jñāna—Intelect, śakti—Energy, aishvarya
—Sovereignty, bala—Inexhaustibility, virya—Immutability and tejas—self-
sufficiency—the latter five of which are comprehended in the first. When these
are concentrated, it is the Eternal Being in His essence; when the five radiate
out of the one, then it is Sudarśana in his own visible aspect (54-62).

III. वैशिष्ट्यसंस्करण

"The Comprehensive Form of the Universe"

Nârada asks how it comes to be that the guṇas radiate out from their
unity. Śiva says that all the potential śakti-powers exist in potential form even
in this unity—the reason this is not apparent is that the śakti-energy is known
only by its effects and not in any particular form. Wherever there is existence
there is śakti, just as wherever there is the Moon there is moonlight (1-6). The
self-same śakti-power of the Lord is represented, however, in many different
names and forms by which it works its miraculous powers (7-24). The śakti—
power is not the essence of the Eternal Being but only one of its attributes (25).
That śakti-power which is found always associated with the Lord Viṣṇu is
Lakṣmi—and She, then, also, has a two-fold nature, Kriyā and Bhūti. The
former of these sets into motion the divine energy; the latter has three sub-
divisions [arṣya, kāla, punābāva] and as these continue to proliferate, we witness creation; as these withdraw back toward their source, we witness dissolution. The released, proliferating power—as well as the contraction of the same—through all the stages of creation is to be identified with Sudarśana (26–56).

IV. प्रतिसानचरवर्णन नरada asks to know how it is that Sudarśana comes to be the efficient cause of the Universe (1–2). Śiva replies that should Sudarśana withdraw his continuously proliferating energies in any way, a chain-reaction starts that will in time [*** a lapse occurs at the point where the length of time calculated for this to take is given ***] cause all things to perish, wither, burn, return to dust, to air, etc.—a complete step-by-step reversal of the order of creation (3–66). When the creation has returned to Vāsudeva, there is no energy left over, for it is all concentrated and potentialised once again in Him (67–78).

V. सूद्धासर्वर्णन Śiva (i.e., Ahirbudhnya) then turns to the creative process. The sakti-energy as it is potentialised in and identified with Vāsudeva is Lakṣmi, His consort who is always and inseparably with Him. She "opens her eyes" [unmesa] and there arises in Her the desire [icchā] to create. Inasmuch as Vāsudeva’s nature is ẓadguna [see ch. II, above], these six qualities within Him combine into three pairs to form the so-called Vyāhas—namely, Saṅkarṣṇa (jñāna and bala), Pradyumna (aśīvaya and virya), and Aniruddha (sakti and tejas) (1–44). These, in turn, with Vāsudeva, each produced three others, or 12 in all namely, Keśava, et al.—the Vyāhāntaras who are encountered more fully in the passages dealing with yantra-designs and tantra-type worship (45–49). Next, the 39 vihāvas appear—and Śiva says that if one wants to know their origin, see the Sātvatasamhitā (IX) (50–60).

VI. सूद्धेतरसर्वर्णन As for the stages outlined so far, these are comprehended only by pure yogins just prior to their ultimate release (1–6). The order of creation from this point is determined by the factors called Puruṣa, Kāla and Guṇa (8a) which are intimately related with the three Vyāhas: Pradyumna produces from the various parts of his body four pairs of human beings which constitute the four classes of society (9b–11); Aniruddha provides the nourishment for the human beings as well as he sustains inanimate objects as these needs arise in the
temporal order (7-15). It is in the non-pure creation that the three guṇas operate—and progressing from the highest, these produce in sequence buddhi, ahamkāra, tanmāra, the eleven indriyas, the five bhūtas; in the combination of these is produced the physical world as we know it (16-18).

At this, Nārada asks for clarification of how Lakṣmī in the first place was moved to “open her eyes” and cause the primary creation to come about (20). In answer to this, Śiva reviews the process, but in a significantly different way—this time showing a more humane interest, and tracing the origins of created souls such as niīyas and muklas as well as mundane saints and normal humans. The human race is traced to Manu (21-33a). In all the earthly affairs of this race of man, both Pradyumna and Aniruddha evince a keen interest in that they on the one hand encourage and stimulate human beings and, on the other hand, sustein them and make them persist in their worldly ways (53b-63).

VII. सुधेतरस्थितिवर्णन

“Description of Non-Pure Creation (contd.)”

Śiva continues to trace the order of creation, turning now to philosophical matters—giving a Sāṃkhya analysis of prakṛti evolving ahamkāra, ākāśa, manas, etc.—and saying that the stimulus to all these evolutions is none other than Sudarśana (1-61). Then, in retrospect, Śiva reviews the stages of creation just covered in the last three chapters, saying that both the cosmic involution and the cosmic evolution are the result of the action of Viṣṇu’s sakti-power otherwise known as Sudarśana (62-73).

VIII. जगदाधारानिरुपण

“Description of the Sustaining Force of the World”

Nārada expresses dismay over the fact that there are so many diverse philosophical views concerning creation (1-3a), but Śiva consoles him by pointing out that capacities of various individuals to comprehend ultimate Truth differ, and these various views are but reflections of different understandings of the Ultimate’s diverse manifestations and of different men attempting to express their own limited understanding of these manifestations (9b-28).

Nārada, seeming satisfied, returns to what had been said before and, reviewing what he had heard about the sakti-power of Viṣṇu being identified with Śrī, and itself two-fold—bhūti and kriyā—and this latter in turn being identified with Sudarśana, he asks “what is the support [ādharā ] (by which all these things adhere) ?” (29-33). To this, Śiva replies that none other than Sudarśana is that internal force [ādharā ] (which keeps all disparate activities together and moving in one particular direction or on one particular plane of action)—and that ādharā-force is worshipped by those who perceive its power in several
different forms: as the one-spoked wheel called mahārātriḍhara (38-39), as the two-spoked uṣaṣcakra (40-41), as the three-spoked uḍayacakra (42-43a), the four-spoked aśiṣavacakra (43b-45a), the five-spoked saṭhrumahācakra (45b-47a), the six-spoked saṣṭharacakra (47b-49a) the twelve-spoked mahāśudarśanaacakra carried by Viṣṇu Himself (49b-51), and the thousand-spoked sahasrāracakra (52-54).

IX. अधूरवत्त्यायाचारनिरूपण Aṣūdāhajagadādhāranirūpaṇa (46 śls.)

"Regarding the Sustaining Force of the Mundane World"

Having said this much, Śiva now turns to the driving force of the energies that are unleashed as the creative process rolls from one stage to the next; for this he uses the symbol of wheels, the spokes and other parts of which represent the realms and levels of creation, etc. Many are the cakra-wheels described, all of them seen as dynamically and intimately interrelated—just as wheels-within-wheels are. The thirty-spoked śakticakra, the six-spoked kālacakra, the eleven-spoked buddhīcakra, the one-spoked ākāśa-cakra, the two-spoked vāyu-cakra—all of these (1-9) contained within the mahāvibhūti-cakra which itself contains innumerable spokes but which unifies within its circumscribed limits what has been created (10-35). Also described in this same symbolic way, as that which rolls out as Viṣṇu manifests a desire to withdraw His powers, is what is called the saṃkhyā-cakra (36-46).

X. अथर्मक्रिममणनिरूपण Arthātmakapramāṇanirūpaṇa (52 śls.)

"Regarding the Dynamic Process of Creation"

Nārada asks what proof there is for saying the entire world is sustained by a desire by Viṣṇu to uphold it, which desire is personified as His Sudarśana wheel symbol (1-6). Śiva undertakes to give the proof regarding Viṣṇu’s sthiti—sustaining will—in its collective (mahāsthiti) regard (10) and in its individual-directed concern (vyāṣṭiṣṭhiti) (11-40a). Further, he adds, the weapons of Viṣṇu—the discus, plow, club, conch, etc.—are those powers borne by His avatāra-forms whose very nature it is to enter creation and to work for its preservation and adherence to dharma (40b-52).

XI. साहद्वास्तक्रिममणयुहानिरूपण Sabātmakapramāṇavyūhanirūpaṇa (65 śls.).

"Regarding the Manifestation of the Divine Word"

Further continuing to describe how the entire world is sustained by the powers of the Lord, Śiva, having already spoken of the manifestations of the divine śāstras, turns now to verbal proofs and the revealed teachings (śāstra) which point to the ultimate nature of God’s Power at work in the world (3-19). Behind all the earthly manifestations of this teaching, stands the Original Version of the divine teaching which has an infinite number of chapters and
contains the essence of everything known by all the human systems (20-48). However, while the Original Version may have been adequate to the information of all creatures during the first (sattvic) periods of time, when the ages progressed and matters became increasingly less sattvic and more rajasic and tamasic, the Original Version had to be promulgated in part by various sages, each one infused by Sudarśana's sakti to succeed in spreading his ūśtra—Apāntaratapas propounding the three Vedas, Kapila spreading the Sāmkhya, Hiranyagarbha teaching Yoga, Śiva enjoining the Pāśupata and the Lord Himself condensing the purest essence of all from the Original Version and expounding this in the Pāñcarātra (53-62). This latter has as its goal the Liberation of all, and it gets its name Pāñcarātra (63-65) because it is none other than the noblest desire of Viṣṇu Himself as Sudarśana bringing Himself to help effect this saving task in the five-fold nature of Para, Vyūha, Vibhava, etc. (50-65).

XII. शब्दात्मकप्रमाणव्यवस्थितेर्वरुपिनिरूपण

Śabdātmakapramāṇavyavasthitasvarūpanirūpana (55 śls.)

"Regarding the Nature of the Special Divisions of Verbal Authority"

Nārada wants to know more about the five systems into which the Original Version is now promulgated (1-3). Śiva turns first (4-17) to the Vedas, Vedāṅgas, etc. and points out that these, just like the other systems, have their origin in the Sudarśana-sakti of the Lord; then (18-30) he discusses the sixty internal divisions of Sāmkhya and traces this multi-form system also, to the Original Version; then (31-38) Yoga in its two schools; and Pāśupata with its eight divisions next (39-44a). Finally (44b-50) he discusses the Pāñcarātra, here called Sātvata-ūśtra, with the topics: bhagavat, karma, vidyā, kāla, kartavya, vaiśeṣikī kriyā, samyama, cintā, mārga and mokṣa. On these five all other systems are built; and all of these, therefore, despite apparent divergences, have as their source Viṣṇu's desire (to uphold dharma)—except those systems which He has designed for the confusion of some wicked men (51-55).

XIII. प्रमाणवैधिनिरूपण

Pramāṇavrthanirūpana (45 śls.)

"Regarding the Significance of Proof"

Nārada asks Śiva to explain further his previous statements (1-4a), and he is told that everything—stated in its simplest form—rests with Viṣṇu's desire (samkalpa). As for all the proofs and reflections themselves, they exist mainly to be of help to people, a point which is made in Śiva's derivation of the word "pramāṇa". Indeed, these proofs and reflections sum up all that is best in life, and they indicate the ultimate goal or summum bonum for all (4b-11). Not only is an ideal found therein, but also a two-fold technique of jñāna and dharma to reach the ultimate goal. The practice (dharma) of ideal behaviour anticipates the full comprehension and appreciation of the means and end. Practice (in
the form of a worshipful attitude) may also itself be of two kinds—that wherein one is reverent to all reality without distinction (avyayahita), and that wherein one is devoted to particular forms or manifestations of the cosmic reality as deity (vyahita) (12-22).

Śiva then turns to an evaluation of the better-known systems of philosophy and ways of life in terms of their direct or indirect access to the final goal. Among those which he classifies as avyayahita are the systems founded by certain sages who established an uninflated mode of apprehending ultimate reality—e.g., Pāncarātra and (possibly?) Sāṃkhya—while those which are vyayahita are systems founded by certain sages who established a mediated or indirect apprehension of ultimate reality—e.g., Veda, Vedānta, Pāṇḍūrāma (23-31). As for the various ways of life one sees—artha, dharma, kāma and mokṣa—the first three are to be used by the successful as means only to achieve the fourth and final one, mokṣa (32-45).

XIV. जीवस्य संसारहेतुधधारनाप्रवाहावर्गणम्

Jīvasya samsārahetududdhārānaprahrāvarṇanaṁ (41 śls.)

"Concerning the Cause of Samsāra and Escape from it"

Nārada accepts this, but wants to know why most people in this world seem bound to a cycle of rebirth; is there no escape for them? (1-5). Śiva points out that it is the will (śicchā) of Viṣṇu Himself that manifests itself eternally—without beginning and without foreseeable end—and since the jīvas are parts of Viṣṇu they, too, will continue endlessly and eternally to go the round of births and deaths (6-30). Nārada puzzles that, if this is so, man is indeed bound to samsāra. But Śiva points out that it is Viṣṇu’s Will itself that one is speaking of here; He (Viṣṇu) is not ultimately bound to samsāra. He only uses it according to His desire. Since He also longs for man’s salvation, even as Sudarṣaṇa is seemingly involved in mundane samsāra, He wills this within the framework of earthly and temporal existence with His five-fold powers—namely creation, protection, destruction, obstruction and furtherance (anugraha). Whatever happens to man, whatever be his condition in this life, is the Will of Viṣṇu in operation responding to man’s own voluntary involvement (16b-25). Even in the context of samsāra, God’s Grace (kṛpā) is available to relieve man; and, although to some jñāna has been granted even they are nonetheless still bound to their duties and austere pursuits (26-41).

XV. अधिकारिनिर्स्यो घनि अधिकारिनिर्पण

Adhikārīrinirūpaṇa (76 śls.)

"Regarding the Candidate"

Nārada asks who are the people with competence to pursue the stated aims of life. The answer involves a discussion of the means to the ends, namely the five systems, with the Pāncarātra placed foremost and reserved for the pure-
in-heart and with other systems appropriate for other human beings. Theoretically, all are eligible to win competence through application of the Pāñcarātra in their lives, but in practice only some follow this high way of life while others seem able to do no more than follow Pāṣupata ways, Yoga, etc. Nonetheless (22) all the systems do finally lead all to the final competence; but most effective of these is the Pāñcarātra (1-25). Then follows a discussion of varṇāśrama-dharma—with some lengthy remarks on the sannyāsin’s stage—and in addition to the usual duties required of all in each class and stage, it is further enjoined that all should additionally observe ahiṃsā, satya, akrodha and svadāraniṛati (26-76).

XVI. वर्णोपतिनिर्पणः Varnotpattinirapaṇa (104 śl.)

"Regarding Origin of Letters"

Nārada asks how all things in creation, being as they are, can be protected, and he is answered that the Lord Himself wills to protect all things by means of His energies as Sudarśana in whom are invested the necessary weapons of protection (astra/sastra). Not only are there the ordinary weapons analogous to God’s own which serve to protect man, but there is the mystical weapon in the form of “mantra” that can protect man and the world (1-9). Only the competent, however, may receive the mystical mantra—and this means only the best among brahmans—while at the same time only the king can wield appropriately the ordinary weapons. When an extraordinary brahmin with his astra-mystical weapons and an extraordinary ruler with his complement of regular sastra-weapons combine forces, the kingdom prospers (1-36).

As for the mantra-weapon of protection, there is a long and highly involved and technical exposition of how sounds have their potencies, and syllables are combinations of these, etc. Each letter of the alphabet is analysed as to its physiological locus, its cosmic origin, etc. (37-104).

XVII. वर्णसंवर्णनिर्पणः Varnasaṃyānirapaṇa (51 śl.)

"Regarding Names of Letters"

This chapter continues the discussion of letters and sounds, and gives a key to the mystic and esoteric levels of comprehension in which mantras are held by devotees. Each letter of the alphabet is explained to have three mnemonic levels of reference according to whether it is addressed to Viṣṇu, Śiva or Śakti (4-30)—and the language used to discuss obliquely and mnemonically a mantra in each of the three traditions must adhere strictly to that mystic vocabulary appropriate to it (31-51).

XVIII. मन्त्रोद्धारः Mantroddhāra (48 śl.)

"Composing Mantras"
A devotee, in order to employ mantras effectively, must first himself become a proper receptacle for all the powers inherent in the formula’s letters. Directions for achieving this fitness are generally given, along with specific directions for how to compose or construct particular mantras by employing these letters and mystic values in various combinations (1-48).

XIX. अङ्गोपांगमान्त्रोधार "Composing Subsidiary and Lesser Mantras"

Since the devotee is to be the receptacle of the powers inherent in letters and mantras, this discussion turns to consider which are the five areas (heart, head, hair-lock, etc.) where these powers are to be formed in strongest concentration. It is from these various centers of power in his own body that the devotee will draw upon when he wishes to compose and employ a mantra effectively (1-40). The closing ślokas deal with the Cakra Gāyatī and other weapons of Viṣṇu which may be invoked as protection to the devotee which is infused with the powers of letters and mantras. It is said that for other techniques in regard to mantra uses, one may turn to the Jayākhyā or other śastras (41-66).

XX. मन्त्रग्रहणविधानविविधान "Rules regarding Initiation into a Comprehension of Mantras"

Turning to practical matters, this chapter takes up the process by which the devotee is introduced to the lore and mystic uses of mantras—namely through initiation. The chapter opens with a listing of the pre-requisites of a preceptor (1-7), followed by the qualities to be sought in a śiṣya—candidate (8-11). Then the simple outline of the steps of mantrakṣa are quickly reviewed (12-49), ending with instructions for “acquiring” the mantra’s power by repetition, etc., and pointing out that the Sudarsana-mantra which has been concentrated into the body of the devotee must be reverently and carefully used henceforth in order to preserve and maintain its protective influence in the world (50-58).

XXI. न्योतिस्मयारक्षानिरूपण "Regarding Protection of the Radiant Mantra Power"

Once he has received a mantra, Nārada wants to know what he does with it and in what way it protects him. He is told first that the rakṣā-protection which is effected is of two kinds—one, a kind of awesome and glowing radiance to one’s being, and the other a verbal and spellbinding power. The bulk of the chapter is given over to a description of the radiant variety (1-21), and how it effects mystically the life of the believer initiated into the mantra (22-30).•

XXII. मन्त्रमयारक्षानिरूपण "Regarding Protection of the Spellbinding Type"
Continuing from the preceding chapter, the second kind of rākṣa is discussed, the spellbinding verbal kind as it is concentrated in a yantra-design. Three types of yantras are discussed here: the four-spoked Brahmacakra-design (1-13) and the six-spoked Viṣṇucakra-design (14-30) and the eight-spoked Nārāyaṇacakra-design (31-48).

**XXIII. वासुदेवादियन्त्रनिरपालन Vāsudevādiyantrāṇirāpaṇa (III śls.)**

"Regarding the Yantras for Vāsudeva and others"

Continuing the foregoing discussion here described is the twelve-spoked Vāsudevacakra-design (1-13), the thirty-two-spoked Narasimhacakra-design (29b-43), and the hundred-spoked Jyoti-cakra-design (44-68). Finally the thousand-spoked Mārkācakra-design is described (69-III).

**XXIV. यन्त्रदेवताध्यायनिरपालन Yantradevatādhyāyanāniṣṭhāṇa (29 śls.)**

"Regarding Meditation of the Presiding Deities of Yantras"

Each of the preceding eight yantras has its presiding deity. Each of these is separately and briefly described for purposes of meditation (1-29).

**XXV. सुदर्शनयन्त्रविभावस्तवण Sudarśanayantravaiḥbhavavartana (26 śls.)**

"Regarding the Greatness of Sudarśanayantra Design"

Nārada says all these complicated procedures were well and good in former ages; but now it is the Kali age. What is to be done by people nowadays, unable to comprehend or countenance such difficult matters? (I-II). He is told that the precise antidote for all things is the Sudarśanayantra which, moreover, if coupled with the use of the Narasimhayantra, can affect almost anything (12-26).

**XXVI. महासुदर्शनयन्त्रविलाखण Mahāsudarśanayantrālakṣaṇa (95 śls.)**

"Design for the Great Sudarśanayantra"

Nārada wants to know more about this potent Sudarśanayantra. He is told that it may be fashioned on any one of several kinds of material, and that the design itself will follow certain conventions (1-13). If done well, and set up properly and correctly infused with other divine powers (14-81), this Sudarśanayantra will yield great benefits (82-95).

**XXVII. धारकयन्त्रनिरपालन Dhārakayantrāniṣṭhāṇa (46 śls.)**

"Regarding a Yantra Fit to be Worn on Body"

Nārada counters with the observation that there should be some way for ordinary people to be protected by such weighty and potent yantras. Śiva then tells him how to go about constructing a yantra dedicated to both Narasimha
and Sudarṣana—hence of very high potency—yet which will in an effective and not too overpowering way work for the individual’s good. Indeed, it will yield him his heart’s desire (1-16). Even Indra benefitted by this yantra, and while it also gives good to all, kings particularly seem to benefit exceedingly from it (17-46).

XXVIII. भगवदवारदनविद्विनिरङ्गण Bhagavadvaradhanavidhinirūpaṇa (85½ śls.)

“Regarding the Rules for Offering Worship to the Lord”

Siva (= Ahibudhnya) says he will now turn to the liturgical worship of God which, when maintained, assures happiness here in this world and a continued existence in the hereafter for the worshipper (1-2). After bathing and attending to other daily duties (3-10), the worshipper then goes to the maṇḍapa (11-17). There on a dias God is approached with stotra-verses and invocations, whereupon the worshipper begins prāṇāyāma-exercises for his own internal purification (21-29). Vessels to be used are then arranged and appropriately filled for their imminent use (30-36), and the actual pājā begins by addressing maturas to the deity (mantrāsana) (37-41). This is followed by snānāsana (42-50), alaṅkārāsana (51-61), bhojyāsana (62-69), a second mantrāsana-cycle (70-73), and a concluding paryāṅkāsana (74-80). The rewards for maintaining this program of worship are described (81-86a).

XXIX. काम्याराधनविद्विनिरङ्गण Kāmyārādhanaavidhinirūpaṇa (88 śls.)

“Regarding the Rules for Worship having the fulfilment of particular Desires as the objectives”.

Nārada asks about the ārādhana-worship that is capable of accomplishing certain desires. He is told about special ways of worship which may be instituted by kings. If the king wants to make a conquest in a country to the East of his kingdom, he installs Sudarṣana so that the icon faces East (4-18). Similarly, for a conquest in the South, an icon should be installed facing South (20-30). The same goes for the West (31-42) and the North (43-58). If the king seeks after heavenly conquest (jayā) he should place the icon facing East (59-72); if he seeks conquest over the netherlands and their riches, the icon is also to be placed facing East (73-79). The chapter closes with general procedures of worship with homa in all these cases (80-88).

XXX. अख्याणं जन्मनाममनिरङ्गणम् Astrānāṁ janmanāmanirūpaṇaṁ (41 śls.)

“Regarding Origin and Names of Weapons”

Here Nārada is told how the various astra-weapons of the divine Nārāyaṇa relate to the mundane weapons wielded by worldly rulers. Just as the Sudarṣana discus represents Viṣṇu’s own śakti—Power and divine Will to rule wisely and benignly (yet powerfully), so when a king employs his royal arms and army he is exercising an analogous (mundane) power to arrest his enemies and pro-
tect his subjects (1-21). From the face of Sudarśana come certain weapons (e.g., arrows), from his chest others (e.g., slings), from his thighs some other (e.g., combustibles) and from his feet yet others (e.g., spears); moreover from other parts of his body other weapons of warfare have their divine source in Sudarśana (22-41).

B. Uttarādha (Volume Two):

XXXI. योगाज्यमालासपननिरुपण्या Yoga-gīyamaniyamāsana-niruṣṭhadhā (47 śls.)

"Regarding the Subsidiaries of Yoga—Yama, Niyama and Āsana"

Nārada says that having heard about liturgical worship, he now wants to know how worship can be done mentally in silent sacrifice. Ahirbudnya says this kind of worship is perhaps the most important of all—since it involves offering oneself with sacrificial devotion. Thereupon, he tells that the discipline that leads to ultimate release brings about union of the ātman with the para-mānaṇ by the method of following the eight aṅgas of Yoga (1-14). The first thing that one must accomplish is yama (15-23). Then must come mastery of niyama-practice (24-30a). Thereupon he names twelve different āsanas, yogic postures which the aspirant may assume in practice (30b-47).

XXXII. नादिशृद्धिभाज्यमायगृप्तायमाधिपानकृतिरुपण्या Nādiśuddhivāyugayogāngaprāṇyāmādhipāncaniruṣṭhadhā (76 śls.)

"Concerning the Remaining Five Subsidiaries of Yoga—Prāṇāyama, etc.—By which Means One comes to control the Vital Breath and purify the Nervous System"

Nārada wants to know about prāṇāyāma-breathing exercises. He is told that when a man is divided into ninety-six parts, right in the middle forty-eighth space is a fire-reservoir—and this is called the "nādićakra" or "nābhicakra". The epicenter of this has twelve spokes whence spring two of the body's most important nerves. From this center radiate out through the body the 27,000 nerves. But control of only three of these brings about control of the rest (1-22). The nādi-nerves are further discussed (23-36) before the discussion moves on (31-47) to consider the vital airs, of which there are ten. The first five of these are located in the body; and it is said that the nerves may be relaxed and toned up as these vital airs themselves are controlled. How to control the vital airs is then outlined in detail, advising that all exercises should be accompanied by reflection (āhyāna) upon Sudarśana, holding of this vision (pratyāhāra) and maintaining it (āhāra). Such practice will lead to a final samādhi (48-76).
XXXIII. सुदार्शनभावनेषु मणिशेष्करोपाध्यायनवनम्

"Concerning the Maniśekhara-Episode as it Relates to the Greatness of Sudarśana"

Satisfied with these things, Nārada asks then to have explained to him the reasons behind Sudarśana’s great strength. He is told that Sudarśana is really the executive aspects of the Lord, and even takes part in the world as Śiva, Brahmā, the Buddha, the Jīna, etc. (1-23). A story is then told how once an imperiled king called Maniśekhara was championed by the Lord, Who after the king duly worshipped Him for one month, protected him from demons and destroyed them with His discus-form (24-100). [See Schrader, pp. 132-133].

XXXIV. भ्राम्नादिराविन्दान्तः वर्णनी रापियां सदार्शन साराप्रायोगिका (105 śls.)

"The Section Dealing with the Nature of the Brahmāstra, etc."'

Nārada remembers that the mystic weapons were said to have had their source in Sudarśana, so he asks now about these astra-weapons. Ahirbudhnyā at first hesitates to hand on such information—but then relents by giving one-by-one some sixty-one spells which, by the power invested in them by Sudarśana’s ever-active energy, can act as offensive or defensive weapons of a mystic kind. Each one of these astra-mantras has a characterist mnemonic sound associated with it (1-105).

XXXV. समवाचस्यसुवननिग्रहः

"Regarding the Real Nature of the Wrathful Weapons (of Sudarśana)"

The former astra-powers originated with the major limbs of the great Sudarśana. The present chapter, continuing the tone of the preceding, turns to the forty-three astra-mantras that have their origin in the smaller parts of Sudarśana (his eye-brows, his nails, etc.) (1-81). Nārada asks if these various astras have presiding deities associated with them; indeed they do, and these horrific beings of divine wrath are described in some detail (82-99).

XXXVI. राजां सुदार्शनयान्तराक्षिनेषु चक्रवादिगुणाय प्रधानाय प्रस्थापनम्

"Rules for Kings to Follow in Paying Homage to the Sudarśana Yantra-design; and Explaining the Relation of Dependence of Keśava and Others (on Sudarśana)"

Nārada reminds Ahirbudhnyā that he had been told (see ch. 26, above) that Sudarśana should be afforded actual worship—especially by kings. Ahirbudhnyā says that the Lord may be worshipped in the center of a yantra-design,
surrounded by His retinue (1-18). On the other hand, he may also be satisfied by the employment of mantras in worship which honour him in his various astra-powers; the king who does this latter kind of worship is sure to become a "cakravartha" himself. Even ordinary individuals may also undertake this kind of mantra-oriented worship to great advantage; however, the worship of the Sudarśana-discus with two spokes is reserved for brahmins only (19-30). Another cakra-form of Sudarśana—with three spokes, known as kālacakra—should be worshipped only in a temple. And any one who helps to provide the temple with facilities for such worship will be richly rewarded both here and in the hereafter (31-49).

Nārada asks why the other forms of Viṣṇu (Kṛṣṇa, et. al.) have become subordinated to Sudarśana to the position of attendant deities. He is told that this is because Sudarśana personifies not just partially but wholly both the desire (icchā) and the ability to accomplish ends (kriyā)—whereas Kṛṣṇa, et al., being anantarāyaṇa-forms, are brought into being strictly for the purpose of maintaining the creation once it has been established.

XXXVII.  न्यायापरापयायारपतिनिरापि Naṣaṣparaṇaparyāyapratimaṁ

"The Chapter Dealing with Prapatī-surrender, or Nyāya" (57 śls.)

Nārada asks why it is that one must undertake the routines of worship at all, and Aḥirbudhnya replies that such worship does good. Not only during times of danger, but at other times also one should worship the sixteen-armed Sudarśana—and this applies particularly to kings (1-21). Hearing this, Nārada says that he would now like to know about "nyāsa" as a discipline, and Aḥirbudhnya tells him that whosoever would surrender to the Lord must manifest six qualities—namely: an intense hope that prapatī will be successful, an abandonment of undesirable practices, a deep conviction that God will indeed save one, a sincere petition to Him as Protector, a surrender of oneself, and an admission of one's helplessness (28-29). Who does this "nyāsa" completely and successfully need not do the other things like going on pilgrimages, undertaking vratas, presenting dāna-gifts, etc. (22-57).

XXXVIII.  ज्वराधिरोगानिवर्त्त्यपयाविधान Aḥirādiroganirvarttyapayavidhāna

"Chapter Dealing with the Means of Countering Diseases like Fever, etc." (73 śls.)

Nārada asks whether Sudarśna-worship can serve to protect one from the ravages of disease, etc. He is told that diseases are the result of sins, so that to do away with diseases one must do away with the effects of sin. This can be done by undertaking to worship Sudarśna in certain ways in order to nullify the dangers that come with fevers (20-37), tuberculosis (38-49), skin diseases (50-52), gastrointestinal troubles (53-62) and epilepsy (63-73).
XXXIX. The Performance of Mahābhīṣeka for the Accomplishment of All Things

Nārada asks if there is any omnibus performance which one may undertake in order to accrue at once all the rewards that come of worshipping Sudarśana in various ways. Ahirbudhnyā declares that what he is about to relate is the most secret of secrets. It turns out that the performance of “Mahābhīṣeka” is one deed which brings to the doer everything (1-5). The bulk of the chapter deals with the details of how a king performs this “Mahābhīṣeka” rite—the Sudarśana-yantra being placed on a Mahendrā-yantra-design and worshipped along with a pot filled with sanctified water. This latter is then poured over the heads of the king and his ministers (6-32).

XL. Chapter Dealing with the Power and Form of the Astra-weapons

Satisfied with what he has heard so far, Nārada now asks to know about each of the astra-weapons, their forms, potencies, etc. Ahirbudhnyā complies, listing some 102 astra-weapons. For examples, the Nārāyaṇāstra is ferocious, effulgent and like the bursting into vision of a thousand Suns and altogether dazzling in its effects against whom it works; the Śaivāstra is like a flaming staff that explodes with devastating effect over a large area (1-63).

XLI. Regarding the Destruction of Madhu and Kaitabha in which the Utility of Astras are Demonstrated

This chapter tells the story of the two demons Madhu and Kaitabha who, at the time of creation, stole the Vedas from Brahmā and refused to return them to him. Brahmā appealed to Lord Viṣṇu, at whose very thought the demons were summoned to His presence. Upon their adamant refusal even to the Lord, He sent Viṣṇu against them—but even he failed to humble them. Thereupon Viṣṇu, appearing in the form of Sudarśana, came before the demons and to their dismay sent toward them his discus which decapitated them then and there. Thus were the Vedas restored to Brahmā by virtue of the astra-powers in the Divine Discus (1-47).

XLII. The Stories of Śuddhakirti and the King of Kāśi, illustrating the Utility of Astra-weapons
Nārada, referring to the aṅga-maṇtras he has already heard about (ch. 29, above), now asks to know more about these maṇtras—their presiding deities, etc. Ahirbudhnya says that for every and all maṇtras Sudarṣaṇa is the presiding deity (r. 7). Then Nārada asks if the aṅga-astra-weapons have ever been used, and by whom. Śiva then cites a few instances when these aṅgāstra-weapons might be useful (8-14) and he thereupon embarks upon a catalog of symptoms that necessitate the employment of Sudarṣaṇa’s aṅgāstra-powers (15-34). He illustrates the use of the aṅgāstra-weapons of Sudarṣaṇa by recounting the story of the vengeful king of Kāśi who hurled a magic effigy at Kṛṣṇa, whose fame and success he coveted, but who along with the effigy was destroyed by the intervention of Sudarṣaṇa using his own aṅgāstra-weapon (35-40). For contrast, he tells the story of Śuḍḍhakṛṣṇi who, instead, worshipped Sudarṣaṇa and was richly rewarded for his faith (41-82).

XLIII. अग्निक्रामकेन सुदर्शनेन शाक्राज्व स्वस्ववत्तप्रदशानवर्णन
Jagaccakrātmakena sudarśanena śaṅkarāya
svaśvarūpa-pрадarśanavarṇana

(43 śls.)

"Concerning the Revelation by Sudarśana of His Power to Śaṅkara"

Nārada asks to know more about the wheel of iṣṭhā by which Sudarśana encircles creation. Ahirbudhnya reminds Nārada of the legion of demons which once threatened the world. He (Śiva) and others prayed to God for protection and God answered their prayers by sending down to their aid Sudarśana who revealed himself to Śiva (r. 20). Because of the fact that Sudarśana revealed himself to Śiva, the latter was strengthened to the point that others, including Indra and Bṛhaspati, approached him for help (21-43).

XLIV. अग्निक्रामकेन सुदर्शनेन इस्पत्ये स्वत्सवपदर्शानवर्णन
Jagaccakrātmakena sudarśanena bṛhaspataye
svaśvarūpa-pрадarśanavarṇana

(56 śls.)

"Concerning the Revelation by Sudarśana of His Power to Bṛhaspati"

Continuing the narrative of the preceding chapter, Śiva tells here how he imparted to Bṛhaspati the mystic maṇtra which called before the latter the presence of Sudarśana in his two-armed aspect. Immensely pleased at this, Bṛhaspati requests to behold the cosmic form of Sudarśana. When this boon is granted, Bṛhaspati swoons at the sight—only to revive and find Sudarśana once again in his more mundane aspect. Sudarśana points out that such is his power that he can expand or contract himself thus at will (r.56).

XLV. सुदर्शनस्माते सारस्वतम् समापी नसतम् वर्ष्णे कुशाख्योपक्ष्यानवर्णन
Sudarśanaprabhāvena prārabdhakarmāṇāmapi
naśyaṇam vaktum kuśadhvajopakhyānavarṇana

(65 śls.)
“The Story of Kuṣādhvaja, illustrating the Powers of Sudarśana in Nullifying all the Effects of One’s Actions”

Nārada reminds Śiva that he has been told that there is a worldly knowledge and a sublime wisdom, and he wants to know how to acquire both. Ahirbudhnya points out that the thing that prevents one from attaining the sublime wisdom that comes of union with the Divine Soul—no matter how ardently one examines oneself—is the accumulated karma from innumerable births (1-7). Nārada asks if there is any escape from the effects of one’s deeds, and Śiva answers this by telling him the story of Kuṣādhvaja. This was a king who, to relieve himself from the overpowering possession by the demon Mahāmoha, built a temple to Sudarśana, pleased him by a ten-day worship program, and was purged not only of the demon but of all his karma. Thus it was that he was saved (8-65).

XLVI. सुदर्शनहोम्याद्रव्यादितनां परिमाणादितिश्च

Sudarśanahomāṅgadravyādītām parimāṇādītiniṇānaḥ (30 śls.)

“Regarding the Ingredients required for Sudarśana Homa-rites, the Measurements for Pit, Instruments, etc.”

Nārada asks how a king may institute worship to Sudarśana if it has not already been the practice, and how, if the king is prevented from doing such worship, such rites may be done by proxy (1-2). Ahirbudhnya begins his answer by turning immediately to the king’s preceptor—the purohita—and outlines his qualifications (3-11); for, he is the one who may act on behalf of the king. He next turns to the instruments and utensils necessary for performing the prescribed Sudarśana-homa, giving a cursory description only (12-20). At the conclusion of the normal homa-rite, the king is recommended to have a holy bath with the left-over water, whereupon, the homa concludes as the king rewards brahmans with gits and food (21-30).

XLVII. महाशिविविधेहा

Mahāśintividhāna (69 śls.)

“Rules for the Major Pacification Rites”

Nārada asks what can be done to set at rest all the threatening and malefic powers in this world and the next, and by doing which one gains prestige and power himself (1-4). Ahirbudhnya tells of a way by which all physical, all moral and all spiritual maladjustments may be rectified—but it is an unlearning usually done only by kings. Indeed, eight kings did this and so doing became cakravartins: Ambariṣa, Śuka, Alarka, Māndhāri, Pururavas, Uparicara, Śibi and Śrutasārman (5-10). The remainder of the chapter details the procedures for this Mahāśaniti-rite—selecting a proper place, building a special mundapa, providing the necessary kuṇḍa-firepits, etc. (11-65). At the end of the rite, the
king is ritually bathed with sanctified water left over from the proceedings (65-69).

XLVIII. Sri Sudarśanamahāyantraghaṭītaanāṅgu'iyadarpāṇaprabhānavarṇana

"Chapter Dealing with the Prowess of a Mirror, a Ring and a Seat, Imprinted with the Sudarśana Emblem"

Nārāda asks if there is any less troublesome way to acquire the benign influence of Sudarśana's power. Ahirbudhnya points out that, in fact, there have been kings who have achieved high power in other ways—namely Muktāpiḍa by emblazoning the Sudarśana-yantra emblem on a "seat", Viśāla with an emblematic "ring", Śūtandra with a "mirror", Citaśekhara with a "flag" and Kṛtīmālī with a "canopy" (1-7). He then narrates the first three of these stories (8-50, 51-63, 64-109)—all of which illustrate the power of Sudarśana's astra-powers to enter into mundane affairs at a critical juncture to save those who bear his emblem.

XLIX. Sri Sudarśanamahāyantraghaṭītadvajavibhavaniśāpoṣayā
citraśekharopākhyānavarṇana

"The Chapter Dealing with the Story of Citaśekhara Illustrating the Prowess of Sudarśana's Banner"

The chapter narrates the story of the fourth king (mentioned in the preceding chapter) who was given a banner with Sudarśana's emblem on it by Mahālakṣṇa and who henceforth went out to conquer his adversaries without difficulty (1-67).

L. Sudarśanamahāyantraghaṭītavitānāvibhavaranṇayā
kṛtīmālīpākhyanvarṇana

"The Chapter Narrating the Story of Kṛtīmālī Illustrating the Prowess of the Sudarśana-canopy"

This chapter narrates the action-packed story of king Kṛtīmālī who, fighting against the gods and protected by virtue of the Sudarśana-canopy, slays even many of the divine ranks. Due to the Sudarśana-discus fighting on his behalf he is able with certainty to turn aside all the weapons the gods hurl against him (1-125).
LI. तारादीशाौरस्वपुर्यंत्वेऽवैन Tārādīśa jāksarasvarāpatadartha-varṇāna
(804 śls.)

"Concerning the Significance, Form and the Basic Letters of the 'Tāra'
(and other) Mantras"

Nārada asks to know about the "Tāra" mantra and some others (1-6).}
Alirbudhnya replies that to one who understands the mantras, they become so much the more efficacious. He then begins his discussion by pointing out that mantras have three aspects—their śhūla, sākṣma, and pāra forms (1-10). He turns then to the praṇava syllable, saying that each of the letters comprising "AUM" is presided over by Sāṅkarṣaṇa, Pradyumna and Aniruddha respectively and that these give to it its special potency (11-53). Continuing with the "Tāra" mantra, he then discusses the sākṣa, sākṣma and pāra aspects of it (51-69). The concluding lines give a resumé of what he has just covered (70-82).

LII. विष्णुवाक्यावलितम्बन्धमन्त्रालाहित्यपान Viṣṇunārāyaṇavāsudevananārāthanirāpana
(858 śls.)

"A Chapter Dealing with the Substance of Mantras Concerning Viṣṇu, Nārāyaṇa and Vāsudeva"

Ahirbudhnya continues his discussion of Mantras. He says that each mantra will always end with "namaḥ" and this word sets up a relationship of salutor and saluted between the aspirant and the deity to whom the mantra is addressed etc. (1-13, 25-34). He then elaborates a bit more on the qualities of one who would invoke the powers of mantras, such a person being termed a "praṇaṇa" (14-24; cf. XXXVII: 22-57).

Turning to the "Viṣṇu"-mantra, he begins to analyze the word Viṣṇu part-by-part (35-48), and then, moving to the "Nārāyaṇa"-mantra, he does the same (49-58). Finally he explains the word "Vāsudeva" in the "Vāsudeva"-mantra (59-82).

LIII. जितात्मक्ष्यमहामन्त्रालाहित्यपान Jitātākhya mahāmantrālāhanirāpana
(76 śls.)

"Chapter Dealing with Mantra called "Jitante"

Ahirbudhnya here explains the mantra "jitante pūṇḍarikākṣa..." by discussing the meaning of the constituent words "jitam" (1-2), "pūṇḍarikākṣa" (3-21), "vaścābhāvana" (22-36), "krṣṭēsā" (37-55), "mahāpurṣa" (51-63), and "pārnoja" (64-76). (Note: Throughout this chapter, there are some interesting remarks concerning the intimate relation of certain of these syllables in their śhūla forms to the Vyāhas of Pāñcarātra theology).
“Chapter Dealing with the Anuṣṭup Mantra on Narasimha”

Ahirbudhnya turns now to the “Nārasimhānuṣṭup”-mantra, and endeavors here to explain, part-by-part, its śtuła-significance in a way that is acceptable and/or adoptable to aspirants of any one of the five major schools of thought (namely: Śaṅkhya, Yoga, Pāṇcarātra, Vedānta and Pāṣupata). For example, in treating the word “ugra”, he gives an etymology pointing to the widely-held notion that the world both emerges [“vomitted”] and disappears [“swallowed-up”] during the periods of sarga and āpralaya (17). The other words are treated in similar, if not somewhat more extended and complicated, ways (1-40). Toward the end (44-56a) he gives the particular analysis of this mantra according to the Śaṅkhya school’s outlook.

“Chapter Dealing with the Anuṣṭup Mantra on Narasimha”

Ahirbudhnya says that, similarly, there is a special interpretation given to the “Nārasimhānuṣṭup”-mantra by the Yoga School—and he explains what this is (1-7). In like manner he gives the viewpoints of the Pāṣupata (8-14) and Vedānta outlooks [15a—which says simply to refer to the prior explanation given in LIV: 1-40]. Finally, he turns to what is presumably the Pāṇcarātra interpretation of the mantra (15b-53)—for example, “ugra” here connoting the Saṁkarṣaṇa-vaśa who articulates the faultless śāstra and with it delights all mankind (16). The other words upto “jvalat” are as before treated in similar but more detailed and esoteric ways.

“Chapter Dealing with the Anuṣṭup Mantra on Narasimha”

Continuing from where he left off in the preceding chapter, Ahirbudhnya takes the words of the “Nārasimhānuṣṭup”-mantra—starting with “jvalat”—and continues with the sectarian Pāṇcarātriṇa interpretation of their meanings: “jvalat” (1-8), “aśāmeṣa” (9-21a), “nṛṣṭhā” (21b-30), “bhādara” (31-32) and “mṛtyumala” (33-45). In the course of this analysis the various letters are stated to have an esoteric relation to each one of the thirty-nine avatāra-forms assumed by the Lord.

“Chapter Dealing with the Radiant “Discus”-Mantra, viz. “Śāivīr” or “Gāyatri”-mantra”
Here, Abhirbudhnya analyzes the words in the basic 24-syllabled “Gāyatrī” mantra (1-19) and the extended “Bhūd gāyatrī”-mantra (20-28). Then he turns to certain (related?) Vedic mantras in common use (29-77) and he analyzes these in terms acceptable to Pāṇḍarātrins, the discussion following the pattern set by the preceding three chapters.

LVIII. पञ्चरात्रिनिरूपणा Pañcaratrinirūpaṇa (65½ śls.)

“Chapter Dealing with the Meaning of Five Groups of Mantras”

Certain liturgies require the employment of groups of Vedic mantras. These mantras, used in certain specified and common ritual acts, are here explained—the attempt being to analyze the groups of mantras in terms acceptable to Pāṇḍarātrins. Altogether five groups of mantras are discussed: a group of ten [daśakṣaṇ] (8-29), a group of four [caturāṇ] (30-37), a group of five mantras (38-48), a group of six (49-59) and a group of seven mantras (60-67a).

LIX. पुरुषसूक्तपरिवर्तनारमन्त्रावलिणिण

Puṣṭasūktaparivartanāraṃāvalī (77 śls.)

“The Chapter Dealing with the Significance of the “Puruṣasūktā”, “Śīrṣā” and the “Varāha-Mantras”

Abhirbudhnya turns to the 16-stanza “Puruṣasūktā”-mantra—pointing out in a most interesting way that the first stanza contains the reality of the 1ura-form of the Lord, that the second stanza reflects Śaṅkara’s Being, the third refers to Pradyumna’s work in the world, the fourth to Abhirbudhnya, and the remaining fourteen stanzas concern various worldly matters and their inter-relations (1-39). Moving to the “Śīrṣā”-mantra, he deals with this in briefer fashion, saying that in another work (anyatra) it has already been dealt with at length—adding that this “Śīrṣā” recited along with “Puruṣasūktā” will win for one a place in Viṣṇu’s abode (40-43).

As for the “Varāha”-mantra, whether it be in its gross or subtle form, it does nothing other than to reflect the brilliance and power of Sudarśana (44-50).

Having said this, Abhirbudhnya is led to reflect that what he just said about the “Varāha”-mantra is no less true of what he has been saying throughout the entire narrative so far—whereupon he launches into a resumé of all that he has treated so far (51-69). He closes by saying the foregoing sāstra should be kept secret from all except who qualify to hear its potent message (70-75). He and Nārada express gratitude to Sudarśana for allowing them to have had this discussion with him as subject (76-77).

LX. साप्ताहिनिनिरूपणम् Saptāhanirūpaṇam (27 śls.)

“Chapter Dealing with the Greatness of This Work”
Durvāsas now speaks again to Bharadvāja, saying that the dialogue he has just heard recounted to him contains the correct knowledge about the world and its ways. Moreover, it contains the essence of all the systems like Sāṁkhya, Yoga, etc., hence it is information not to be squandered, nor especially is it to be imparted to those not eligible to hear it. It contains sixty chapters, knowing which a man will become omniscient (r.27).

*   *   *

A brief pariśiṣṭa of some 119 slokas plus some prose and other slokas follows. The main contents of this is a stotra for reciting the 1000 names of Sudarśana. The progression of these names is based on a mnemonic device of the letters "a" to "ksa". The purpose of reciting this stotra is to keep Sudarśana calm and pleased.

Critical notes:

Few of the samhitās in print enjoy good, critical editions; here is an exception. Schrader’s Introduction... provides the definitive study of this work; no future studies can be made without reference to it. The problem of dating this work with precision, however, still remains. Sāttvata-saṁhitā and Jayākhyasaṁhitā are both mentioned (at the ends of chs. 5 and 19 respectively).
As is the case in both the titles Agastyā-samhitā and Bhāradvāja-samhitā (q.v.), so also here in the name Īśvara-samhitā there are two works—both Pāñcarātra documents—to be distinguished. The printed Īśvara-samhitā, a work of 25 chapters, has gone through two editions and a third one is scheduled for release soon. This text will be discussed and described first. Then we will turn to the second Īśvara-samhitā, a text surviving in part only and represented by a version preserved at the Oriental Institute, Baroda; it is a brief, 14-chapter work devoted to the mantra addressed to Narasimha.

[ Index Code: Isvr ]

Available:

(a) Īśvara-samhitā, Mysore, Sadvidya Press, 1890. 547 pp. Telugu script.


(c) Īśvara-samhitā, Tirupati, Kendriya Sanskrit Vidyapeetha (scheduled for publication in the late 1960’s). Devanāgarī script.

Introductory Remarks:

This is one of the older samhitās, and one that is justifiably popular as a reference manual. Its encyclopaedic scope, covering most subjects of concern to Pāñcarātra priests, as well as its detailed, clear, precise and coherent treatments of those subjects highly recommend it for study of the system. Its origin is South India and, indeed, it may have been composed in the Melkoṭe area where it is still closely connected with the local temple traditions of worship.

It is a relatively long work, totalling almost 8200 ślokas. The exposition for the most part follows an inner logic, and the 25 medium-to-long chapters that come to us today may be divided into three major sections—relating to nitya, naimittika and kāmya concerns—with a fourth section appended expanding on certain details. The first section—excluding the first chapter which conventionally sets the narrative framework (Nārada instructing a group of

sages) and which eulogizes the work—comprises chapters 2 through 9 in which the daily (*nīya*) routines of temple worship are given in detail. The second section, chapters 10 through 15, takes up matters relating to the occasional (*naimītika*) festivals celebrated in the temple's liturgical cycle. The third section turns to the optional (*kāmya*) activities of temple-building (ch. 16), furnishing the finished structure with properly wrought and sanctified icons (chs. 17 and 18), penitential undertakings (ch. 19) and *dīkṣā*-initiation (chs. 21 and 22). The fourth and final section (chs. 23-25) expatiates on the answers to six questions of special interest to professional *ārakaṇas*—questions regarding the maintenance of pure worship traditions, the use of *mantras*, the employment of *mudrās*, the objects of *dhyāna*, the construction of firepits, and the rules regarding appropriate food-offerings.* One of the assets of the work is that there is a happy combination throughout of philosophical speculation with the various practical injunctions, lending to the whole a sense of reasonableness and conviction that is rare among the normally didactic *samhitā*-texts.

The *Īsvara-saṃhitā* is popularly considered to be derivative of the *Sātvata-saṃhitā* (g.v.).§ This latter work is named in the text at hand (1:64, 66) as one of the “Three Gems” along with the *Pauśkara-saṃhitā* and *Jayāhhyāsaṃhitā*; further, these three are identified respectively with Melkoṭe, Śrīraṅgam and Conjeeveram (1:67). That its origin is southern is further supported by mention of Tamil liturgies and songs (see XI: 236a, 252b; XIII: 220). The 20th chapter, whether it is original with the *saṃhitā*-text or not, containing a eulogy and legendary history of Melkoṭe, certainly at least indicates an attachment to this southern center of Śrīvaśnavism if not actual origin there. It may be worth noting that there is a marked hostility to Vaikhānasas ways (see XIX: 458; XXI: 586). Perhaps also noteworthy is the fact that the *Īsvara-saṃhitā* gives no support whatsoever to the notion that Laksṇī is coequal and coeternal with Viṣṇu (see, for example, VII: 1-6).

The title is named in the following canonical lists: *Pāda* (35/108), *Pārameśvara* (4/17), *Bhāradvāja* (5/103), *Mārkaṇḍeya* (32/91), *Viṣṇu Tantra* (94/154), *Hayaśīra* (10/25); also in *Agni Purāṇa* (10/25) and *Mahēśvara Tantra* (11/25). Yāmuna (late 9th/early 10th century A.D.) in *Āgamaśrāmānya* quotes twice from “*Īsvara-saṃhitā*” but neither of the brief passages can be identified with material in the printed text. Vedānta Deśika (13th century A.D.) also quotes several passages from “*Īsvara-saṃhitā*”—including those two cited earlier by Yāmuna—but only some of these have been traced to materials found in the printed editions.

* Chapter 20 appears to be an interpolation. See “Critical Notes,” below.
§ Note, however, that the *dīkṣā*-initiation rites described in *Īsvara-saṃhitā* XXI differ considerably from those enjoined in *Sātvata-saṃhitā* XVI-XX.
DESCRIPTION OF CONTENTS

I. शास्त्रावतार 

"The Transmission of the Teaching"

Nārāyaṇa delegates Nārada to instruct some sages (Pauṣkara, et. al.) who have come to the Badari āśram in search of the means of salvation (1-17a). Nārada commences by explaining that what he is about to impart to them has extraordinary merits. He tells them that it is a teaching which derives from the Sāttvata-śāstra, the "root of all Vedas," that it has been passed down undefiled through the ages, and that, although it is a demanding way, it none the less has the potential to lead to mokṣa even in the present age (17b-43). The saving power of this holy teaching is made more accessible in these dark days by the fact that it is now also passed along in the popular anusṭup-metre—just as are also the Pauṣkara, the Jayākhyā and the Sāttvata samhitās. The teaching is, furthermore, couched in a language that is not only direct and clear [sātviṣka] but also has explanations when necessary [rājas], as is common in other present-day Pāṇcarātra and Vaikānāsa works. He concludes his introduction by saying that of all the samhitās, the present Īśvara Samhitā is the best because, coming from Īśvara Himself, it has preserved its purity (44-72a).

II. मन्नासयागविधि 

"Rules for Silent Worship"

What is the proper mode for worship of God? The pūjaka must attend first to his own daily toilet. Only then when he is ritually pure, may he go to the temple where the Lord abides (1-5). Approaching the deity, he is to wake Him with music and praises, and commence worship—making certain all the while that all details are meticulously attended to (6-131). Utensils must be cleansed (24-27); the sanctuary purified (36-37); the mind of the arcaṇa elevated to the level of Viṣṇu (38-50) by undertaking certain nyāsa-meditations commemorating God's activities of srṣṭi (51-63) and sthitī (64-76), and by some yogic disciplines (77-94). Then the arcaṇa is to continue directing his attention to God by addressing to Him mantras and by paying Him other attentions and favors (95-101), ending with a brief commemoration of God's destructive energies (103-105). Thereupon the worshipper begins formal "mānasayāga"—mentally offering to God a variety of pleasing objects (106-122), surrendering even himself, his wife and children, with tears of joy to God's service (123). He continues with some further yogic routines before he finally turns to the image of God for purposes of liturgical worship (124-131).

III. विमानादेवतार्सनविधि 

"Rules for the Worship of the Gods in, on and around the Vimāna"
Despite the title, this chapter deals with the details of the materials and utensils, procedures and motions of liturgical worship [bákhyayāga], viz., water and water-pots (I4-29a, 89b); the incense-holder (40-51a, 88-89a); the bell (51b-87); uses and times of mantras (29b-36, 90); the various offerings to and the calling to witness of the gods, demigods, spirits, and powers, etc. (91-102, 123-175); and types of esoteric meditation (103-122). Cautions are given toward the end of the chapter (176-188) that the spirit of reverent worship is to be found in him who sees in the pājā-icon all reality and existence. The closing ślokas (189-194) tell how to construct the mantra for any given temple and its deity, with a eulogy for those who perform worship-rituals with correctness and piety.

IV. निराजानांलाविधि

“Rules (for Worship up to the) Waving of Lights”

The narrative of the preceding chapter, having traced pājā-liturgy up through incense-purifications [āḥāpa] only, is picked up in the present chapter and carried on through the light-offerings [dīpa]. The details for the rituals of worship to the attendants of Viśṇu are given—Cakra, Agni, Yama, Īśāna, Vāyu, Sun, Moon, Ananta, Garuḍa, Viṣvaksena and his lieutenants, et.al. (1-56). This is followed by a section on how to worship Viṣṇu Himself with flowers, water-offerings, prostrations, further meditations, miscellaneous offerings and petitions (57-142a). Then follows a description of the successive daily toilet rites of the icons [snānadāna] (142b-199a). The concluding portion of the chapter (199b-245) is concerned with a discussion of when and how the ceremonial waving of lights [nīrājana] is to be done; nīrājana is of three types, depending on where and when it is done—sāttvika, rājasa and tāmasa—but only the sāttvika-type is here discussed.

V. भोज्यासागनिकार्याविधि

“Rules for Kindling the Fire and for Making Food Offerings”

Continuing the liturgy of daily temple worship, this chapter opens (1-45) with an outline of how to proceed with bhoyāsana—giving several preparations of fruit, rice and sweets as offerings to God, and following these with rites of washing, incense—and betelnut-offerings. Then (46) God is offered “rest”. The remainder of the chapter (47-285) turns back to the particulars of agnikārya (a part of the pājā-liturgy that normally precedes the food-offerings since the fire used for cooking them is what is kindled during agnikārya), and describes materials, procedures and the rationale.
VI. पितृसनविभागीतास्यनोत्सवानविधि

"Rules for the Offerings to Departed Ancestors, etc. and for the (Ending of the) Sayana-Festival"

As part of agnikārya, offerings to the spirits of departed ancestors [pitr-sanavibhāga] is to be done; how this is done is given (1-21). Only after this are the deities on the gopuras and at entrances, etc., to be worshipped with the same items offered previously to the main deity. Offerings are then to be made to the festival icon [utsava-bera] in the same manner as the preceding ones had been made. After that, worship of the balibera-icon is done, whereupon bal offerings and a procession are made—which concludes agnikārya-rites (22-47).

The regular daily offerings are to be made either to the utsava-bera-icon or to the balibera-icon—a portion of the liturgy here referred to as "nityotsava" (48-60). Then (picking up the narrative from where it left off in the preceding chapter, see adhy. V: 40, above, after šayana:) comes anuyāga (62-70). After this has been duly done, an octave of worship [aṅgagulpā] is performed (71-75), which octave of worship should be repeated twelve times a day [dvādaśakalātpā] (76-109).

Whenever pūjā-worship is done to one of the movable icons, the presence of God’s power must be asked to go from the main idol to the particular movable icon [āvahana], and, when the celebrations are over, that power of God is asked to return from the movable icon back into the main idol again [visarjana] (110-112a). All materials remaining from pūjā-offerings (flowers, etc.) are finally to be offered to Viṣṇukṣena, whereupon the doors of the sanctuary are closed (112b-118).

VII. लक्ष्मिसुदर्शनार्चनाविधि

"Rules for the Worship of Lakṣmī and Sudarśana"

Lakṣmī and Bhū are both aspects of Viṣṇu’s two-fold power on earth—the former His power of enjoyment [bhoktyākṣi], the latter His power of nourishment [puṣṭiākṣi, karmaikṣi] (1-6). Lakṣmī takes on three forms [rūpātraya]—"yogalakṣmi" within the mole of Viṣṇu’s chest, "bhogalakṣmi" by His side and "viralakṣmi" as she is seen as a separate icon in her own shrine. The first two forms are worshipped along with Viṣṇu Himself; the third form is to be worshipped with a separate liturgy (7-9). How this is done—where the shrine is located, decorated, how her image is to be modelled, how her presence invoked (23), the proper stotras of praise to be raised (48-61), special liturgies and festivals devoted solely to her, etc.—is given for when the shrine is part of a Viṣṇu temple [paratantra pūjā] (10-68), and, even more elaborately, for when
she is in a temple dedicated only to her [svatantra pūjā] (69-90a). Bhūdēvi may be worshipped in the same way (90b).

Turning to Sudarśana, the personified Discus of Viṣṇu may be separately worshipped also. Many good effects and healings can be secured from worship of Sudarśana (91-99). The description of Sudarśana is then given, along with mantras for invoking his presence and power (100-151), followed by an outline of the steps in Sudarśana-pūjā (152-218). Note, however, the šayanāsana-portion of the regular liturgy is never to be accorded to Sudarśana (221a).

VIII. गरुङ्गादिपरिवर्तरागावतिवि Garuḍādi-parivārāra-ga-vi (227 šls.)

"Rules for the Worship of Garuḍa and Other Subsidiary Deities"

This chapter discusses three subsidiary deities and their worship: Garuḍa (1-65), Viśvakṣena (66-173) and Vaiṣṇava saints (174-227). Garuḍa is first described in all his greatness (1-5). Then follows discussion of his shrine and its location in a temple (6-8), his mantra and how it is produced (9-25), his posture according to his relation to the main Viṣṇu image (16), and the liturgy of his worship (27-40). A description of his five forms is given (41-57) along with their uses in actual worship; and the section closes with a description of Garuḍa’s personal entourage and its worship (58-65).

Why worship Viśvakṣena, where and with what (66-67)? Why and when to worship Viśvakṣena is given (68-75), along with a eulogy of those who do such worship (76-95). Where his shrine is to be located within a temple’s precincts is given (96), followed by a step-by-step outline of how to worship him (97-109a, 131-173) interspersed with descriptions of his appearance (109b-130). This section closes with a description of his entourage of Gajaṇana, Jayatsena, Harivaktra and Kālapakṛti (153-160), and how they are to be worshipped along with him (161-170).

Vaiṣṇava saints [viṣṇubhaktas] may be worshipped by devotees—why this is to be done, how their icons are to represent them and where their shrines within a temple’s precincts should be located are given (175-182). This is followed by a step-by-step directive for the liturgy of their worship (186ff., 213-227), interspersed with instructions for producing their mantras (183-185) and a description of their appearances for meditational—and iconographical—purposes (209-212).

IX. द्वारावरणदेवतालक्षणादिविवि Dvārāvarena-devatālakaṇa-adi-vi (350 šls.)

"Rules for the Characteristics, etc., of the Fixed Deities in the Doorways and courts”.

This chapter concerns the daily ritual obligations owed to the deities whose abodes are fixed in the temple doorways—namely, Vāgīṣa in the right door-
jamb [dakśīna], Kṣetranātha in the left [vāma], and Laksṇī in the lintel along with the personified discus of Viṣṇu (i.e., Cakra). Their respective descriptions are given (5-16). At the entrance of the sanctuary [garbhagṛha], Gaṇādhya and Pracaṇḍa are to be found, with Guraḍa in the lintel (17-28); while in the maṇḍapa attached to the sanctuary Dhāta and Vidhātā will be found. In the first prākāra-wall, proceeding clockwise, one will encounter the stations of Kumuda and Kumbākṣa, Puṇḍarika and Vāmana, Śaṅkukarnā and Sarvanetra, Sumukha and Supratiśṭha in the eight directions (31-49a). Elsewhere will be found Jaya and Vijaya (50-51a).

In the second court [āvaraṇa] will be found Guraḍa’s shrine (52-58), as well as Upendra, Tejodhara, Duratikrama, Mahākarmā, Mahāhrada, Agrāhya, Vasuretas and Vardhamāna in the various directions, with Sākṣi in the sky and Ādhāranilaya beneath. At the gopuras leading into this second courtyard will be found Śaṅkha and Padma in front and Bhadra and Subhadra in back (51b-83). Further descriptions and eulogies of selected names from the lists above are given (84-88).

In the third court [āvaraṇa] will be found, in due order, the ten deities: Indra on his elephant, Agni on his goat, Yama on his buffalo, Rākṣasaśvara (= Nṛtī) on a corpse, Varuṇa on the makara-whale, Vāyu on a deer, Moon on his rabbit, Śiva on his bull, Ananta on his tortoise, and Brahmā on his swan (89-105a). In the entrance to this third courtyard, at the gopura, will be found Sudarśana (105b-115).

In the fourth court [āvaraṇa], the ten weapons will be found in due order (116-130); the entrance to this round is guarded by Gaṅgā and Yamunā (131-138). In the fifth āvaraṇa are the eight deities: Lohitākṣa, Mahāvīrya, Aprameya, Susobhana, Virahā, Vikrama, Bhīma and Śatāvarta (139-153); the entrance to this round is guarded by Vajranābha, Hariśa, Dharmadhyakṣa and Nyantrīśa, Vāsunātha and Sudhānanda (154-168). In the sixth āvaraṇa Vidyādhipati, Śiva, Prajāpatisamūha and Indra—all with their retinues—will be found, along with the eight weapons of Viṣṇu (169-183). In the seventh āvaraṇa are representations of the Seven Sages, the Planets and Stars, the Cloud-groups, the Nāgas, the Heavenly Nymphs, the medicinal Herbs, Cows, and the Sacrifices; while at the entrances will be found Ananda and Nandana. Virasena and Suṣeṇaka with their sixteen assistants, and the saṃsāradevatās will be encountered in the ground of the outer round (184-204a). At the outermost entrance, eight guardians keep improper people from entering the temple precincts (204b-212), while sixteen additional gaṇas populate the outer gates and the outer corners (213-233). The eighth āvaraṇa, when and if it is built, contains the taḷīvaṇa of creations, and assures that God abides in the icon and receives all worship (234-237). These taḷīvaṇa are to be worshipped (238-242).
Additional deities are given for the other subsidiary entrances to the eight āvaranās (243-281), along with the details for their iconography, consecration, their roles in daily worship, etc. (282-335). The chapter ends with some general reflections on the daily routines of worship in regard to all the above-named deities, the times and relative importance of the various parts of the liturgy, and a placement of the whole into the context of worship of the main deity (336-350).

X. महोत्सवविचारोनिःसाम्भविष्यति

Mahotsavavidhi (412 śls.)

“Rules for the Great Festival up to the Finish of the Flag-Hoisting Ceremonies”

The chapter opens with a general discussion of festivals, when and why they are held (1-10), and how the temple itself must have been properly prepared from the very beginning with all accoutrements necessary for festivals (11-13), and the length of time for various festivals (14). The preparations for the major nine-day festival are described: the ācārya’s preparation and purification (16-59); the preparation of the deity (60-77); the ritual of sprouting seedlings (78-226); the preparation of the cloth to be used in the flag-ceremony (227-274); preparation of a maṇḍapa in which further sanctifying ceremonies are done to the cloth for the flag (275-304); the rakṣābandhā-ceremonies in which the festival idol is asked to preside over the succeeding events (305-334); the selection, preparation and placement of the flag-pole (335-357); procession with idols and the flag (358-368); hoisting the flag itself with a rope before coiling, and the succeeding consecration services (369-381). When these things have been done, then gifts and other rewards are generously to be given (382-384), after which the ācārya is to recite an eulogy of Garuḍa (385-391). This is the end of the first day of the nine-day festival. The gains that accrue to those who perform this ceremonial liturgy faithfully are given, along with some further details and directions concerning the flag-hoisting ceremonies in general (392-412).

XI. महोत्सवविचारिः

Mahotsavavidhi (439 śls.)

“Rules for the Great Festival (Continued)”

On the second day, after having arranged for a musical prologue (1-36), the necessary bali-procession is made with balihera-icon (37-93), whereupon the utsavabhera-icon is taken to the yāgaśālā-hall for a fire-ritual [koma]—which is described in all its details, and the fire of which is not to be extinguished for nine days (94-179). There are interjected at this point some directions for the ācārya in regard to austerities he must observe during the mahotsava-period (181-183). The third day [dviṭiṣṭa divasa ṭṝāpte (sic)] is much the same as the second in its ritual observances (184-212), and likewise is both begun and
ended with a procession with the balibimba-icon. And so, in fact, it is to be
done each day until the ninth day with only minor alterations (213-214). On
each night a different specified vehicle [vāhana] is offered to the Lord—although
during the daytime the choice of the vehicle is optional—and the grand proce-
sion of vehicles is generally described at length (215-244). This is done twice
daily, and after each grand procession of the utsavabera-icon, the idol is returned
to an utsava-mandapa, given offerings, and ceremoniously returned to the temple
(245-260).

On the seventh morning a special chariot procession is enjoined and de-
scribed (278-311)—being the single, biggest public performance to be celebrated
during the entire mahotsava-festival. The avabhrthotsava, which is inserted into
the normal observances of the ninth-day morning, is also described (317-336).
On the ninth-day evening the acarya blesses all in the presence of God, and
there is then a routine concluding homa-sacrifice in the yagashala in which bali-
offerings are made and the deities which had been called to witness the entire
mahotsava-festivities are given permission to leave and return to their respective
places or to their source in the malabera-image. When this is done, the acarya
is richly rewarded (357-376). Other concluding rites are also taken care of, and
the utsavabera-icon is returned to its original place where, on the following day,
after all regular rituals have been attended to, a special puspayaga is done in
the evening (377-412). The flag is then lowered (417), all the remaining deities
are given permission to disperse (420-423) and, early on the eleventh day, some
further ceremonies are done by the acarya. Thereafter he bathes (429) and
regular pujia-activities in the temple are resumed (430).

All during the mahotsava-festivities brahmans should be fed (354b), and
at the end all participating personnel are to be generously rewarded (431-438).
A yajamana-patron who supports mahotsava such as has been described will
gain the best of both worlds (439).

XII. पक्षोत्सवविविधि

"Rules for Festivals During the (Various) Fortnights"

On the twelfth day of each fortnight, there is a dvadashti-festival celebrating
respectively the full moon day and the new moon day; when the sravana-star
comes each month, a sravana-festival is held; the monthly star-day of the idol’s
consecration is celebrated; the monthly star-day of the yajamana-patron is also
remembered; the bi-annual virgotsava is marked approximately on April 15th
and on October 15th; ayanoitsava also is marked on approximately the 15th of
August and the 15th of January (1-4). A few technicalities about the foregoing
are given (5-10). The remainder of the chapter is devoted to describing in
more detail some of these, and other, festivities; dvadashti is described (11-248);
madhumāsotsava ( = vasantotsava) which does not appear in the above list is also described, with some options given concerning its celebration (24b-40); jālokrikōtsava, which is part of the foregoing, and is also not mentioned in the opening ślokas, is described (41-60); ācāryabahumāna is briefly treated (61-62); and damaṇikotsava is covered in somewhat more detail (63-92). The following are also described: viśakhotsava (93-110); ṇlavotsava (110b-143a); āgāya-nōtsava (143b-160); dōlootsava (161-205a); and svādōtsava (205b-234a).

XIII. Sakalotsavavidhi (265½ śls.)

"Rules for Festivals Done throughout the Year"

The following festivals are enumerated and described in this chapter: kṛṣṇajanmadāṅotsava or jayantī utsava (1-86); Rāma’s, Narasiṃha’s and Varāha’s birthdays—which are celebrated in much the same way as the preceding (86-90); virākalāṃvyutsava, including viśjayadāśāmyutsava (91-126, 127-146); (kṛtiṅī)-dīpotsava (147-207); śuklootsava (208-211); mārgaśāṭotsava (212-250); an unnamed festival in which gifts are distributed by the yajamāna on behalf of God (251-253); mṛgāyotsava (254-263a). The chapter concludes with a list of rewards for those who see to the celebrations of these festival-occasions (263-266a).

XIV. Pāvitraotsavavidhi (313 śls.)

"Rules for the Garlanding Festival"

During the four-month period [cāturmāsya] when Viśṇu is in His divine Contemplative Slumber [yoginiṛā], a "purifying ceremony" [pāvitrarohaṇa] is done to rectify lapses of worship and morals during the preceding year (1-13). The narrator, Nārada, then states where it is to be done (14-17); the measurement of the special māṇḍapa to be built there (18-34); other preparations, constructions and decorations to be attended to (35-82); materials needed for the ceremonies (83-165); and some more specific directions for the time of the festival’s commencement, thus fixing times for adhivāsa, ankurārpana and rakṣābanāha-rites (166-198). The actual performance of pāvitraotsava proceeds with regular pūjā-offerings (199), bringing the uṣavabera-icon to the māṇḍapa (201), and then the liturgy itself of giving the pāvitra-garlands to all instruments and icons and celebrants, ending with processions, a feast, and other things (202-258). The reasons for performing pāvitraotsava are given (259-260).

There follows a description of a very simple, one-day version of a variant pāvitraotsava (261-272a); then a domestic version for celebration at home (272b-274).

Four or seven days after the completion of pāvitraotsava, the ērthabimba-icon—or a substitute stalk of darbha-grass—should be taken to a holy river or tank and there, using it as a symbol of purity in this gross world, it is submerged for ritual purification; the ācārya, his family and all of creation are symbolically
cleansed and purified by this act—indeed, the ācārya and his family also bathe at the same moment as the tīrtha-bimba-icon is submerged. No name is given in
the text for this concluding ceremony (275-313).

XV. स्नायुविषि Snaṇānaviṣhi (430½ śls.)

“Rules for Bathing (the Icon)”

All other performances are validated and will bear fruit if snaṇa is done
perfectly (1). Just as a pillared hall was constructed for pāvitrotsava, so a
maṇḍapa is to be prepared for snaṇa-rites—only this one will be without
kuṇḍa-firepits. The personnel needed for the snaṇa-rites are listed (2-11).
Then follow directions for various preliminaries (12-27), followed by an explana-
tion of the ten-fold “para”-snaṇa and nine-fold “apara”-snaṇa rituals
(28-33). Thereupon the directions for the preparation, decoration, placement,
filling and sanctification of the numerous pots needed for the various kinds of
“para”-and “apara”-snaṇa are outlined (34-343). Next the mantras are
given which are to accompany the orderly pouring [abhiseka] from the various
jars (344-387). In closing, a synopsis of doing things throughout the entire
liturgy is given—from the ācārya’s early morning arrival through the śnānaber
cicon’s processions, washings, garlandings, etc., to the distribution of prasāda
(388-419). Gifts to the ācārya and to other participants are to be given (420 ff.).
The chapter ends with some miscellaneous injunctions and alternatives regarding
when the snaṇa is to be done and when omitted (422-431a).

XVI. प्रासाददीप्रतिष्ठाविषि Prāsaḍādīpratiṣṭhāaviṣhi (351½ śls.)

“Rules for the Sanctification Ceremonies of the Temple, etc.”

A yajamāna-patron who proposes to build a temple should first engage a
suitably qualified ācārya to supervise the task, and these two together should
select a śilpin. Then the three together should locate a desirable place to
construct the temple (1-12). After the ground has been ritually examined
[bhūparikṣa], then, as part of the liturgy of taking possession of it, a hut
[parṇakuti] is built (13-30) wherein a pot representing Narāyaṇa is placed and
offered appropriate homage (31-48). Then the sthapati measures off the plot
and, with numerous ceremonies, digs a pit at the place where the future garbha-
geka-sanctuary is to be raised (49-77). The pit is filled in with stones, etc., for
firmness and then watered, levelled; and cows are then allowed to graze on the
area. The starting of the structure of the prāsaḍa is made with the fixing of the
peg, saṅku-sthāpana and for warding of impediments, a bālālaya is established
with the Idol which is to be worshipped till the Image is established and con-
created in the main temple. Then the regular construction work, stage by stage,
as attended by diverse ceremonies is described (78-329). Then follow directions
for consecrating maṇḍapas (330-340) and gopuras (341-352a).
"Specifications for Icons, etc."

Idols for worship by those who desire the best results should either be in picture-form [citra], or modelled in clay [mṛt], or fashioned from wood [kāśṭha], or cast from good metal [saloha] or from iron [ayaḥ] (1). Elaborations on all the above are given (2-8). Precious gems are not generally used for icons (9, 13 ff.). Then follow general directions for procedures of collecting clay for idols (10-12, 17-30), and of collecting stone and wood for making carved images (31-71, 72-91). Thereupon some iconometric rules are given for measurements—general (92-173), for the vigrahās of Hayagrīva and Narasimha (174-214), and for vāhanas in conclusion (215-237).

There are six kinds of idols, representing types for use on various occasions: karnārcā, utsavārcā, balyārcā, tīrthakhāulkārcā, nimittasapanārcā and sāyanārcā. The last five in any temple are the best: the measurements of these five are given in proportion to the mālabera-idol. Their postures are also discussed (238-248a). Temples may be classified, indeed, according to the number and types of idols they contain—ekābera and bahubera and varieties thereof (248b-260). The sixteen varieties of pedestals are then discussed (261-281) with their relation to the posture of the icon they support; sometimes the measurement of an icon is itself determined by the pedestal (282 ff.). For utsavābera-icons the pedestals may take different shapes (294-296). In any case, a pedestal must have a fastening spike for attaching the icon, called a “pranāla”—and the uses and types of these are discussed in closing (297-307).

"The Procedures of Sanctification Ceremonies"

For the consecration of all idols with mantras, elaborate preparations are necessary: a special maṇḍapa is to be constructed (2-68a) and the idol to be consecrated (or its substitute) is to be brought to the maṇḍapa in a chariot and there made ready for its consecration bath (68b-84). The bath of consecration is called “jalādhivāsa,” and the rites connected with this may take from one to three to five days; how jalādhivāsa is done for a wood, metal and stone icon is told (85-131, 152b-167), and how it is done by a method called “chāyādhivāsana” when icons cannot be immersed in water is also told (132-149, 159). The next step after jalādhivāsa concerns the placement of the icon on a bed of grains, and it is called “dānyādhivāsa” (168-339a)—and connected with it are many homas (236 ff., 305 ff.) and samprokṣanas (220 ff.) and other activities, the most important of which is investing the icon with various “powers” and “weapons” [mantranyāsa] (273 ff.).
After sleeping next to the idol and expiating for any bad dreams, the 
*yajamāna* directs the *ācārya* to proceed with installing the icon [*śhāpana*] (344a). To do this, the *ācārya* goes to the place where the idol is to be in-
stalled, measures with strings, digs a pit in a spot marked off as “*Brahma*” (347-357), places the pedestal on top a cache of deposited articles (358-380), and brings the prepared idols of the Lord and His consorts to the spot from their bed of grains (381-398). When all has been prepared, the icon is fixed on the pedestal and *mantras* are repeated (399-402). Thereupon, the icon is washed with water which has been reserved, and after this regular worship may be commenced (403-411).

A variation on the above is given with different *mantras* (412-428).

The other idols of the Lord (*i.e.*, the *karmaśārā*-icons) are then to be consecrated in their appropriate ways, and offerings are to be made (429-453). *Agnikārya* is done, whereupon other items like the *vāhanas* are sprinkled, *balidāna* is offered, and the *ācārya*'s tasks for the next three days are duly to be concluded with *pūrṇāhuti*. On the fourth day, after *pūrṇāhuti*, the closing rites are performed with *homas* and *mantras*, and the *sādhaka* himself takes a bath with the sanctified water (454-480).

The rewards [*phala*] for such a *pratīṣṭhā* ceremony are listed (481-487). *Pājā* should henceforth be done. When *pratīṣṭhā* is to be done for the Goddess, for Cakra and for saints’ icons, the same rules as already outlined above apply—they are merely to be placed in other sections of the temple. The job, however, is considerably simplified if it can be arranged to do their sanctification ceremo-
nies at the same time as the *pratīṣṭhā*-sanctification for the main image. Some special instructions for the consecration of these other icons are given (488-516).

Ornaments of the idols and instruments of *pājā* should all also be conse-
crated, and this should be attended to in particular ways (517-532a). The reasons for attending so carefully to these consecrations are given—the main reason being that, in the end, such care will give pleasure [*bhoga*] to God (532b-560).

XIX. Prāyaścitāvidhi

*Prāyaścitāvidhi* (880 śls.)

“Rules for Expiatory Rites”

The sages ask how to perform expiatory rites on such occasions as when a temple or anything in it needs attention and repair, when the idol or sanctuary needs to be cleansed from defilements, when natural calamities threaten and when lapses occur to interrupt the regular worship (1-2). The principle regarding repair of an idol is to preserve it if possible once it has already been consecrated; if it is irreparably damaged it should be ceremoniously disposed of
by burying it or sinking it in water. When the temple itself undergoes repair, or the mūlabera-idol in it is undergoing repairs, a bālālaya is to be employed. "Svayamvyakta"-idols require special rules (50 ff.) and should be preserved intact at all costs. Stylistic changes introduced while repairing a given icon are to be scrupulously avoided. Other rules for repairing the idols and the structure itself are given, along with instructions for attendant ceremonies (3-128).

When an idol and/or the temple is defiled by one way or another, certain ceremonies are required for divine satisfaction (129-258a). When natural calamities [utpāla] come, or even threatening signs appear, again specific instructions are given for performing pacifying ceremonies (258b-298). When a mistake in daily pūjā or in utsava-ceremonies occurs, this must be rectified—whether it be because of defilement by persons, mistakes in liturgy, omission of mantras, etc. (299-743).*

The chapter continues with a section (744-791) on grāmasānti—first telling how all the foregoing prāyaścītīs mentioned serve to benefit the village, then (792-843) giving specific instructions as to when and where special prāyaścītīs to protect the village itself are to be done. The chapter ends with a section on general rules for sānti-homa rites (844-880).

XX. Yādavācalamāhātmya

"On the Greatness of Melkoṭe"

The sages ask Nārada where the "svayamvyakta"-images (mentioned in the preceding chapter) are to be found, and why these give greatness [mahītva] to the place wherein they are found (1-3a).

Puṣkarakṣetra is where Puṇḍarikākṣa abides; Śrīraṅgam in the South and Naimiśa in the North have Keśava; in Badarīnāth Nārāyaṇa dwells; in Tirupati, Govinda; in Bṛndāvan, the Lord in two forms; alongside the Yamuna, Trivikrama; etc., etc. (3b-110 mentions dozens of such places—some with familiar names, some apparently places not intended to be geographical). Of these many holy places, four stand out in particular, namely: Śrīraṅgam, Tirupati, Conjeevaram and Melkoṭe (11-114). The establishment of Melkoṭe (= Nārāyaṇādī = Yādavācal) is then described in story-form (115-329), giving mythological support for certain dates, place-names and festivals observed at Melkoṭe. There is also a brief story given about the establishment of Śrīraṅgam (238 ff.), a eulogy of the Kalyāṇī tank at Melkoṭe (291 ff.) and a eulogy of Narasiṃha who is also worshipped at Melkoṭe (310 ff.)—all embedded in the foregoing narrative.

* The section just concluded takes up mistakes in all types of pūjās and utsavas, and at almost every important juncture therein; almost everything and every rite mentioned in the samhitā-literature is allowed for.
"Rules for Initiation (into Pañcarātra)"

The sages say to Pauśkara that they have heard (perhaps referring to XIX. 323 or some such similar passage in XIX) that only those who have undergone dīkṣā-initiation are eligible to perform rites honoring the Lord. Therefore they are to know about dīkṣā-initiation. To this, Nārada replies that before dīkṣā-ceremonies, an initiate must purify himself both bodily and mentally, for a period the length of which depends upon his class (1-28). In a suitable place (31 ff.), if money permits, two maṇḍapas (40 ff.) are prepared and various paraphernalia are collected (54 ff.) whereupon a maṇḍala is drawn and attention is directed to it with practice of maṅḍrās (54 ff.). Meanwhile the yōgaśāla-place will have been prepared for a worship of Vighnea—albeit other gods are also invoked to be present—whereupon all are satisfied with cooked rice which is brought to the maṇḍala-design (117) just before homa is performed (118-123).

Another maṇḍala-design is prepared for the initiate to sit within (124 ff.), and he is sprinkled with various materials, touched with dārīha-grass, "surrounded" by mantras and blind-folded (129). Objects which are to be offered to God are then put into his outstretched hands by the ācārya, and the candidate's thrill and ecstasy at this point help the ācārya to decide whether or not he is fit for actual initiation (130 ff.). If the ācārya is satisfied by the signs, he ritually touches the initiate (136). Then, after penitential meditation, the candidate contemplates the entire created universe as within his own body and in the maṇḍala upon which he sits (137-168a); thereupon he worships the maṇḍala-motif. Then he is led to a fire where he does a special sampāla-homa (172-179), which absolves him of all previous sins. Resolving, then, to lead a new life, a red thread in length the same as the candidate's own height is brought, and it is wrapped around him while he meditates upon his earthly condition (184-213). After a homa-observance, then, this "adhivāsa" part of "vaibhava-dīkṣā" is over.

A variation on the above, and called "apara-dīkṣā", is when the candidate meditates upon the elements of which he is composed (214-227), and, thus readied, he is led into the sanctuary where he is "presented" to God and, after bringing him back to the maṇḍala, he undergoes there certain purifications. Homa is done 100 times, and the candidate is covered with a new cloth, being enjoined to sleep with his thoughts of God (228-246).

A second variant, called "ekāneka-dīkṣā," is similar to the above maṇḍala-oriented procedures, but much attention is given in it to interpretations of dreams experienced by the initiate (247-279).
Then, after having been prepared in one of these ways, the five sacramental purifications [pañcasanaskāras] are attended to—and these would seem to constitute the central part of "vaibhava-dikṣā"—namely, tāpa (284-292), puṇḍra (293-317), nāma (318-325), mantra (328-441) and yāga (442-448).

Four other types of dikṣā-initiation ceremonies—called "nitya-dikṣā," "vyāha-dikṣā," "brahma-dikṣā" and "�ramantra-dikṣā"—are briefly outlined (449-464).

After dikṣā-initiation ceremonies are completed, the initiate must undergo a ritual bath, the preparations for and the procedures of which are given (465-504). Only after all this may he independently do pūjā.

"Śvārtha-dikṣā" and "�arārtha-dikṣā" are specifically mentioned as being for those who worship privately in the home and for those who worship publicly on behalf of others in temples respectively—the latter being as the sun is to a small lamp (505-510). Those descended from Śāṇḍilya are eligible for both "śvārtha-dikṣā" and "�arārtha-dikṣā"; all others may have only "śvārtha-dikṣā" and thus may not do temple-pūjā (511-558).

The last thirty ślokas of the chapter deal with the very interesting subject of intra-sectarian purity: It is said that the Pāñcarātrāgama is divided into four parts—āgama, mantra, tantra and tantrāntara. The first deals with vyāha-sthāpana, etc., and is immortal; it is used in former yuga-periods. In the tretāyuga-period, mantrasidāhānta came into being from āgamasidāhānta, and it concerns itself with all kinds of dikṣā, abhiṣeka, etc. rites, and with mantras, muḍrās, kundas, etc. (559-577). Tantra is concerned with the worship of one mūrti-aspect only (577-578); tantrāntara is concerned with various mūrti-aspects with all their retinues, their weapons and ornaments, etc. (579-583). These four "ways" of worship should not be mixed; proper use of them leads to the welfare of all. As for Vaikhānasa rules and Śiva worship—these are quite outside the pale of Pāñcarātra practice (584-587).

XXII. नियमविचार Niyamavidhāna (67 śls.)

"Rules of Conduct (for a Śīya)"

An initiate must observe certain etiquette toward and respect for his guru—always answering him affirmatively with "bāḏham," never showing him disrespect, seeking him only for advice, etc. As well, he should take care in all his everyday affairs to behave correctly—never climbing a banyan tree, always refraining from māṣat, taking off his shoes before entering a temple, etc. Particularly, he must honor certain rules in worshipping God in order that his pūjā may be perfect and acceptable (1-67).
"Concerning the Nature of Revealed Scriptures and Mantras"

The sages ask Nārada to answer six questions. In this chapter his answers to the first two questions are recorded. First: what is the nature of the scriptures' divine teaching [divya-śāstra]? The origin of the teaching, he explains, is three-fold—coming from a divine source (4-15), from sages (16-26) and from humans (27-33)—none of which should be mixed or confused. The rules of worship found in divya-śāstra works are to be followed in temples where a svayamvyakta, etc., image is established; divya-śāstra rules, however, may also be used to direct worship elsewhere to the advantage of the worshipper—for the sativa-infused rules found in divya-śāstra works are outstandingly best in comparison with lāmasa and rājasa rules typical of those found in works that originated with sages and humans (34-50).

Second: what is the nature of mantras used in establishing an image? He replies that among mantras of Viṣṇu which are "vyāpaka," there are three—namely, the "aṣṭākṣara," "dvādaśaṅkṣara" and "ṣaḍakṣara" mantras. All images may be worshipped with these mantras; some particular images, however, must have, in addition, their own appropriate, special mantras. But of all the mantras, the "aṣṭākṣara"-mantra is best (51-61). Details are then given relating to how the syllabic elements [mantravāraṇa] of various mantras are disposed within the prastāra-sections (of a maṇḍala-design) for various purposes and in a number of combinations (62-222). The instructions for composing the mantras for the icons of the twelve mūrti-aspects of the Lord are given (224-225), for the icons of the twelve Goddesses (226-234), for the icons of the weapons of the preceding (235-238), for the icons of the vibhavas (239-273), and finally for the all-important [biṣa] mantras appropriate to all the icons of the preceding deities (274-289). Other names of Viṣṇu are given, followed by instructions for composing the mantras appropriate to their iconic forms (290-339). The instructions conclude by telling how to construct and then add a "base" [pada] to each of the mantras. For, without a pada-base a mantra is not complete because, without its "base" no mantra can have either strength or effect (340-436).

"Steps for Contemplation of Bhagavān, and a Description of Ritual Hand-Gestures, etc."

Nārada turns now to answer the third question put to him by the sages, this one concerning ritual hand gestures—[mudrā]. He begins by giving a two-fold definition based on the etymology of the word—the first being "that which gives joy"
to the ritual, the second being "that which drives away evils" (1-2). He then tells how one prepares himself for the practice of mudrā-gestures—washing the hands with sandalpaste, doing certain exercises with the fingers, ritually touching the chest with the thumbs and forefingers of both hands, executing certain motions with the palms joined, etc. (3-11). Different mudrā-gestures are named and described (12-72): vaibhavi (15a), avidyādālanī (20a), hārādra(da)?dhi (21b), śiras, śikhā, tanutra, astra, netra (23a), kiriṣa, śrīnsa, pādana (24b), kaustubha (27b), mālā (29b), pāṃdi (30b), śāṅkha (33a), cakra (34a), kaumodakī (35b)—sometimes called gātā, sakti (38a), pāksivāja (41a), aṅjali (41b), dāhana (43a), āpyāyana (44a), and kāmadhenu (46b)—all of which are directed to objects. The mudrās that are directed to mantras are then given: anantasana (49b); the mudrās for artha, kāma, dharma and mokṣa (53a); dhāmatraya (55b); visvakṣena (59a); siddhasantarī (61b); anī (65b); sannidhi (67b); śāmukhyā (69b); visarjana (71a).

Nārada then turns to the fourth question posed by the sages, this concerning the disciplined state of mind [dhyāna] to be achieved while uttering mantras to various aspects [mūrti] of God. He answers that the single, ekamūrti-aspects require one particular type of dhyāna-contemplation with the appropriate mantras being employed (73-84a); dvitiyamūrti etc. (84b, ff.) others. In addition, the susūptiyāha-aspects require still other kinds of mental apprehension in contemplating God and His activities; svapnavyāha-forms of God, yet others; and jāgradvyāha-forms of God yet again others (up to 129). Further discussion of contemplation [dhyāna] of God's Vyūha-forms follow (130-146), after which a similar treatment is given for Keśava, etc. (147-160), then for the consorts of the Twelve (161-164), the Viśhava-forms (165-184), and the Antar-yāmin-aspects (185-194). The remainder of the chapter is devoted to descriptive passages relating to various deities which descriptions may act as guidelines to facilitate concentration [dhyāna] on these divinities: Ādiṣeṣa (195-199), Śaktiṣeṣa (200-210), Madhusūdana (211-213), Vidyādhia (214-215), Kapila (216-218), Viśvarūpa (219-231), Haṁsamūrti (232-237), Vāsudeva (238-243), Vājivaktra (244-256), Kūrma (257-264), Narasimha (265-271). A particularly elaborate description is given of Śriyāḥpati (272-333), followed by a shorter description of Nārāyaṇa (334-349). A short eulogy of dhyāna-contemplation is given, in the course of which the worshipper is reminded that only One Person takes all these forms, and that these are only worthy reflections through which to lead the devotee to that one, namely Nārāyaṇa (360-369).

A section describing each of the 51 forms of Garuḍa follows (370-437), for purposes of dhyāna-contemplation. In the course of these descriptions various other aspects of Viṣṇu and His entourage are touched upon—but all of these seem subordinated to the primary aspects of Garuḍa. The chapter, and the discussion of dhyāna in relation to mantras, draws to a close.
with a section on the weapons of Viṣṇu (438-476). Finally it is said that such dhyāna as has been described may be mentally undertaken at any place by a qualified sādhaka—either at home, or in the temple, or indeed at any other place (477-482).

XXV. "Concerning Construction of the Kuṇḍa-Firepit, the ladies, and the Preparation of Oblations"

Nārada now turns to the fifth question, and it concerns how to make the kuṇḍa-firepits. He gives elaborate instructions, with measurements and alternative shapes, etc. for constructing the firepit (1-52). He also tells how to make the sruva-ladle (53-56).

The sixth question the sages had asked concerned the preparation of havis, etc. Nārada turns to this and begins to answer it by telling what grains are to be used, how they are to be collected and from where, how they are to be prepared and by whom and under what conditions, etc., and what dishes can be made from these (57-92). A special dish, havisūka, which is offered to the deity, is then described (93-106). Further varieties of havis (that is, some varieties that will not be offered into the fire) are treated—rice with milk, rice with sugar, rice with ghee, and vegetable mixtures—and he tells what occasions call for these preparations (107-119). He discusses ingredients as well as vegetables and fruits, some of which are to be used in the preparation of other dishes and some of which are to be offered to the deity separately (120-168). He explains in what ritual manner these dishes and other offerings—like sandal, drinks, betelnut, etc.—are to be placed before God, how they are to be removed (169-190). He warns of certain things to avoid—overcooking, breathing on the food, getting hairs in the food, forgetting the ghee, etc.—which disqualify the food offerings to God; one who offers such inferior food to God is guilty of sin eradicable only by japa-exercises (191-200). Correctly prepared food should be offered to all the deities which have been duly installed in a temple, each offering accompanied by the appropriate mantra to each god (201-205). Of all the foods made from the grains and other ingredients, only liquid dishes [pāyasa] and certain fruits are to be offered into the fire as homa-libations; but all offerings are to be made to the accompaniment of mantras by those who are qualified by dikṣā (206-211).

The chapter concludes as Nārada tells that the foregoing has expatiated on the meaning of the sūtvata teaching, and should be treated with reverence and care; it should be shared only with those who are initiated (into Pāñcarātra), those who are pious, those who seek to escape from the bondage of
worldly life, etc. Whoever worships God according to the foregoing system will achieve all his objects in this world and in the next (212-217).

Critical Notes

Regarding the age of this samhitā-text, if we assume that the reference in VIII:175b to Śaṭhakopa (=Nāmāḷvār) is not an interpolation then it follows that the work was composed sometime between the tenth century times of Nāṭhamunī (who attested to the fact that by his time Śaṭhakopa/Nāmāḷvār was a figure popular enough in Śrīvaiṣṇava piety to have had iconic representations made of him) and Yāmuna (=Ājavandār) who quotes what is presumably this samhitā. In order to preserve an early date for this work, Farquhar (Outlines of the Religious Literature of India, p. 246) suggests that both the passages containing VIII:175b and another one containing the veiled “prophecy” of Rāmānuja (see XX:274-5) are interpolations—thus freeing him to seek a date of composition considerably earlier. Schrader holds that the Īśvara-samhitā comes from a time “before 800” (op. cit., p. 20). We prefer, however, to see the passage containing the reference to Śaṭhakopa as genuine, while not only the passage containing the reference to Rāmānuja but the entire twentieth chapter is an interpolation. Thus we suggest that the Īśvara-samhitā be dated in the neighborhood of the tenth century.*

That the passages quoted by Yāmuna cannot be located in the text as we have it provokes some interesting hypotheses. Schrader, for example, speculates (op. cit., p. 21f.—for other reasons, be it noted) that there may have been two Īśvara-samhitās. There is, indeed, another brief work, called “Īśvara-samhitā,” that is extant; it is a Pāṇcarātra document. It is discussed and described in the next section (below); but it seems not to be the work cited by Yāmuna. What seems more likely to us is that the present “Īśvara-samhitā” (Isvr1) is, rather, not complete in its present 25-chapter version. Certain secondary works—e.g. Utsavasaṅgraha (Mysore, Telugu script)—present extracts purporting to be from “Īśvara-samhitā” that are not found in the printed versions.† A collection of such passages might—although the possibility is admittedly remote—yield the passages quoted by Yāmuna.

At this point the passages integral to the text concerning temple construction may serve to help in the dating. Certainly some of the architectural details indicate that a later rather than an earlier date is required for the stylistic data given so that the structures described correspond to temples the building-dates of which are known.

† The portion quoted is a 57½ śloka treatment on “vyātikāmotsava.” Chapters that are found elsewhere in other secondary documents present fragments from “Īśvara-samhitā” on
Regarding the doubtful twentieth chapter—which intrudes upon the otherwise smooth development of ideas in the work as it stands—it might be possible to argue that only certain portions (e.g., XX:118-289a) are interpolated. This would at least rid us of the obviously later "prophecy" of Rāmānuja and his eminent followers. But the problem of the chapter itself remains; to retain it as an integral part of the work would require major rearrangement of other parts of the text in order to accommodate it neatly. Instead, we prefer to see the present arrangement of chapters cohering to an inner logic of its own, as suggested above in our "Introductory Remarks," and that the twentieth chapter in its entirety should be dismissed. This in no way denies to the Īśvara-saṃhitā its origin nor its historical connection with Melkoṭe.

A comparison of the text as it stands with commentaries written on it (for example, one such commentary may be found in the S. Iyengar Library in Śrīraṅgam) might turn up data on the various textual problems touched upon in the preceding paragraphs.

such topics as bhūbhūpta (?), prāyaścitāvidhi, sarvādasaṃprāyaścitta and saṃprokṣanāvidhi. These may—or may not—prove to be fragments of "lost" portions of our work. A chapter on "śāntihomāvidhi" found in Prāyaścittasaṅgraha (MT, 3743), claiming to be from "chpter twelve" of Īśvara-saṃhitā appears in fact to be from the latter part of Ch. XIX.
According to a leaf manuscript in grantha script, O.I. Baroda No. 7967 (88 leaves, in good condition).

**Introductory Remarks**

This relatively short and apparently incomplete work of some 640 ślokas divided into 14 chapters may alternatively be called "Nṛśimha kalpa." The colophons of the Baroda manuscript offer no consistency—the work being variously labelled "Īśvarasamhitāyām," "Pāñcarātra," "Nṛśimha kalpa," and "Śrisudarśanān Nṛśimha kalpa." It is written in the form of a dialogue betweenĪśvara and Pārvatī.*

Because scholars may be intrigued to know what this "second" Īśvarasamhitā presents, a detailed description of its contents is given below to satisfy their curiosity in regard to this rare manuscript. That it is a Pāñcarātra document is supported not only by its colophon claims but also by the typically Pāñcarātrin hospitality to all classes—addressing itself to the universal social order, with special dispensations given to śūdras (e.g., IV, 68)—as well as by internal reference to the Pāñcarātra tradition near the end of the second chapter.

The most noteworthy facet of the work is its extreme "prayogic" tendency. By the proper application of the "Nṛśimha"-mantra enemies may be overcome, diseases cured, death circumvented, etc. Even the "Evil Eye" may be averted. While "prayogic" passages are certainly encountered in other Pāñcarātra works, the blatant tone of this work sets it apart from the mainstream of the Pāñcarātra literature (see, however, Kāśyapa-samhitā [q.v.] and the Index under the heading "prayoga").

**DESCRIPTION OF CONTENTS**

I. no title (27 śls.)

Attached to the beginning is an opening verse in praise of Narasimha, followed by the statement that Pārvatī (=Devi) approached Īśvara on Mt. Kailāsa (1-2). Having already listened to several mantras, she asks to know some details about the incomparable "Nṛśimha"-mantra—its form, meaning,

* Pārvatī is however, sometimes addressed as "O holy Sage!"
† See also New Catalogus Catalogorum, Vol. I. Revised edn., pp. 278-9 on the two Īśvara-samhitās.
and its "bijāsakti"; how dīkṣā-initiation is to be done with it; what are its ṛṣi, chandaś and devatā; its usages; how to construct a yantra-design to match it; what are the prescribed nīśāśa-concentrations and mudrā-gestures to be mastered when employing it; how to do agnikārya-routines in relation to it; what are the features of the firepit to be constructed (for agnikārya); and which are the materials prescribed for homa-offerings. Further, what are the directions for employing the mantra to achieve specific aims; how abhiṣeka sprinklings are correctly to be done; and what are the features of the special kumbha-pots used here (3-9a).

Īśvara replies that he will deal with these topics briefly because the "Nṛsiṃha"-mantra, is so important, so worthy, so useful, so efficacious, etc. for people of all classes and stages of life (9b-16). He then recounts the legend of how and why the Lord Viṣṇu assumed the Narasiṃha-incarnation, pointing out that this mantra was then used (by Prahlāda) to good effect (17-18). Brahmā also was empowered to create the present world order only because he repeated this "Nṛsiṃha"-mantra; indeed, the power revealed by the gods and enjoyed by humans must be in all cases traced back to this potent mantra. Unlike other mantras, this "Nṛsiṃha"-mantra may be freely used at any time, without scruples regarding titi, nakṣatra and various upavāsa-prerequisites—thanks to the Lord Viṣṇu's abounding grace (19-27).

II. no title (29½ śls.)

Īśvara here discloses that the rāpa-form of the 32-lettered anusṭup-mantra has eleven parts, the import of each of which part is to describe the physical and spiritual attributes of Narasiṃha (1-17). Even Mārkaṇḍeya long ago overcame death by means of this mantra (18). The "seed"-letter is "ṛ" in which is invested the prime power of the mantra; just as in Śaiva mantras there is a "śiva-bīja" and in Śakta mantras there is a "(female)-bīja", so in the Pāñcarātra and other Vaiṣṇava tantric traditions there is (in all mantras) this Vaiṣṇava "bīja". Meditating thus on it one can attain mastery of the mantra (19-30a).

III. ॥ दीक्षाविधान ॥ Dīkṣāvidhāna (62 śls.)

"Concerning Initiation"

On the night preceding dīkṣā-initiation rites the acārya and the aspirant are together to observe a fast and to offer special worship to Narasiṃha. Also a maṇḍala-design is to be traced on the ground—either of the "sarvatobhadra"-type or of any other type—within which design Śakti (=Śī) is to be honored. Then, placing pots at appropriate places in the maṇḍala-pattern, invoking in each pot different deities, (the Śīṣya-aspirant?) is to receive a snapāna-bath. After some further prokṣaya-sprinklings they both are to sleep, and in the
morning, after each again bathes, the ācārya is to select a ṛtvik-priest (1-29). This special priest chants various Vedic mantras, after which further special offerings to Narasimha are made (21-24). Thereupon some fire-offerings are attended to (25-32), whereupon the ācārya gives (another?) bath to the śiṣya-aspirant, using special vessels (33-37).

Dressed in new clothes the aspirant sits next to the ācārya who, placing his right hand on the candidate’s chest, whispers to him, “You shall now become my son.” Assenting, the aspirant repeats some mantras and makes flower-offerings to the Lord. So, dīkṣā-initiation concludes (38-44).

As for the homa-offerings, these vary according to the class-status of the aspirant (45-46).

The preceptor then is to be honored, after which he will clasp the aspirant’s hand and impart to him the “Nyśimha-anuṣṭup”-mantra along with certain instructions and elaborate details. Prokṣaṇa follows, and, thereafter the aspirant is to use only this “Nyśimha”-mantra in all his devotional activities (47-62).

IV.

According to this chapter (ś1. 59) there are some seventy-seven varieties of the Nyśimha-mantra, roughly divided into those that are pacific in nature (such as the “anuṣṭup” variety) and those which are of a violent character. The latter type have certain “prayogic” applications. Only two specific varieties are named—“mudṛdbandhāna” and “agniprākāra”—but all the varieties differ from one another according to varying meters, different rṣis associated with them, different deities presiding over them, different mudrā-gestures used with them, different dhyāna-meditations employed, etc.

Two examples of application of different dhyāna-methods using the “anuṣṭup” variety (71 ff.) will suffice here. One called the “puccha-sīṁha” method, the other called the “śkavīra” method. In the first type, one imagines a Leoline Form, his tail stretched up, his tongue lapping up all sentient creatures. Thus, the mantra may be used to influence and subdue others. When one imagines a five-faced Narasimha, each aspect ferocious, one then uses the mantra to effect cures not only from diseases but also illnesses induced by poisons.

V.

Turning to the yantra-design which may be used in accompaniment to worship with the “Nyśimha”-mantra, Īśvara points out that thus may enemies be defeated, prosperity be gained, diseases be cured, untimely death be circumvented (1-2). He then describes the different petals of this lotiform pattern, PAI2
which may be traced out on a cloth or on a leaf or on a tablet. Various prayers for protection, invoking different aspects of the Lord, are appropriate in this kind of worship. A man who has done nyāsa-concentrations on this yantra-design cannot be approached by evils of any kind (3-16a).

VI.

Mudrā-gestures, too, may be employed to good effect in worship with the “Nṛsiṃha”-mantra (1-10). The bulk of the chapter is devoted to the “aṅjali”-mudrā and how to do it to pacify God.

VII.

Here, Īśvara says that fires must be prepared only in kundaṅgas. Three firepits may, however, be of any shape; but the shape has the potency to affect the results of the fire-sacrifices done in the firepit (1-9, 43-45a, 56-57). Once the firepit is constructed and sanctified a special vessel should be used to carry the fire to it, whereupon the fire there is kindled (10-13). The first step of homa is meditation on Agni (14-17a), after which offerings are made to him (17b-24a) in certain, specified quantities (24b-42).

Homas may be undertaken for specific aims, and the realization of these goals may be effected by altering slightly the offerings made to the fire (45b-55).

VIII.

Kāmya-rites undertaken in connection with homa-offerings are next taken up as being the means by which humans may obtain ends which even the gods cannot achieve. For examples: if a barren woman wants sons Laksmīpatra-leaves are to be offered into the fire; if one wants plentiful grain in his house, he should perform homa as outlined a lakh of times; if one wants to paralyze another, turmeric offerings are to be made into the fire; if one wants to attract the admiration of others, honey is to be offered; if one wants relief from fever, a special vaṇukā-solution is to be offered 1000 times; etc. Dozens of such instructions are given in this chapter. (1-43).

IX.

Īśvara here gives the characteristic features of the kumbha-pots to be used in abhiṣeka-rites. In addition to giving certain proportions, he counsels that the pots’ purity must be maintained by preventing unauthorized persons from touching them, and making sure even that they are not seen by diseased, profane or otherwise contaminated persons (1-6). When ready, the pot is sanctified by sprinkling it with a solution of pañcagavya (7-IIa).
Iśvara offers to disclose to Pārvatī that secret, hearing the disclosure of which one may achieve one's all desires in the here and in the hereafter (1-6). This secret is concerned with the 18-syllable mantra addressed to Lakṣmi, its sākhi, kīla and jīva (7-19) and its uses. Śrī is, of course, to be contemplated according to the elaborate descriptions here given (20-48) both before and after repetition of the mantra. So doing, one should then offer food to Lakṣmi and Viṣṇu in the homa-fire over a period of one year if one wishes to rise to the status of a king; doing homa similarly with other items brings to one other desirable rewards (49-61).

Iśvara says that what he has just disclosed was long ago given by Brahmā to Agastya. The remainder of the chapter then elaborates further on varieties of homa-offerings to be made to Lakṣmi in association with Narasiṃha—the results of which eradicate evils, erase sins, exterminate enemies, etc. In some cases, in addition to simple homa-offerings, there are special abhiṣeka-rites and certain prescribed meditations and acts to be undertaken (62-117a). At the end of the chapter (117b-118a) Devī asks to know more about the meditations on Narasiṃha which have been enjoined.

XI. no title (16 śl.)

Here, dhyāna-meditations on the ferocious aspects of Narasiṃha are outlined. He is described as eight-armed, red-haired, red-eyed having holy marks and with Lakṣmi at his side. With this in mind, one should then repeat the "sīṣha"-mahāmantra. If done correctly and devotedly one can expect to enjoy a number of rewards (1-7). Homas, too, may accompany these exercises to even greater effects (8-13).

This discipline with the "sīṣha"-mahāmantra was given by Viṣṇu to Brahmā and by the latter to Agastya. Brahmā also gave it to Sanaka and other sages (14-16).

XII. no title (52 ½ śl.)

In this chapter Iśvara notes that mantras are of two types—those with "bija" and those without "bija". Having dealt with the first type in the preceding chapters he now treats of those without "bija" (1-5). Continuing his treatment of the "Nṛsiṃha"-mantra he says here that by varying the homa-obligations, and adding certain dhyāna-meditations to mere japa-repetitions, etc., one can bring about certain desired ends—such as longevity, physical power and wealth (6-53a).

XIII. no title (54 śl. +)

Iśvara here takes up the mastery of the "anuṣṭup" variety of the "Nṛsiṃha"-mantra for various mundane goals (1-16). [--- a lapse in the
Again, as before, the mundane goals to be achieved may be controlled by altering the homa-oblations and the dhyāna-meditations in certain specified ways (the remaining 38 ślokas extant).

XIV. no title (65 śls. +)

(*lapse omits opening ślokas of this chapter)

Iśvara is here describing how one is to meditate in the wheel of the heart [hrdayacakra] on certain objects and ideas in order thereby to effect changes upon those objects or ideas. Āsana-postures are recommended to accompany these meditations, different postures yielding different effects. For examples, if one wants to kill a particular person, one must simply imagine that enemy being beaten by others mercilessly. Homa-oblations, accompanied by specific meditations, and done at such times as the dead of the night or in certain seasons, may also effect such sorceries as subduing others or bringing about their death—or even, simply, beating them in debate.

Critical Notes

The Baroda manuscript reveals occasional lapses, and entirely missing are ślokas in the middle and at end of Ch. XIII and at the beginning of Ch. XIV. Some ślokas are repeated.
Introductory Remarks

This is a relatively short work, presenting in compressed and clear fashion a variety of subjects centering about the establishment of worship in a temple—from choosing an ācārya to supervise the preliminary activities, to selecting the plot for building the structure, through supplying the finished building with icons, to the final institution of ritual cycles in the functioning temple. As such, it provides an alternative to a text like Aniruddha-samhitā (q.v.) for introducing the student new to Pāñcarātra literature to the genre.

Altogether there are some 1550 ślokas (plus prose in Ch. XXV), divided into thirty-two short-to-medium length chapters. The narrative framework has Kaśyapa seeking out Kapiñjala, the latter in turn condensing the teaching he once received from Mārkaṇḍeya. While there are certain broad similarities between the present work and text handed down as the Mārkaṇḍeya-samhitā (q.v.)—for example, they both contain thirty-two chapters, both contain lists of samhitās, both have more or less the same practical focus—the differences are marked enough to minimize their interdependence.

The Kapiñjala-samhitā probably took shape during the "later" period of productivity in the Pāñcarātra school. It is not quoted by any early writers of the school, although some of its chapters are quoted or extracted in secondary works (viz., chs. VIII and XXIV are quoted in a work called Pāñcarātra-samhitā, MT. 352; chs. XXVIII and XXXII are found in Utsavasaṅgraha, MT. 3286; ch. XXXI is seen in Prāyaścitapaṭāla,* MT. 2996)—see also our


* Another version of this work, found in a private collection in Śrīraṅgam maintained by Arcakar R. Raghava Bhattar, reveals a version of Ch. XXXI having 18 ślokas additional to the ones found in the printed text.
"Critical Notes," below. It is listed as canonical in only the following works: *Puruṣottama* (66/106), *Viṣvāmīrīsa* (37/118) and *Viṣṇu Tantra* (136/154).

Among items of especial interest that set this work apart is the chapter on town-planning (Ch. IX) and the list of 100 titles named as canonical in Ch. I. Also, there is an interesting attempt to define the word "pañcarātra" in the first chapter (śls. 31a-32).

**DESCRIPTION OF CONTENTS**

I. *Tattvopādaya* (33 śls.)

"Eulogy of One Who is Advanced in the Knowledge of Tantric Lore"

The scene is Kapinājala’s hermitage on Mount Meru, where Kasyapa comes to learn from the great sage Kapinājala about Pañcarātra. He has already studied the Vedas, Śāstras, etc., and now wants to know how to worship the Lord in His image form (1-9). Kapinājala says there are 108 works comprising the Pañcarātra, and he offers to give Kasyapa the essence of the Pañcarātra teaching which he himself received in the former age from Mārkandeya (10-11).

Asked about the 108 works, Kapinājala replies [see Addendum below—the list contains only 100 titles] (12-27). Kasyapa then states he wants to know how to do worship of the Lord in all things from "kṛṣṇa" to "jñānīn" (25b), as well as the meaning of the word "Pañcarātra." The meaning of the word, he is told, refers to the cessation of enjoyment by creatures [rātrayah] of the five elements and their guṇas [pañca] (31a-32). As for the other matters, the first thing necessary for doing anything from plowing to consecration correctly is to select an ācārya-teacher (33).

II. *Ācāryalakṣana* (34-1/2 śls.)

"The Qualifications of a Preceptor"

The moral and physical attributes of a proper person to select as an ācārya are given (1-8)—a person in any one of the four life-stages being eligible. Kapinājala then discusses dīkṣā-initiation. First he tells how to make the maṇḍapa in which the rite will take place (9-13a). Then, regarding maṇḍalas, he says there is a choice whether to use the "svastika," "bhadraka," "cañkābja" or any other design - and he gives general instructions for constructing a "cañkābja"-maṇḍala (13b-21a). Then he describes the kūṇḍa-fire-pits necessary (21b-22), and how the various ceremonies of the two-day initiation are to be conducted by it (23-35a) [Note: The śiṣya is blindfolded, (but not wound with red thread), flowers are put in his hand and where he drops them on the maṇḍala-design determines what name he is given (29-30a).]
"Vaiṣṇava Traditions"

Certain places are recommended as the sole places where good Vaiṣṇavas should dwell; certain other places are to be avoided, while some should be visited for periods no longer than three days (1-5). Commensal rules are then turned to (6-9, 17) before giving praise to those who wear the marks of Viṣṇu on their body (10, 16, 22-24a), to those who treat with respect other persons and those who are pious and devoted (11-15). Praise is given to those who wear the left-over flower offerings to the Lord (18-21). The remainder of the chapter turns to other general moral and social rules of behaviour—not being hostile to those of other persuasions, avoiding meat and alcohol, shamelessly singing the Lord’s praise, studying sanhitās, helping others, and doing the garbhādhana and other sanśkhāras in the usual Vedic ways, etc. (22-33).

"Rules for Acceptable Behavior"

For each of the four castes and for pratilomakas and sālakas as well as for any of the four āśramas certain modes of behavior are expected; further, all of these persons are eligible for sanśkhāras (1-4). Such terms as “brahma-cārin,” “lingin” wearing the conch-insignia, “śisyā,” “upāsaka,” “gṛhasṭha,” “acārya,” “vaikānaśa,” “svatantra,” “guru,” “niśkala,” “bhikṣuka,” “hamsa,” “bhagavān” and “prabhu” are defined (5-21a). The remainder of the chapter deals with general principles of conduct common to all these persons—prāṇāhuti, japa, etc. (21b-24a).

"Regarding Auspicious Times"

For such undertakings as ritual plowing, selecting a site, digging the pit, placing the “first-bricks,” placing the “last bricks,” sanctifying a temple, and particularly for beginning festivals, auspicious times must be selected (1-2). Generally, the uttarāyana-part of the year is preferable; and in this certain months, constellations, days, etc., are to be selected as most desirable (3-13a). Likewise, certain times of the week should be avoided (13b-18). Also certain times of the day are to be preferred (19-21a).

"Testing for Omens"

This chapter turns to an examination of omens of various kinds. General omens are first listed (1-5) and depending when one sees them, and under what circumstances, they may be either good (6-12) or bad (13-15). Then
specific omens are listed for particular activities, like digging in the earth, taking a bath, performing certain rituals, brushing the teeth [?], etc. (16-24). A section is also included on dreams at the time of dikṣā (25-28).

VII. Vasuḥākṣaṇa

"Prerequisites for a Good Plot"

Plots are here classified as "supāṁ, "bhadrāḥ," and "sūpurṇā" and "dūrā" (1-8). Taste, smell and color tests are recommended for selecting a good plot (10-12a).

VIII. Bhūsaṅgrahaṇa

"Taking Over a New Plot"

This chapter turns to the first activities undertaken on a new plot. Pegs and strings are laid (3-5), bali-offerings are made (6-10), a plow is made and consecrated (11-14a), bullocks are selected and yoked to the plow (14b-15), and the ritual part of the plowing consists of making 3, 5, or 7 furrows going in a clockwise manner while repeating the "dvādaśākṣara"-mantra (16). Certain omens are to be noted, and if bad omens are encountered śāntikoma must be done (17-18). Seeds are sown while repeating the "astāṅkṣara"-mantra, and their sprouting-time is taken as an omen (19-22). The plot, after a month during which time cattle are allowed to graze, is to be plowed again whereupon brahmins are fed (23-25).

IX. Grāmavīṣṇu

"On Town Planning"

The rewards of town planning are great; moreover, by planning a town properly one sees to the construction of temples and, consequently, to the worship of God. Towns are called by several names: "agrawāra," "grāma," "nagara," "paṭāṇa," "kumbha," "kharvaṇa," "khetā," "keta," "dravaṇa," "kula," "homābhikā" [?] and "jalavāsa" (1-3). Once a plot for a town is selected certain steps must then be taken: procession to the place, bali-offerings, setting up pegs and strings, etc. (4-9a). Various types of towns are named according to their lay-out of streets: "dāṇḍaka," "svastika," "prastara," "prakrīṣaka," "nandyaṇa," "pātiha," "pāma" and "sṛṣṭiśṭha" (9b-10). Of these, only the "svastika"-type is described (11-15a).

In the center of the town the Viṣṇu temple [devālaya] is to be constructed, and in the various directions throughout the town temples to other deities are to be placed (15b-22). The posture of the icon (of Viṣṇu?) determines in which direction the temple will face (23-25a). Different aspects [mūrti] of the Lord also will face in different directions—Vāsudeva will face South-east,
Samkarṣaṇa South-west, Pradyumna North-west, and Anirudha North-east. Likewise Balarāma, Kṛṣṇa, etc., are to face in specific directions (25b-33a). In each case, there is a particular advantage for building temples to the gods who face in the various directions (33b-37). The ferocious aspects of God—Viśvarūpa, Narasimha, Vaṭaśāyin, Jāmadagni—are not to be placed where people come face-to-face with them (38-41).

X. प्रसादविधि

"Concerning Temples"

The fruits of temple-building are first rehearsed (1-3a.). A temple may be made of stone, bricks or wood (3b-4). Having selected a plot, a hole is to be dug for water all the while noting omens, and the plot is levelled before doing 108 homas. Pegs and strings are laid, and a "chāya"-maṇḍalā is drawn according to the rules found in "Vāstuśāstra," whereupon the plot is divided up into parts reserved for the various deities. These gods are then worshipped and the entire area is covered over by a layer of sand (5-24). Then a "varuṇālaya" [sc.: taruṇālaya] is constructed as a miniature model of the proposed temple—complete with toranas, prākāras, etc. The next day a (miniature) icon is put inside the miniature temple and the Lord is asked to reside therein while the temple is being built (25-33). The next day (the "fourth") snāpana, utsava and tīrthayātra are observed (34). The prathameśṭakā-rites are then outlined, with mantras that are to be used given (35-44). The first brick is laid by the right of the prāśāda, mantras again being given, following which (the pit) is filled with water and a jala-rota-test is made by observing which direction floating flowers, etc., move (45-52). The place is then guarded for three nights.

Then the discussion moves on to the matter of the measurement used for the main icon of the proposed temple, for the measurements of it determine what will be the measurements of the future temple proportionately built to house it (53-60). Then temples are discussed in terms of the relative sizes of one, two, . . . up to twelve-storeyed building (61-66). The garbhagaheha-sanctuary is then discussed (67-68).

Temple are of three styles—"nāgara," "ādrāviḍa" and "vesara"—and these styles are discussed (69-72a). The prāśāda-doorways (72b-75), its deities (76-78), the various maṇḍapas, the gopura, kitchen, store-rooms, balīpitha, wells, etc. (79-88)—these are all discussed briefly in terms of their size, location, etc.

The "garbhanyāśa"-rites are then discussed. A pātra-vessel [or bhājana] is to be carefully constructed with nine compartments (89-90) and, after appropriate ceremonies have been taken care of, the nine compartments are PAI3
fitted with clays, metals, gems, seeds, etc. (91-106). Then the vessel is put in the pit (where the "first-bricks" were placed) at a position in keeping with the caste of the yajamāna, after which various homas, etc., are done (107-111). The vessel is imagined to be Earth, and the ācārya then utters a prayer (113)—all this being done in the night.*

The text then turns to a description of the "mārdheśṭahā"-rites, which are to be attended to after the temple has been constructed. Directions are given for the special maṇḍapa to be constructed in which the five bricks are worshipped, etc., before being placed in the roof (114b-125). The stūpikā** is similarly treated, and after it is properly assembled, it is put into place and cemented there (126-132a).

The ācārya and the śilpin are honored at the end of the temple-building process (132b-133a).

XI. प्रतिमालक्षण

Pratimalakṣaṇa

(70 śls.)

"Description of Images"

The chapter opens with a description of how and from where to collect the materials—metal, stone, clay, gems or wood—that are permissible for use in constructing the kautukabera-icon (2-10a), followed by details for the rituals related to collecting wood from a forest (10b-20), and details concerning collection of stones (21-36). The iconometry of the kautukabera-icon is briefly dealt with (37-45), depending on what material it is made of, before turning to general proportions of the icon's size to the temple-building itself (46-49), to the door (50-52) and to the slambha-post (53). The size of the image, in turn, determines the size of its āsana-seat and its śayana-couch (54-56). Certain remarks are made about the fashioning of the karmācā-image, balibera-icon, the kautukabimba-icon to be put in a temporary abode (kṛitimalaaya), the yāgabimba-icon and the snānabimba-icon—giving briefly the measurements (57-60). The karmācā-icon should reflect faithfully the mood of the immovable icon, and it is preferable that this mood be pacific (61-62).

Icons that are made of clay or stone are to be painted (63-64a); while clay icons are suitable for temples in villages (grāma), stone icons are more suitable for temples in town and cities (64b-67a).

Icons are classifiable into three categories "citra," "ardhacitra," and "citrabhāsa" (67b-68a). Icons are (further?) classified into those representing human forms, divine forms, etc., and according to varṇa (68b-70).

* The symbolism of this rite is not as clear in its meaning as is found in certain other textual traditions.

** The texts spell this word as "stūpikā" throughout.
XII. प्रतिष्ठालक्षण

"Concerning Consecration Rites"

Kaśyapa asks to know about the sanctification [pratiṣṭhā] rituals for icons. Kapinjalā then outlines the 16 steps of pratiṣṭhā, and this chapter proceeds, then, in an orderly yet detailed fashion, to outline these steps—from making the special maṇḍapa, through all the sanctification rites of the icon, to its being fastened on the pedestal and its investment with divine powers (to 162). A later section (164-188) tells of the arrangement in the various prākāsṇa-courtyards of the parivāra-deities. Once daily pūjā has been instituted (189-192a et passim) then all who participated in the pratiṣṭhā-rites are rewarded. [This is a good, clear chapter on the subject of pratiṣṭhā—good for a bird’s eye view.]

XIII. स्नानविधि

"Rules for Bathing Ceremonies"

Snāpana-bathing of the icon is to be done at certain critical times; it is done as an expiation; and it is done, further, when the icon itself needs purification (2-6a). How to prepare the maṇḍapa and the pots is given first (6b-26). The pots are filled with various materials put in liquids (27-33) and the pots are then worshipped, whereupon after homa, and after the daily obligations at the temple have been attended to, the pots are poured one by one to the accompaniment of mantras (34-51). After the bath, the deity is dressed and adorned and a special light is waved before the deity to remove all lingering evil effects, and afterwards the special light is discarded. Then are done a number of rituals designed to serve the icon, whereupon snāpana-rites end with the offering of special dishes to the lord (52-6oa).

XIV. सधकस्तन

"The Aspirant’s Bath"

The dācārya, before he undertakes to do any service pleasing to the Lord, must first bathe himself ritually. How this is to be done—including where he may go to bathe, what he uses as detergent, which mantras are to be repeated, upon whom he is to meditate, etc.—is given (in moderate detail). The snāna ends as the man at home offers pūjā to Viṣṇu (1-15).

XV. अर्चनाविधि

"Rules for Worship"

After eulogizing the good effects of doing regular worship, Kapinjalā outlines the steps to be followed in daily temple routines—opening doors, sweeping out the area, providing music, etc. (2-10). The dācārya should further purify himself with breath-control and doing nyāsa-concentrations
Then the discussion turns to the various objects and instruments to be used in worship—yogāṭha (27b-30a), vessels, etc.—and how to arrange these before the Lord. Silent worship [antaryāga] is to be done prior to the invocation [avāhanā] of the Lord with the “māla”-mantra. This is followed by the portion of worship done with mantras and nyāsa-concentrations, whereupon only is attention to be turned to the attendant deities (30b-38a).

The location of the parivāra-devatās in the various courtyards is given (38b-50).

Snānasana is to be offered to the Lord—and this is explained in detail (toothbrush, tongue-scaper, etc.) (51-55)—after which the Lord is adorned [alaṅkārāsana] and offered the honors of flowers, food, etc. Only when this is done is worship directed to parivāra-devatās allowed. The liturgical routine closes with a fire-ritual, verses of praise addressed to the Lord, bali-offerings, and other nityotsava-activities. After all is done, and before darkness descends, the doors of the temple are to be closed and the ācārya is to go home (56-64).

The chapter closes with a few remarks about image at home—wherein the Lord’s presence is invoked from the Sun’s disc (since there is no mālabera) and in the services to which homa, bali, śayana, and yāna are to be omitted from the liturgical routines. Also some general remarks are made concerning the size and materials and appearance of household icons (65-69a).

XVI. अग्निकायः

"Fire-Offerings"

The liturgy of igniting the fire is done on certain special occasions like dīkṣa-initiation, prokṣaṇa-purifications, pratiṣṭhā-consecrations, snāpana-rites, uśas-celebrations, prāyaścittā-atonements, etc. Generally speaking, Kapinjala gives the steps from entering and cleaning out the kitchen, preparing the firepit, performing sanśkāra-sacraments to the firepit, invoking the Lord and His Consort into the fire, arranging 12 vessels, putting particular items into the fire, baking a “cake” in the fire, etc. (1-36). Further libations are made for the parivāradevatās, and the whole is concluded with a śesahoma (37-46a). The Lord present in the fire is invited to enter the worshipper’s heart (46b-47a).

XVII. नित्योत्सवविधि

"Regarding Regular Routines"

Kapinjala now repeats what Mārkaṇḍeya once told him about nityotsava [which apparently refers to balidāna]—which is done in three stages: bimba, anna and puṣpa (1-2a). First, after having invoked the presence of God into the balibimba and arranged all the instruments properly (2b-7), the bali-food offerings are made throughout the temple (8-23), and finally flower-offerings are made to Viśvakesa (24-25).
"Description of Havis Offerings"

If havis, properly prepared and offered, pleases the Lord, then good will come to the world, declares Kapinjala (1-2). Various grains are mentioned as being appropriate for havis-offerings (3-6). How they are prepared by the yajamana's wife, cooked, what kind of vessel they are to be cooked in, how much water is to be used, how the cook is to be attired, etc., is given (7-22a). The havis-offerings are put in from 12 to 50 vessels [here, then, several preparations are named], and these are then to be offered to the Lord first, and afterward other preparations are offered to Vishvaksetra. Whatever has been once offered to Vishvaksetra should not be eaten but should be thrown away into water (31-32); however, food offered to the Lord should be taken as a divine gift that nourishes knowledge of Him (22b-35a). Half of the prasada-leavings are to go to the acarya. The chapter concludes with some pointers on fuel, recipes, acceptable fruits as offerings, etc. (35b-51).

"Purification of Items used in Worship"

Kapinjala proposes to discuss the purification of the sadhaka as well as the instruments of worship prior to commencing the liturgical rites. Purification of the sadhaka must be both external and internal, the latter of which is done by acamana, pranayama, acquiring mental tranquility (manassuddhi), etc. (1-4a). Then the area and the articles of worship are turned to for purification; how they are purified is given—dipapatra, puspa, daru, havis, vessels, the icon itself, etc. (4b-15).

"Rules Regarding Flowers"

Kapinjala names and describes the flowers, leaves and shoots that may and may not (21-23a) be offered in worship of the Lord (2-13, 23b-24a), giving for the former category the days appropriate for certain species. Flowers grown in one's own garden are more desirable than those which have been purchased. Other general observations also are given (14-20).

"Rules for Germination of Seedlings"

This chapter provides a general discussion of aikurarpaya-rites of germination, beginning with observations on the occasions these are to be done and then turning to the three types of containers that may be used for the seedlings (1-9). Then directions are given for providing the mandapa in which the germination-vessels are to be kept, and the ritual attentions to be given them (10-28).
XXII. व्यारोहणविचि Dhvajārohaṇavīdhi (82-1/2 śls.)

"Regarding the Flag-Hoisting Ceremonies"

Kaśyapa asks when festivals celebrating the Lord Viṣṇu are to be done, and how (1-2). Kapiñjala classifies festivals into the three categories of "nitya", "naimittika" and "kāmyā"; he explains each briefly (3-5). Kaśyapa asks about tīrthayātra, and is told that this is an observance done at certain times (6-7). The duration of utsava is said to be 1, 3, 5, 7, 9, 12, 15, 21, 27 days or one, six or twelve months—thus giving twelve varieties (8-9).

Prior to any utsava, except those lasting only one or three days, "dhwajārohaṇa" ceremonies must be done. Details on how to prepare the flag with Garuḍa's picture on it are given (10-52a), followed by how to make ready the (wooden) dhvajastambha-flagpole, which is to be at least as high as the prāśāda building or a gopura-entrance, and then garlanded (52b-61); also how to attend to the rites of raising the flag on the pole (62-67). Thereupon a vedikā is built at the base of the pole, a maṇḍapa is also raised, śilpās are dismissed [n.b.—connected with ch. XII, above] etc. Other deities are invited to witness this important event, bali-offerings are made in the village, and after the flagpole with the flag is raised utsava-celebrations may be begun (68-83a).

XXIII. व्यसवविचि Utsavavidhi (83-1/2 śls.)

"Rules for Festival Celebrations"

The chapter begins by promising rich rewards to the deśika who sees to the performance of utsavas. As for preparations, the town should be beautified, the temple appropriately decorated, etc., and a maṇḍapa-pavilion containing a vedī with a kuṇḍa-firepit is to be erected (1-6). "Rakṣābandha"-rites should have been seen to the preceding night, ankurārpana is taken care of, agnikārya-rites are to be done, and bali-offerings are commenced for the entire period on the first night (7-41, see also 81-83); "kautukābandha" is done on the 7th day (42); and on the 8th day adhivāsa is to be done for tīrthayātra—which itself is described (44-74). After this is over, the Lord is returned to the temple, worshipped, bathed, etc., whereupon puṣpayāga is done that evening (75-80).

XXIV. पुष्पायागविचि puṣpayāgavidhi (68-1/2 śls.)

"Rules for Worship using Flowers"

The detailed directions for doing puṣpayāga-rites are given: preparing the maṇḍapa and its accoutrements, placing the flowers in the maṇḍula-design etc. (1-29), and the actual liturgy (30-61). The close of the māhōtsava period is marked by "bringing down" [dhvajāvarohaṇa] Garuḍa from the festival flag, making final bali-offerings and honoring the ācārya (62-69a).
XXV. मन्त्रकोशविविṣ्यि  

"Concerning the 'Treasury' of Mantras"

Kāpiṇḍjala first of all points out the necessity of mantras (1-2a). Then he gives [in prose] the mantras as follows—five varieties of "pañcopanisad"-mantras, "śrī" and other mantras addressed to the consorts, the "praṇava"-mantra, "aśāśākṣari"-mantra (along with how to do nyāsa-concentration on it), "dvādaśākṣari"-mantra, "pañcalanmātra"-mantras, the four "caturmārthi"-mantras, other mantras to the female deities, the five "āyudha"-mantras, the three "guṇa"-mantras, etc. Those not found here may be, says Kāpiṇḍjala, found elsewhere.

XXVI. जीर्णोद्धारविविṣ्यि 

"Regarding Repairs"

Repairs to icons must be made according to rules and in accordance to the material from which the icon is made (1-6a). Icons beyond repair should be officially disposed of (6b), in which cases permission must be granted by an assembly of learned Pāṇcarātra brahmins to the yajamāna (7-21). Having done so, śāntihoma must be performed in front of the temple by the yajamāna, whereupon the rituals of removing the icon from the temple are done and the icon is submerged under water (22-34). The new icon which replaces the old one should be installed and all things like bālālaya (39b ff.), jalādhivāsa, ending with mahotsava and puṣṭpayāga, should be seen to (35-75).

XXVII. मुद्रालक्षणविविṣ्यि 

"Rules Regarding Ritual Hand-Gestures."

Kasyapa asks to be told about the mudrās that are enjoined in the śāstras. Kāpiṇḍjala stresses how important mudrās are as a part of worship, and how the Lord is pleased by them, etc. (1-3). The remainder of the chapter names and describes 27 types of mudrās (4-26). Those which are not listed and described here, says Kāpiṇḍjala, may be found in other tantra works (27).

XXVIII. स्तापविविṣ्यि 

"Rules for the Period of Repose"

Kāpiṇḍjala says that he will now describe the "sleeping festival" of the Lord, and adds a few remarks about the period known as "caturmāsya." The preparations involve making ready a manḍapa-pavilion furnished with a couch, etc. This is to be done the 11th day of the bright fortnight of āṣāḍha-month (sometime in early August). Then that night the icon is to be bathed, and on the next (12th) day, after certain rituals, the icon is put on the couch in the manḍapa and covered up to the shoulders (1-13). During the four months, "caturmāsya," the Lord is worshipped thrice daily; then in kārtiṇa-month
(November-December), on the 11th day of the first fortnight, a fast and vigil are to be observed. On the 12th day, the Lord is worshipped and requested to "get up" [uṭkhōpana], whereupon He is bathed and offered food, etc. (14-18). This is to be done yearly, and those who do it will go to Viṣṇuloka (19-20a).

XXIX. पूर्णाविधि

"Rules for a Special Kind of Ritual"

Kapiṇḍjala says that "pūrṇa"-observances are optional, and if done are to be done at times of eclipses, one's own birthday and/or śravaṇa-month's "viṣṇu-paṅcamī" or "viṣṇu-vāḍāśī" day. Various flowers, leaves, grains, foodstuffs, gems and precious metals are to be used in the Lord's worship to fulfill all one's desires. The previous night one must see to the usual matters of providing maṇḍapa, maṇḍala, etc. The icon is bathed and worshipped and then kept in a cage [pañjara] for a period of ten nādiśās—and construction of the cage is described (7-11). The central part of the rite is worshipping the Lord with the materials already gathered, until He is "satisfied" [pūrṇam]. Various usual rituals follow this—snāpana, homa, etc.—and the fruits to him who attends to this liturgy are the fulfilment of all desires (1-21a).

XXX. पत्रवर्धनाविधि

"Rules for the Cutting of Leaves"

In this chapter Kapiṇḍjala turns to the matter of cutting leaves of the plantain, palmyra or other plants which are used as offerings to the Lord and are made into garlands with flowers to decorate the pedestal, walls, etc., around the Lord's place (1-21a).

XXXI. आश्विनिष्ठाविधि

"Concerning the Rites of Atonement"

Kaśyapa asks to have prāyaścitta-atonement rites explained in detail. Kapiṇḍjala commences by saying under what circumstances such rites are called for (2-11). He then gives specific ways in which different occasions are cancelled off by performing prāyaścitta-rites (12-79a). The rewards for doing these atonement rites are then given (79b-80).

XXXII. पवित्ररोपण

"The 'Garlanding' Rites"

Kaśyapa wants to know all about (the special all-inclusive prāyaścitta-rite known as) pavitrāropana (1-4). Then Kapiṇḍjala tells when (10-11a), why (5-7) and how to do this rite—including the preparatory matters (8-18), making the "garlanding"-threads (19-34), the ceremonies surrounding their sanctification (35-51) and placement (52-54), further ceremonies including
KAPINJALA SAMHITA—List of Samhitas mentioned

putting fresh [?] different?] paviras on the icons the next day (55-80a), the distribution of the used paviras to Vaiṣṇavites (80b) [ or to the ācārya?—84a], and the honoring of the participating brahmins (85-87a).

The conclusion of the chapter—and of the samhitā—finds Kapiṇjala stressing that the present work is but a condensation of Mārkaṇḍeya’s teaching. He also counsels that these are holy secrets and should be kept from the ineligible. All of this comes as the grace of the Lord. Kaśyapa then thanks Kapiṇjala, and returns to his own āśrama (87b-94).

Critical Notes:

A number of manuscripts of this work are available at various libraries throughout India. If a new edition in Devanāgarī script is ever undertaken—and such a venture might be considered useful so that this book might serve as an introduction to the genre, as suggested above in our “Introductory Remarks”—then some minor critical problems might be solved. These concern themselves largely with providing the reader with all the available verses for any given chapter; the present printed version has attempted to do this to some extent, but there are still additional verses available for some chapters according to quotations made from this work in secondary Pāñcaratra works.

There is a possibility that a “second” Kapiṇjala-samhitā exists—since there appear to be one or two chapters available that do not correspond to any found in the version at hand; of course, it is also possible that these fragments preserve additional chapters of the present text. The problem is left for future editors of this work to solve.

Addendum

LIST OF SAMHITAS MENTIONED IN KAPINJALA SAMHITA (1:14b-27)

1. Sanatkumāra
2. Caturmūrti S.
3. Nāradīya
4. Kaṇṭha (cf. 14, below)
5. Vārāha
6. Śaunaka
7. Padma (cf. 75, below)
8. Puṣkara (cf. 21, below)
9. Hārīṇa
10. Pārāśārya
11. Nykṣari
12. Kaśyapa
13. Agastya
14. Kaṇṭha (cf. 4, above)
15. Yājñavalkya
16. Atri
17. Viṣṇusiddhānta
18. (Viṣṇu) tilaka
19. Jaya
20. Sāttvata S.
21. Śrīpuṣkara (cf. 8, above)
22. Mahālakṣmī
23. Kuśala
24. Ānanda (cf. 28, below)

(Note: A supplement at the end of the published version offers an alternate 14th chapter, called prāyaścitāntahomaprakāra (18-1 8śās.), which is found in certain manuscripts only. Also some 27 additional ślokas, that may be inserted between śās. 92-93 of thirty-second chapter and containing a list of puruṣas, upapuruṣas, etc., which were found in a former printed edition.)

PA14
25. Pāvana
26. Gārgya
27. Bodhāyana T.
28. Ānandākālyā (cf. 24, above)
29. Śambha
30. Pañcāpriśa
31. Śrīyāḥ Prāśa
32. Prahlāda
33. Nalakūbara
34. Mūla
35. Auśarasa T.
36. Mārkandeya
37. Māyāvaibhavika
38. Vyāsa
39. Vāśiṣṭha
40. Jaimina
41. Nārāyaṇa
42. Brahmokta
43. Vaśklānasa
44. Vīranāṅgalika
45. Pārameśvara
46. Jayottara
47. Śācīya
48. Mātiśa
49. Praçatattvā
50. Malājñāna (cf. 82, below ??)
51. Vaijayanta
52. Vaibhava
53. Viśvaksena
54. Tārksya
55. Pārvata
56. Bhūmi S.
57. Sanaka
58. Saundaruka
59. Viśvāmitra
60. Aṅgira
61. Aindra
62. Āśvāsa T.
63. Kaubera
64. Vāruṇa
65. Pāvaka
66. Pavana
67. Yāmyna
68. Vasu S.
69. Maudgala
70. Romaśa
71. Maitreyā
72. Mātsya
73. Brahmāndā
74. Kuśmāra
75. Padma (cf. 7, above)
76. Kūrma
77. Vāmana
78. Pūrūṣa
79. Lāṅgāya
80. Śātātapa
81. Dattātreya
82. Jñāna (cf. 50, above ??)
83. Bhaśadvāja
84. Gaṅgata
85. Kumuda
86. Jāmadagnya
87. Vāsudeva
88. Subodhaka
89. Merugāṅga or Meru/Gaṅga..?
90. Satyokta
91. Gaṅgharvagaṅga..or Gaṅgharva/Gaṅga..?
92. Nāradottaraviṅjāna
93. Gaṅendra
94. Manu
95. Paulastya
96. Puḷaha T.
97. Māyā T.
98. Vihaṅgendra
99. Mahā T.
100. Puruṣottama

The list was said to have comprised "108" titles, these, different samhitās named after different manifestations of the Lord or different teachers. They are all said to be authoritative as the ultimate promulgator of all these is the same Nārāyaṇa.
Kāśyapa-Samhitā

[Index Code: KSYP]

Kāśyapa-samhitā, published by Śī Yathiraja Sampathkumaramuni of Melkote, printed at Kabeer Printing Works, Triplicane, 1933 [Devanāgarī script].

General Introduction:

As with the name of the ancient sage Agastya, so the name of Kāśyapa has been attached to works of many different types in an effort to lend them authority or to suggest their antiquity. Care should be taken to distinguish the "Kāśyapa-samhitā" of the Pāñcarātrāgama from other similar titles in medical literature, in jyotiṣa writings, in tantric canons and elsewhere. The work we are concerned with is named as canonical in the following lists: Kaprīṃjula (12/10), Pāḍma (85/108), Puruṣottama (7/106), Bhāradvāja (14/103) and Markaṇḍeya (7/91). The published book before us called "Kāśyapa-samhitā" — a work of 13 chapters on snake-bites, poisons and their cures by use of the "Garuḍa"-mantra — may or may not be the work alluded to in the canonical lists. A reasonable doubt arises because of the unusual focus of the work in comparison with other, more typical samhitā-works of the corpus.

To be sure, "prayogic" passages (that is, passages in which the use of liturgical rites aimed at the achievement of frankly mundane ends are counseled) are encountered time and again in the Pāñcarātra literature*—see the Index below, under "prayoga"—but nowhere else in the literature is a work found devoted exclusively to such practices. In fact, such "prayogic" passages as are encountered elsewhere are generally balanced by the observation that such practices are but a poor second-best to worship of the Lord motivated solely by pure devotion. No such balancing opinion is found in the "Kāśyapa-samhitā" before us.

Two other considerations serve to bolster doubt concerning the authenticity of this printed work as a genuine Pāñcarātra piece. In the first place, there are no clues within the work at hand that otherwise identify it as Pāñcarātric—neither doctrinally nor in claims advanced by the colophons. In the second

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2. See, for example, Brhadbrahma-samhitā II, iiii. 36-57 for a passage counseling worship of Garuḍa for the cure of snake-bites—exactly parallel to our present text under discussion.
place, this present work does not seem to have been quoted by any of the secondary collections of the Pāñcarātra school; on the contrary at least two chapters are extant—an unnumbered chapter on "bhūguptaprayaścītāprokṣayā" in Pājāsanāgraha (MGOML R. 2856), and a 23rd chapter on "bhūsanasaṅgraha" in Prayaścītasanāgraha (MGOML R. 3743)—that point to the existence of another "Kāsyapa-saṃhitā" that well may represent fragments of the work alluded to in the canonical lists.

Nonetheless, because this printed text is popularly assumed to be a Pāñcarātra piece, its inclusion in this Bibliography is justified.

Description of Contents:

I. 

Garuḍapāñcāḥsārīkalpa (70 sūls. + prose)

"The Method of the 5-Syllable 'Garuḍa' Mantra"

Gautama, approaching Kaśyapa, says that although he knows many mantras he would like to know the 5-syllable "Garuḍa"-mantra (1-7). Kaśyapa agrees to tell him not only the mantra itself, but its greatness, its origin, how to meditate upon it, how to employ it in worship, etc., in just the same way that Mahādeva (Śiva) once taught it (8-11).

The story of the origin of the mantra is told, relating how Dharā did penance to Śiva on Mount Kailāsa and how Śiva explained the meaning of the mantra to him letter-by-letter (12-18). The potency of the mantra is such that one may through its use gain long life, health, all wishes, etc. (19-26a). Moreover it has special potency, says Śiva, against poisons, snake-bites, chemical mixtures, etc.—so long as the "Garuḍa"-mantra is properly and promptly applied (26b-27).

Thereupon, Śiva tells Dharā, the "ṛṣi," the "bīja," and other details about the "Garuḍa"-mantra as well as the spiritual and mental preparations one should undertake before using the mantra (28-70—including prose sections detailing bījākṣaras).

II.

[No title given in printed edition] (58 sūls.)

Śiva, continuing his exposition of the "Garuḍa"-mantra, turns now to the dhāyāna-meditation required to manifest the presence of the deity of Garuḍa in the heart of the person using the mantra (16-31). Once this has been effected, one is to repeat the mantra properly for 12 lakhs (1,200,000) times daily, accompanying these japa-repetitions with tarpana and homa offerings (32). Further, there are certain yantra-designs which may be constructed, and after invoking Garuḍa's presence into them may be either worshipped or worn, thus gaining the protection of that divine being (33-48). If the yantra is to be worshipped, certain procedures are to be followed—and these are given (49-58).
III. विनियोगविधि

"Concerning Disciplined Use of the Mantra for gaining Specific Ends"

Returning to the mantra, Gautama asks to know how it may be employed for special viniyoga-purposes. Kāśyapa says that there are six aims for which this mantra may gainfully be employed: "śāntika," "pauṣṭika," "rakṣāvidhi," "vaśya," "ākāśana" and "kṣūravidhi" (I-3). The peculiar, variant practices to be employed in each case are given — for the most part, entailing the use of different kinds or quantities of offerings in the required homas (4-40). Of special interest are directions (10-17) for homas by those suffering with tuberculosis, anemia, abdominal distension, abdominal pains, appendicitis, ulcers, smallpox; also directions are given (25-32) for preparing an effigy through which one may cause harm to another.

IV. नागोपद्रवादिलक्षण

"The Symptoms of Snake-Poisoning"

Gautama asks to know about the protection from the speedy reactions of poisons. Kāśyapa replies that there are five kinds of poisons — namely, "sthāvara," "jaṅgama," "kṛtrima," "grahaṅa" and "śaṅkāviṣa." [In regard to the second kind?] He then goes into detailed analysis of various kinds or species of snakes — classifying them into caste-categories, according to their habitat (heavenly, mundane, sea, underworld, etc.), and so forth (I-43).

Only then does he turn to the kinds of poisons which come from snakes, and these he classifies according to the circumstances which prevailed when the victim was bitten. In this regard, there are eight kinds of bites, ranging from minor to deadly (44-75) — in the course of which, for example, he discusses the ten stages of the poison’s fatal action on the human body from the hair standing on end, through thirst, sweating, coughing, burning sensation, paralysis, "lālāśrava" (drooling ?), delirium, coma, to death (55-57a). Since all things are interconnected in this world, even the most minute elements connected with the snake-bite incident have their bearing upon the victim’s recovery — even such matters as the physical and moral qualities of the messenger sent for a doctor must be considered, as well as whatever omens this messenger might on his way for help encounter (76-110).

V. विषासम्पत्तिरादिसमन्त्रयंत्रप्रयोग

"The Uses of Mantras and Yantras to Relieve Poisonous Effects"

Gautama asks now particularly about treatments for snake-poisoning. The chapter, providing an answer to his query, is divided into three major parts — one, concerning certain mantras to employ and repeat in liturgies (I-24); two, concerning certain yantra-designs to establish and institute into worship
(25-32); and three, the mantra-formulas which are to be repeated by the attending physician as he gives the medication (33-50). In the closing lines (51-80), another yantra-design is recommended for use by those who would seek a general immunity from snake-bites.

VI. सर्पाकृतियालक्षण Sarpakriṣṭālakṣaṇa (78 śls.)

"Regarding Times and Snakes"

A formula is here suggested which, by noting the location of a victim's bite and adjusting to this calculation regarding the time when he was stricken (considering the day of the bright or the dark fortnight and allowing for this factor), predicts the chances for his recovery (1-10). Presumably, if the patient shows chances of survival, then medicinal herbs may be collected (11-19), an attempt made to capture the culprit snake with mantras and killing it (20-48), and medicinal applications for the bite prepared (49-60). Other methods of revenge upon the guilty snake are discussed (61-68), and some additional diagnostic devices to employ concerning the victim's chances of recovery are offered according to the day he was bitten (69-73) or according to what kind of immunity he might have gained by having in the past followed certain ritual habits on particular days of the week (74-78).

VII. श्रीमदगुरुगङ्गापीठकाल्प Śrīmadguruḍapāṇḍakāḷikāḷpa (31 śls.)

"The Sacred 5-Syllable 'Garuḍa' Mantra"

The bulk of this chapter (1-28a) contains esoteric directions for composing various mantras—to Śeṣa, Takṣaka, Karkoṭaka, et al. These may be used by the attending māṇtrika to give treatment to the victim in absentia by reciting them in japa-exercises accompanied by homa-offerings (29-31).

VIII. दर्विकार्तिकिल्ला Darvikaśikilī (58 śls.)

The Treatment of Bites from the Darvika and Other Snakes"

The bite of the Darvika snake is discussed in terms of treatment to be given—the proper medication (3b-31), giving some specific details about a particular eye-ointment (32-40), an ointment for the body parts (41-47), about certain medicinal drinks (48-51), oral drugs (52-53) and pills (54-58).

IX. मण्डलिकिलिकिल्ला Māṇḍalikikilī (87 śls.)

"Rules for the Treatment of (Bites from) the Maṇḍali Snake"

This chapter is devoted entirely to the treatment of those bitten by a different variety of the Maṇḍali species of snake—symptoms caused by their bite in general (1-7), then special treatments for bites caused by each one of the several varieties of the Maṇḍali snakes (8-50a). The remainder of the chapter (50b-87) is devoted to listing the mantras that may be used in the place of the medical treatments for each of the varieties of Maṇḍali snake-bites.
X. राजालिकिष्ट्सा  

"Treatment of (Bites from) the Rājāli Snake"

This chapter, in a way parallel to the preceding two chapters, explains the treatments given for bites from the various types of the Rājāli species of snakes—using incense, inducing sweating, etc. (1-39). The victim is warned to refrain from eating, sexual pleasures and so forth, and to take certain kinds of medicine without fail (40-45).

XI. शोषाषभेदाभृषिकिष्ट्सा  

"Treatment for 16 Different Kinds of Rat-Bites"

First, sixteen varieties of rats (including bandicoots, mice, field-mice, water-rats, etc.) are listed, and the treatments for bites from each of these are (1-35). Then follow some general instructions for rat-bites of any kind (36-65). The remainder of the chapter lists medicines and mantras to be used in each case (66-89).

XII. विन्धित्रितिधारनवियसिकिष्ट्सा  

"23 Categories of Various Poisons and Their Treatments"

This chapter turns to spiders, scorpions, dogs, donkeys, horses, tigers, fish, small insects, etc.—their varieties, and the treatment of the poisons and infections that come from their bites or stings (1-42). The remainder of the chapter deals with reactions, allergies and poisons—and their treatments—that arise from such items as seeds, leaves, nuts, fruits, etc. (43-62). The next sloka (63) summarizes that there are eight kinds of alternative remedial treatments to be considered in treating any serious wound or bite: burning out the wound with a hot iron, cutting the wound to make it deeper (drainage), applying ointment, etc. The closing lines (64-65) counsel some rules of thumb for dosages of the medicines described in the preceding chapters.

XIII. यन्त्राभिषेककराणविविधिः  

"Rules for Abhiṣeka of the Yantra, and for Wearing It"

Gautama says he is glad to know now about mantras and their uses [viniyoga] for snake bites, etc. Now he wants to know about abhiṣeka-rites that are to be done in relation to the yantra-design (ch. II above) for purposes of securing health, wealth, a relief from evil spirits, poisons, etc. (1-5). The times, places and methodologies for these rites are given—including the provision of a Gāruḍa image, the placement of 108, 1008 or 10,008 pots, etc. (6-42). After the rite is completed, the yantra is to be worn for its protective powers (43-44a).

Critical Notes:

If the work just reviewed is accepted as the authentic document alluded to in the canonical lists, then the inclusion in the Pāñcarātra canon of a work.
so blatantly “prayogic” in character must be put into an historic and doctrinal context by students of Pāñcarātra thought. If, on the other hand, this text is rejected, then a concerted effort must be made to search out whatever fragments might remain of the “authentic” Pāñcarātra work called “Kāśyapa-saṁhitā.”

It may be noted here that the work known as “Kāśyapottara-saṁhitā”—of which chapters 18 through 32 survive in the mss. represented by MD, 5215, 5216, 5217 and 5218—is a fairly recent composition. While it is a Śrī-vaishnava document, and written in the tradition reminiscent of Pāñcarātra saṁhitās, there is no reason to turn to it as a Pāñcarātra source.
JAYĀKHYA-SAMHITĀ

[ Index Code: JAYA ]

OUT OF PRINT:

Jayākhyā-samhitā, edited by Embar Krishnamacharya, Gaekwad Oriental Series, Vol. 54, Baroda, Oriental Institute, 1931 [Devanāgarī Script].

Introductory Remarks:

This is an important work not only because of its overall range of subject-matter but also because along with the "Paśkara-samhitā" (q. v.) and the "Śātāvata-samhitā" (q. v.) it is honoured as one of the 'Three Gems' of the canon. As such, it is probably among the "older" texts of the school; it already seems to have attained its rank among the triumvirate by the time of Utpala (10th century) who quoted it and the other two reverentially.

Of the three works, the Jayākhyā-samhitā offers the greatest diversity of topics taken up. Its general contents approach the range of concerns found in the later so-called "classical samhitās"—that is, the general contents may be summarized as falling within the four conventional categories of jñāna, yoga, kriyā and caryā. In this case, chapters I through IV treat of creation and the like, as is often the case in the jñāna-sections of the more stereo-typed texts; chapters V through XII, XIX and XXVI through XXXIII turn to mantra-formulas, their uses as yogic disciplines and their "prayogic" effects, and represent what might be called a "yoga-pāda" of the work at hand; chapters XIII, XIV, XV, XX and parts of XXI represent the kriyā concerns of this work, and turn to the preparations necessary so that bāhyayāga, or overt liturgical worship, may proceed once the paraphernalia have been prepared and pratiṣṭhā-rites provided; and the caryā-portions of this work—concerned with dīkṣā-details, and ācāra-activities including śrāddhā-rites and āṣṭā-sequences, and with prāyaścit-tas and vrata—are to be found in chapters XVI, XVII, XVIII, XXII through XXV and part of XXI. While the four "classical" categories may thus be extracted, nonetheless it should be noted that they are not presented formally in this way and, furthermore, that the main thrust of the work is upon mantra-formulas, the narrative returning time and again to the matters of mastery through comprehension of esoteric correspondences of constituent letters, and through practice of japa-repetitions, dhyāna-meditations, mudrā-esticulations, nyāsa-concentrations and the like. Altogether there are thirty-three chapters comprising almost 4500 slokas, placing this among the group of medium-length pieces.
Dasgupta, in Volume Three of his *History of Indian Philosophy* (24 ff.), attempted to extract certain systematic philosophical notions from the *Jayākhya-samhitā*. We are inclined to see his summary as of passing interest only. Here, Bhattacharya’s reminder in the “Foreword” to the edition of the work at hand seems more to the point: “The philosophical portion of the *Jayākhya* has been brought into the book to show the necessity of worship which seems manifestly the purpose of the composition of the book, and for showing the utility of the worship of gods with the help of *Mātrnas*” (p. 24).

The framework of this *samhitā* is a dialogue reported at two or more removes from the original speakers: here, the bulk of the work is a dialogue between Nārada and the Lord (Śribhagavān), as this has been reported by Nārada to Śaṅḍilya, who in turn imparted it to sages among who was Aurva, who told it to Saṁvarta—whose questions open the work. The setting for the framework narrative, *Prabhāsatīrthā*, may be identified with the celebrated pilgrimage spot on the west coast in Kathiawad; today, this work and the *Pādama-samhitā* (*q.v.*) which is supposedly based upon it, are closely associated with the Pāṇcarātra faith and practice as obtaining at Kāncī.

In addition to being mentioned in certain texts—*Ahīrbudhnya* (*XIX*: 64), *Īśvara* (*i*: 64) and *Pārameśvara* (*i*: 19)—this title is named as canonical in the following lists (where either the title “*Jayaya*,” “*Jayākha*” or “*Jayottara*” appears): *Kapīṇjala* (19, 46/100), *Pādama* (38, 68/108), *Pārameśvara* (3, 10/17), *Bhāradvāja* (21, 47/103), *Viśvāmitra* (9/108) and *Viṣṇu Tantra* (89, 93/154).

**DESCRIPTION OF CONTENTS**

I. शाखावतरण

“*The Lineage of the Teaching*

The scene is *Prabhāsatīrthā* where the sage Saṁvarta approached his father Aurva asking him to narrate to him the means to emancipation. Aurva tells the story of how he and other *rṣis* during the *Krta*ya-ya-age sought also to know the means to emancipation. Yet they, despite their penances, discovered nothing until they approached the sage Śaṅḍilya (1-39). Śaṅḍilya, residing on Mt. Gandhamādana, told the assembled sages that what he is about to tell them—which he commences to do only after he has placed his hand on their heads with a “*viṣṇuhasta*” gesture symbolizing that a *guru-śiṣya* relationship has been established between himself and them—was what he himself learned at the *Bada*yaśrama-hermitage from Nārada. And this was a teaching which Nārada got straight from the Lord. Before Śaṅḍilya consented to impart his knowledge to the others, he discoursed to them on the pre-requisites of those
who would learn as well as on the virtues of anyone who would, in turn, impart the sacred knowledge to others (40-69). Although the original teaching consisted of 1-1/2 crores of ślokas and was given in its unadulterated form directly by the Lord to Nārada, now, due to the absence of dharma in the present age, it must be mediated in a shorter and simpler form. Despite this, it contains the essence knowing which those who follow its teachings may succeed [jaya] in their quest for emancipation (70-79a).

[The following 163 ślokas are interpolated; they concern the ‘Three Gems’ and their commentaries and their derivative texts, where these texts are held in highest esteem, and a prolonged eulogy of Hastiśaila (Kaṇḍa), its temple to Varada, its festivals, etc.].

II. ब्रह्मसर्गः  
Brahmasarga  
(75-1/2 श्लोकाः)

"Concerning Creation"

The ṛṣis request Śaṅkilya to divulge his knowledge. He then commences to narrate the dialogue between Nārada and the Lord.

The first thing to be described is the appearance which the Lord made to Nārada, and Nārada’s reaction to this in the form of an eulogy (1-30). At Nārada’s petition, the Lord tells him of the creation of Brahmā and how from two drops of sweat the demons Madhu and Kaṭabha were also born. These demons stole away the Vedas and, in order to prevent further calamities, the Lord intervened, assuming His “mantramaya” form, destroying them and restoring the Vedas (31-76a).

III. प्राधृतसर्गः  
Pradhāna-sarga  
(28 श्लोकाः)

"Primary Creation"

Nārada asks to know more about the creation of the world of matter. Śrībhagavān relates that from the inert [jaḍa] One—which is unborn and balanced in the three gunas, beginningless and unmanifest—came this world of tattvas, etc. Nārada raises some objections and queries as to how such a process can possibly take place (for it is contradictory for activity to come from inactivity), but he is apparently satisfied by the response Śrībhagavān gives him about mokṣa (1-28).

IV. शुद्धार्थात्तत्त्वावध्यायः  
Śuddhasargabrahmatattvāvākhyāna  
(132 श्लोकाः)

"Chapter on Pure Creation and on the Real Nature of Brahm"n

Nārada asks to know about pure creation. Śrībhagavān answers as follows: In the beginning Vāsudeva was. (His attributes are all-pervasiveness [saraṇavyāpaka], intelligence pure and simple [citsāmāṅgam], and undivided bliss [paramānanda]). He existed alone. Just as a flash of lightning forms by itself,
so Vāsudeva, shaking within Himself [क्षोभयितव्] created [अस्रजत्] Acyuta. From Acyuta came Ananta in similar manner (the metaphor referred to here is that Ananta is as the bubbles or foam that come from the motion of the waves). Thus Acyuta is the waves which form from the motion of the sea; the sea, existing alone, is Vāsudeva. Yet another metaphor is referred to here in that the clouds on a summer day are formed as the sun pulls them out of the ocean. The ocean is again Vāsudeva; the Sun is Acyuta; the cloud-formation is Ananta [—not quite as successful a metaphor as the previous one]. This Vāsudeva is also to be understood as pervading all devas. He is, further, termed Puruṣa. All the avatāras are His parts. Puruṣa, Satya, Acyuta—all these are manifestations of Vāsudeva, who is Intelligence [सान्वित्] pure and simple. Just as pure crystal glass cannot be distinguished from the space it occupies, nor can the reflections in a mirror be separated from their original objects, so these manifestations are intimately related to Vāsudeva (1-19).

Nārada asks now for the Lord to explain His “sthūla” and “sūkṣma” forms, as also the original “para” form—both manifested and unmanifested. Śribhagavān replies as follows: “In my ‘sthūla’ form, I am the Creator, Protector and Destroyer. In my ‘sūkṣma’ form, I reside in the hearts of all beings and I shower My blessings and grace on all bhaktas (devotees). The ‘para’ form, which is all-pervading is full of bliss and permeates all things just like sap runs through a tree” (20-26a). Nārada claims to understand all this and asks further how Vāsudeva performs His threefold activities. Śribhagavān replies that by His own powers of concentration He allows His bhaktas to achieve emancipation through mantras. These mantras He has given, mantras pointing both to His formless state [niṣkala] and to His manifested forms [sakala]. The latter [kind of mantras [sakala] give enjoyment; the former kind of mantras [niṣkala] give mokṣa (release) (26b-33).

Nārada asks to know more about mantras and their practice by virtue [vīrya] of which one is led to emancipation. Bhagavān says that pre-requisite to this (practice of mantra which leads to final emancipation?) is a discursive and elementary knowledge of Brahman, without which none else may be known. And, he continues, to get this kind of jñāna of Brahman one must distinguish between “sattāḥkhyā”-knowledge, which is pure and alone leads to true knowledge of Brahman; and “kriyāmaka”-knowledge, which concerns itself with yama and niyama and which by the employment of yogic practices moves one gradually to the purer knowledge through disciplines of various kinds (33-50).

Having this elementary knowledge of Brahman, the jīva becomes deathless and identical with Brahman. Those who do not have this jñāna-knowledge are bound by avidyā and, due to this, suffer under certain reborn forms (such as gods, humans, etc.). As for the object of the highest knowledge towards which
the jiva may aim, it [parabrahma] is described in both negative and positive terms (6o-118a). For those who would undertake specifically to meditate, thus to gain jñāna, they are recommended to turn their attention to the Lord as He manifests Himself in his viśvarūpa-form (118b-132).

V. ब्रह्माज्ञानोपपत्त्याख्यान

Brahmajñānotpattiyākhyaṇa (46½ śls.)

"The Chapter on the Dawning of the Knowledge of Brahman"

To obtain knowledge of Brahman experientially one may also undertake yogic disciplines, because through these introverted processes one comes to understand oneself and this, in turn, gives one an impression of the nature of parabrahman. If one has the zeal to do this, and to discover by it the real nature of the self, then he should approach a qualified teacher for guidance (1-1o). Having done this, the aspirant seeks for equanimity and tranquility by the practice of mantras in order to enjoy their liberating powers, which come to him first as jñāna and culminate in the experience of Brahman (11-3o). Of the two means to move toward Brahman-knowledge—formal yoga and mantra practice—the latter is both easier and more certain (31-47a).

VI.* सुख्यमन्त्रोद्धार

Mukhyamantrodhāra (25o śls.)

"The Deliverance of the Chief Mantra"

He who wants liberation through mantras should first select a pure spot—a square of one or two cubits which may be adorned and beautified. Clean sand is spread and letters of the alphabet are written in it. "Om" is in the center of a circle with eight spokes, and in these all aksaras are written (1-32a). The aksaras are to be imagined as various forms of the deities. Using this circular design, and having thus the Lord before him, the aspirant begins worship. Other manifestations of the Lord are represented from the letters short "a" to the letter "kṣa" (32b-58).

From these letters, mixed together, come the mantras which are directed to the principal forms of the Lord and His retinue. To them in their "mantra-mūrti"—presence the worship of arghya, ācamana, etc. is undertaken,—the whole process being done mentally (59-221a).

Further esoteric explanations are presented concerning the mantras, their origin, their symbolic references, their powers, etc.—all with the effect being that such mantras can lead one to release (221-25o).

According to the "Introduction," this chapter offers some paleological evidence for dating the work.
VII. उपकरणांमन्त्रोद्धार Upakaraṇamantroddhāra (124-1/2 šls.)

"How to compose the Auxilliary Mantras".

"Ādhāra"-mantras (2-17a) and 6 sub-types, "āsana"-mantras and 6 sub-types (19b-38) are given here. Other mantras also are given. In each case the form is given in esoteric language, followed by instructions on how to meditate upon the mantra (39-125a).

VIII. मुद्राभाष्यान Snānavidhī (117 šls.)

"Description of Mudrā-Gestures"

Each of the mantras just given (in chs. 6 and 7) is now assigned certain gestures which are to accompany the japa-repetitions. Fifty-eight mudrās are named and described and, in most cases, the effects of using one mantra rather than another are given (1-117). [Presumably (?), the mudrās are given in the same respective order as the mantras given in chs. 6 and 7].

IX. स्नानविधि Snānavidhī (71-1/2 šls.)

"Rules for the Qualifying Bath"

Bhagavān now turns to the snāna-rites which qualify an aspirant to undertake homa and yāga-rites (as part of mantra-disciplines). There are two phases to the snāna-rites—"sāmānya" and "viśiṣṭa." The steps for the first phase, which is an ordinary [sāmānya] bath, are outlined—śauca, etc. (3-15a)—and then the steps which follow for the viśiṣṭa-snāna phase of the bath with mantras, mudrās, etc., are outlined. This is to effect spiritual cleansing beyond mere physical washing (15b-44a). After the bathing rites have been completed the aspirant continues in certain meditations, undertaking further mantra-repetitions—now with nyāsa-concentrations—making some preliminary tarpāṇa-offerings, etc. (44b-60). In cases where it is not practical to do the above routines with water, it is permissible to take a "mantra-snāna," washing only the hands and feet, sipping a few drops of water, etc., along with undertaking repetitions of the "mūlā"-mantra (61-63)—and this kind of "mantra-snāna" is a thousand times preferable to a mere bath unattended by the sanctifying invocation of mantras (64-65). A second alternative mentioned is "āhyāna-snāna" which also, under certain circumstances, may be done—imagining that Viṣṇu Himself enters and cleanses the body with the spiritual waters of the Holy Ganges (66-72a).

X. समाधिविधि Samādhikhyāpana (103 šls.)

"Realisation of Samādhi"

Bhagavān says [that the next step is] to find a secluded place, arrange for a clean place to sit down, and undertake preliminary meditation of the Lord
and of one’s teacher. Having done this, one then proceeds to purify the place and the mundane elements that comprise in with mantras (1-22). Meditating upon his own mundane condition, the aspirant then meditates on earth, air, fire, water and space as being essentially one with him; the same is done with the subtle forms of these gross elements (23-57). Having succeeded in this, the jīva is lifted in imagination through the various levels of being to the realm of kaivalya-consciousness (58-77), whereupon in his “luminous-body” [tejomaya-śarira] he aspires to feel infused by the Power and Presence of the universal spirit invoked by the “ātma”-mantra which he repeats (78-103).

XI. मन्त्रन्यासविधि Mantranyāsavidhi (43-1/2 śls.)

“Rules for Concentrating the Powers of Mantras”

If one practices nyāsa-concentrations during the disciplined repetition of mantras, he will achieve great spiritual as well as mundane rewards (1-3). The detailed instructions for undertaking nyāsa-concentrations of the mantra’s powers into one’s own body are given step-by-step (4-38a). The overt nyāsa-exercises, when it comes to that, should be done secretly and under cover (7b-9)—and some elaborations are given on the “hasta-nyāsas” to be done to the accompaniment of the “mūla”-mantra, prior to “deha-nyāsa”. Altogether some 27 nyāsa-directions are named and explained in the course of this chapter. Along with the nyāsa-practice one should demonstrate in the process certain mudrās and undertake specific dhyāna-meditations (38b-44a).

XII. मानसयाग Manasaṣayāga (136-1/2 śls.)

“Silent Worship”

Having achieved a certain level of consciousness by the preceding disciplines and practices, the aspirant, feeling himself to be infused by the Holy Presence of the Lord, then must begin worshipping Him in a silent manner [mānasayāga]. The devotee in these steps imagines himself to be the locus of the “ādhāra”-sakti, of the whole earth, of the Lord’s lotus-borne throne, indeed all of the subtle forms of created matter, etc. To this imagined center of all things it is to be thought that Viṣṇu Himself descends (from Vaikuṇṭha) in His “mantramūrti” form, and there He will be worshipped along with Lakṣmī and His other consorts in all their glory and qualities (1-50). How to actualize this worship is suggested by the use of mudrās and mantras, etc. (51-58), and this is elaborated upon later in somewhat greater detail (59-107)—all the steps of actual liturgical worship being done here by the imagination, and within the believer’s heart.

A special, further way of (continuing?) silent worship is also given, wherein the main feature seems to be to concentrate the Presence of the Lord within the cupped palms of the hand (108-114).
The chapter concludes with directions for achieving homa-offerings mentally \[mānasahoma\] and with a eulogy for the methods of silent, mental worship \(115-137a\).

**XIII. बाह्ययागः**

\(Fāhyayāga\) (236 श्ल.

"Overt, Liturgical Worship"

Having accomplished this much, one then moves on to overt, liturgical worship \([bāhyayāga]\) \(1-4a\), even though it may seem superfluous on top of the preceding \((4b-10a)\). The steps for doing this comprise the bulk of the chapter \(10b-236\): first, a manḍala-design is to be selected and prepared \(11-63a\). The materials that are to be used in arghya-offerings having been collected and made ready \(63b-75\), the Lord’s Presence with His retinue is invoked into the manḍala-design by means of mantras and appropriate dhāyana-meditations \(76-169a\), whereupon certain overt offerings of flowers, edibles, etc., should be made to the Lord and His retinue \((169b-185a, 222b-236)\). One should have secured the proper instruments of worship needed at this point—the dhāpaṭāra—incense vessel \((185b-196)\), the ghanta-bell \(197-222a\), etc.—and, further, know how to employ them properly. As well, one should know how to employ certain specific mantras at particular points in the liturgy \((221b-222a)\).

**XIV. अपविधानः**

\(Jāpavidhāna\) (94-1/2 श्ल.

"Concerning the Repetition of Mantras"

Having pleased the Lord thus—either in the manḍala-worship just outlined or at His presence as it has been invoked into a pot, or into a bimba, etc.—one must next honor Him by the repetitions \([jāpa]\) of mantras. There are three aids to doing jāpa-repetitions—employing a rosary \([akṣamālā]\), saying them aloud \([vācika]\) or by repeating them in a low voice \([upānāsū]\)—and each of these is of varying value depending upon the motives of the aspirant \(1-5a\). The akṣamālā-rosary is then described and its uses discussed \((5b-76a, 90-95a)\), whereupon the narrative turns to consider what determines which mantras under various circumstances should be employed for jāpa \(76b-89\).

**XV. अग्निकायविधानः**

\(Agnikāryavidhāna\) (264 श्ल.

"Rules for Kindling the Sacred Fire"

Jāpa-repetitions having been completed, the Lord is worshipped with arghya, flowers, incense and scented powders. This in turn is followed by worship with fire-offerings \(1-2a\). The kunda-pit in which the fire will burn is to be constructed near where the deity is housed, to the North. Detailed directions are given for measurements, along with some indications of its symbolic nature found in the injunctions for the kunda-sanākāra-sanctification
of the pit (2b-58). Once the pit has been completed, then the sacred fire is to be kindled to the accompaniment of mantras, appropriate dhyaṇa-contemplation of the powers called to concentrate themselves there. Then the fire and utensils used are purified (58b-161a). In the course of the preceding discussion, the various utensils used in the course of the homa are named and briefly described (78b-105).

As for homa-offerings themselves, these are discussed in terms of the materials to be offered, their measurements and qualities, the mantras used to accompany the offerings, and the benefits derived from various offerings (161b-197). Indeed, a section follows (198-211a) on various ways to predict the results of a homa-offering, by noting the portents indicated in the fire. Certain configurations of the flames are to be avoided (211b-215a). But when homa-offerings are undertaken at the auspicious times, then only beneficial results will accrue (215b-222). As the homa-offerings are made to honor the Lord Nārāyaṇa and Laṅkṣmi and others, a certain number of offerings should be made to each of these divine beings, followed by japa-repetitions of appropriate mantras (161b-167a).

Upon completion of the homa-offerings, certain concluding liturgical steps are enjoined (223-236a, 239b-263a). In order that the Presence of the reality of the Lord evoked by the homa-rites may be remembered by the devotee, it is recommended that he apply a tilaka-mark on his forehead with the sacred ashes from the fire and dust from the maṅgala (231b-245a), and that he maintain certain thoughts in his mind about the Lord (232-239a).

The foregoing instructions are to be handed down only to certain qualified persons (263b-264).

XVI. दीक्षाविधान

"Regarding Initiation Rites"

Nārada asks about dīkṣā-initiation for various types of people—a person living under a vow, a youth, an aspirant, an ācārya, a woman and a child (1-2). Bhagavān chooses to tell him first about initiation-procedure for a śiṣya-disciple, and this involves first of all a protracted discussion of mantras to be used in the ceremonies (3-50), after which only does he turn to a description of the qualifications of a suitable śiṣya-candidate (51-53). He then briefly notes the general threefold classification and rationale of initiation-rites into "normal", "shortened" and "elaborate" versions (54-61a).

In any type of śiṣya-dīkṣā, the tattvas must be invoked with particular mantras (61b-88). The auspicious time for this śiṣya-dīkṣā having been selected, the śiṣya prepares himself by taking a sacramental bath, and the accoutrements for the ceremonies are gathered, placed and sanctified (89-124a). Blindfolded,
the aspirant is led to a manḍala and there, in the presence of the Lord, is asked to offer flowers; where these fall, determines the name he will be given (126-127a). Later, entwined in the symbolic bonds—the red-colored māyāstūra—that bind him to this earthly life and into which the tatvās are to be imagined, he witnesses and/or assists in various homa, bāli and other rites (127b-195).

Since this is a two or three-day initiation ceremony, certain things are to be done during the first night. Next day, ominous dreams recalled are to be nullified by certain rites, and if this has been done, the initiation rites recommence with a second blindfolding.

After certain rites, performed both by the guru and by the śiṣya (196-300), instruction (upadeśa) is given to the candidate (301-336a). When this has been concluded, the initiate, then on his own, worships the Lord’s Presence in the pot where it had previously been invoked and having done this, he turns to his teacher and honors him with similar observances (336b-342a). As concluding parts of the dīkṣā-ceremonies, brahmins are feasted, the (second) night is spent in vigil, etc., and an avabṛhṇā-bath is taken, followed by soma “drinking” (346-359), whereupon the guru is worshiped that third-day morning (360-367)—doing all of which brings enormous rewards to both the guru and the new initiate (368-369).

XVII. शिष्याथ्येद् Śiṣyabheda (62 śls.)

“Types of Aspirants”

There are four classes of śiṣyas—"samayin" or "sumayajña," "putraka," "sādhaka" and "ācārya." To Nārada’s question about them (1-2), Śrībhagavān takes each one of these up for individual discussion (3-11, 12-16, 17-28, 46-62). A section on the daily duties [ācāra] of the sādhaka is also rehearsed (29-45).

XVIII. अभिषेकविधि Abhisekavidhi (92-1/2 śls.)

[Returning to dīkṣā-initiation ceremonies broken off at the end of ch. XVI] an abhiseka-ritual bath must be given the candidate. Various choices and alternatives in regard to the personnel to conduct the abhiseka-rites are given (1-19) before the general steps for the procedures are outlined (20-33) for each of the four classes of śiṣyas (discussed in ch. XVII). Each class of śiṣya deserves the treatment and éclat for his respective abhiseka bath as is afforded to a commander-in-chief of the army, to a prime minister, to a prince, and to a king respectively (34-35).

Of these various procedures, the abhiseka-rite appropriate for the "ācārya" type at his dīkṣā-initiation is given—the difference between his abhiseka and that of other śiṣya’s is in the number of pots used (36-69a). A candidate who
is about to be initiated into ācārya-ship is to receive certain special instruction about behavior, etc. and this is given (69b-82a). At the close of this special instruction, he who is about to become an ācārya receives from his mentor a "visnu-hasta" gesture of blessing whereupon he drinks the water which has been used to wash that mentor’s feet (82b-86a).

The chapter closes with some miscellaneous special rules for the abhiṣeka of the other classes of śisyas (86b-89a), and the general benefits which accrue to those who observe the rules (89b-93a).

XIX. मन्त्रसिद्धिचिन्ह Mantrasiddhichina (36-1/2 śls.)

"Indications of Mastery in Mantra-Discipline"

After abhiṣeka is concluded, the initiate receives permission from his mentor to start practising his mantra, a process for the mastery of which the aspirant should expect to take some 12 years of steady and patient labor (1-12). Nārada asks if there are any signs or indications along the way for the aspirant to look for in order to assess his progress toward mastery of the mantra. Bhagavān warns him that many difficulties inevitably arise, particularly during the three first years of this mantra-japa-discipline; but if the aspirant comes through this three-year period he will begin to see definite signs of his approaching mastery. For example, students will seek him out, etc., until after the seventh year even kings will come to him. By the time he has persevered through ten years of this discipline he will be able to see, hear and do marvellous things (13-33). The chapter closes with the caution that these signs should, however, be kept in one’s heart (34-37a).

XX. प्रतिष्ठाभिधान Pratiṣṭhāvidhāna (386 śls.)*

"Rules for Sanctification Ceremonies"

Nārada recalls that Śrībhagavān advised one aspiring to mastery in mantra-disciplines to practise his discipline using a bimba-icon as an aid to his worship; therefore he wants to know about the construction and consecration of such icons (1-2). He is told that while there are different uses to which images may be put, and different ways of painting, drawing or modelling these, nonetheless, there are certain canons of measurement that must be maintained in preparing these figures (3-66a). While various choices exist for making icons (66b-67), extreme care should be exercised in selecting the material, particularly if the icon is to be used in the house (68-69).

Then follow some instructions regarding pitha-pedestals for icons (70-92), as well as some general remarks about the foundations and basements for temple

* The numbering in the printed version is wrong from śl. 3 on.
structures (93-99). Indeed, moving to temple-structures themselves, various types are named according to their shape; rules for the appropriate basements (100-124), for doors (125-127), for a maṇḍapa (128-131a) of the "kaustubha"-type of temple are given.

(Returning to the subject of images), it is pointed out that all images are to be consecrated prior to being enstated in regular worship. The time for this is suggested, and the various preparations which must precede the actual rites are outlined (131b-138a). The steps of the pratiṣṭhā-rites—snāpana (138 ff.), netronmilana (161b ff.), kautukamocana (168 ff.), mantranyāsa (180 ff.), etc.—are given up to the point where first worship of the icon is done (184b-187).

The piṭha-pedestal is then prepared (188-190) and, after the icon has been carried through the village (191 ff.), is "put to rest" (śayanādhiṅīasa) (193-203a) and later given various honors and further invested with mental powers by the ācārya (203b-251a). Thereupon worship is given the Lord in the presence of brahmīns (251b-306). These things done, "raṇaṇiyāsa" is accomplished, the pedestal placed, and the icon fastened to it (307-330).

Thus does the icon come to be the focus of all realities—a tatvās, all mantras, etc. (331-342)—and thereby justify all the ritual attentions thereafter given it and the praises directed to it (343-352). Certain concluding rites, covering the next four days, are enjoined (353-364a). This is followed by a mahōśaya (382b-386). Images that are made on canvas, as well as those made of wood, are to be consecrated in much the same way—with only a few steps omitted from the usual liturgy (364b-368a). As for repairing icons and pedestals once they have been sanctified and also then broken, certain rules must be followed for mending them (368b-376a).

The chapter closes by giving certain options about mantras to be used in the pratiṣṭhā-rites (376b-379a), and saying that a properly-installed icon should be carefully protected against the ravages of war and natural disasters, etc. (379b-382a).

XXI. पवित्रविद्हन

Pavitravidhāna (232-1/2 śls).

"Rules for the 'Pavitra-Garland' Rites"

Nārada asks what is to be done when worship that should be done to an icon lapses? (1-2). Bhagavān replies that the remedial measure to take in such cases is performance of pavitrāropana-rites. He then goes on to explain the procedure of these rites—when it should be done (56 ff.), how to make the pavitra-threads (8-29a), worship them (29b-47a), and how to present them to the Lord in His various places (47b-68). He also describes the prayer of atonement to be uttered (69-76a,), the worship of the guru and giving of gifts to brahmīns (76b-97), the removal and distribution of the garlands (104-107), etc.
Having observed this, the sādhaka then must undertake a period of penaterral-vrata in order to validate the pavitropana-rites (113 ff). This vrata involves the repetition of a mantra, and so Nārada asks about that mantra, and it turns out to be the ("pavitra"-) "mahā"-mantra. How to pronounce the mantra and to use it along with others is given (120-226a). The chapter closes with a eulogy of the ("pavitra"-) "mahā"-mantra (226b-233a).

XXII. वैष्णवाचार

"Ethics for Vaiṣṇava Believers"

Nārada wants to know about the attitude toward Vaiṣṇavas who become sannyāsins or yatis (1-2). The answer he gets is a classification of various types of Vaiṣṇavas, the differences being explained on the "natural" grounds that peoples' states are determined by past karmans (3-5)—"yatis" (6-10), "ekāṅtins" (11-13a), "vaikhānasas" (13b-35a), "karmasāttvalas" (15b-16), "śikhins" (17-19a), "āptas" (28-34a), "anāptas" (34b-35a), "ārambhins" (35b-36a), "sampravartins" (36b-37). All of these are distinguished by some overt sign or profession. Other groups (presumably those who are classified not according to any external sign but rather in terms of their inner spiritual quest) are "yogins" (39-41), "japaniśīhas" (42-45a), "lāpasas" (45b-51a), "śāstrajīnas" (51b-53) and "śāstrādhrakas" (54-56). The Lord asks Nārada to honor all these kinds of persons. All of them, He says, are eligible to do yāgas as well as pūjās. Even their mere glance can wash away the sins of those less fortunate and endowed (57-64a).

Nārada wants to know about the pañcakāla division of the day. He is told about what is to be done in each of the five periods—abhimāna (68-69a), upādāna (69b-70), ivyā (71), svādhyāya (72), and yoga (73-74a). Nārada then asks to know the various steps [aṅga] of the worship to the Lord—and is told that worship is to be observed in this order: abhimāna, bhoga, pūjā, offering ghee and other eatables (including paśu: 77), sampradāna, vahnisamtarpana, pītryāga, and prāṇāgniḥñavana (74b-81a).

XXIII. आद्विचान

"Concerning the Annual Memorial Rites"

Nārada asks what the details are for the performance of śrāddha-rites. The Lord says that all, even the initiated, are to do these rites with care and attention throughout their lives—it is a duty incumbent upon all (1-6). He then turns to the occasions when it is most proper to perform the śrāddha-rites (7-14a) before he commences to outline the various steps to be followed in this ritual performance—inviting the brahmins to be fed and seating them appropriately with all honors (14b-35a), performing homas and making food-offerings
to the “manes” in the persons of the brahmins present (35b-59a), distributing the food to others present and other concluding acts (59b-62a).

When a man dies the rites will be modified and given elaborations by adding certain mantras and routines day-by-day for eleven days (62b-108); on the first anniversary of the man’s death, the śrāddha-rite will mark the deceased soul’s transition from “preta” to “pitr,” and the rules for this ritual celebration are outlined with the necessary elaborations (109-146a).

Mantras are given for the concluding portions of the general śrāddha ceremonies (146b-148).

Special śrāddhas for preceptors are to be done (149-153a). All the śrāddha-ceremonies are eulogized (153b-155).

XXIV. भल्लसंस्कार

“Concerning Funeral Rites”

When an initiate [dikṣita] has died, the corpse should be bathed, decorated, certain sacramental saṁskāra purifications should be done, his personal possessions distributed, and the corpse taken to the cremation grounds and burned. The bulk of this section is given over to the step-by-step description of what the guru officiating at the funeral rites does to the corpse (18a ff) and what the mantras are that are to be pronounced as the fire is kindled (56 ff).

After the funeral, the guru who has officiated must cleanse himself immediately of the defilement brought by contact with the corpse—including japa, homa, etc. (62-68a). After three days have elapsed he should return to the cremation grounds, collect the bones and then consign them to a river or to the earth. The bones of initiates must not be scattered (68b-71a).

Funeral rites should be done for all the faithful, and the chapter closes with some special instructions given for the services for yatīs (75) and for those whose death has occurred far away necessitating funeral rites in absentia (76-105a).

XXV. प्रधानस्वतिविधि

Nārāyaṇa asks about prāyaścitta-penances for the deeds of omission and commission done by a Vaiśānava, Bhagavān declares that there are indeed, for a variety of reasons, many sins but that these may be expiated by japa, dāna-gifts, havan sacrifices, or tapas-exercises (1-4a). The bulk of the chapter is given over to the various instances that require and permit prāyaścitta-penitential performances: the sin is given along with the appropriate mantra-formulas to repeat, the gilt-offerings to make, etc. (4b-131). Having heard these things, Nārāyaṇa is led to ask in particular what is to be done if something defiles the mantrārcā-image in the home (132-135), and he is told that the prāyaścitta for this involves fasting, japa, special manḍala worship and gifts to the 12 ācāryas (136-160a).
XXVI. Mūlamantrasādhana

"A Disciplined Program of employing the 'Mūla'-Mantra'."

Having heard so much that relates to mukti, Nārada now asks to know how to achieve bhūkti. Bhagavān tells him that by employing the "mantrarāja"-mantra in particular ways with skill, that great achievements can be enjoyed as the fruits. However, certain things must be done in this connection, and this includes finding the proper spot to practise the mantra, etc. If a devotee achieves mastery of the mantra and then does homa in a prescribed way along with mudrās and other special liturgies, the supernatural order can be controlled (9-21), poisons can be made ineffective (22-24a), making others submit to one's will can be effected (24b-30), disposing of others or otherwise controlling them according to one's wishes (31 ff.) and a variety of other powers may be acquired (up to 96). Mastery of certain yantras may also lead to effective control over various phenomena—namely the "cakra"-yantra (97-105a) and the "śāṅkha"-yantra (105b-111a)—but the effects differ according to the times when various suggested homa and offerings are made to these yantras (111b-121).

The chapter concludes with a eulogy of the "mantrarāja"-mantra (122-134a).

XXVII. Śaktimantrasādhana

"A Disciplined Program of employing the 'Śakti'-Mantra"

Bhagavān continues, here turning to the instructions for getting mastery over the mantras addressed to Lakṣmī and other female deities. First he points out that while certain matters like selecting an āsana, performing dhāpa, ghanṭā-ringing, etc., are going to be the same in the various cases (1-10), nonetheless certain specific details will vary. Then he discusses the practices that are specific to the "Lakṣmī"-mantra (11-38a), and the powers that come to one who masters it (38b-57a). Next he gives the same kind of treatment to the "Kīrti"-mantra and its mastery (57b-95). Similarly the "Jayā"-mantra (96-138), and the "Māyā"-mantra (139-216a: with nyāsa and mudrās somewhat more extensively treated). The chapter closes with a eulogy of the four mantras just treated (216b-219).

XXVIII. Aṅgamantrasādhana

"A Disciplined Program for employing 'Aṅga'-Mantras"

Here Bhagavān says he will treat of the mantras which are directed to the "limbs" of the devotee who then sees his limbs as analogous to the "Limbs" of the Lord—the mastery of which leads to certain powers. First, he treats of the "hṛt"-mantra (2-15), the "śiro"-mantra (16-40), the "śikhā"-mantra
(41-70a), the "kavaca"-mantra (70b-98a), the "netra"-mantra (98b-127), and "astra"-mantra (128-158a).

**XXIX. वक्त्रमन्त्रसाधन वाक्त्रमन्त्रसाधन**

(A Disciplined Program for employing the ‘Vāktra’-Mantra’)

This chapter continues in the same spirit and tone as the preceding ones. Here, Bhagavān turns His attention to the "Nyśiṁha-vāktra"-mantra and his retinues' mantras (2-58), to the "Kapila-vāktra"-mantra and his retinues' mantras (59-110), and finally to the "Varāha-vāktra"-mantra and those of his retinue (111-188a).

**XXX. परिक्रसाधन परिक्रसाधन**

A Disciplined Program in utilizing Mantras related to the Lord’s Weapons

Bhagavān here turns to the mantras addressed to the cosmic weapons and how to achieve mastery of these—the "kaustubha"-mantra and its mastery (16b-31), the "kamala"-mantra (32-40), the "śaṅkha"-mantra (41-49), the "cakra"-mantra (50-61a), and the "gada"-mantra (61b-72a). Also the "Garuḍa"-mantra and its mastery is discussed (72b-85), after which the "pāśa"-mantra is treated (86-99a), followed by the "aṅkuśa"-mantra (99b-118a).

**XXXI. उपाङ्गसाधन उपाङ्गसाधन**

A Disciplined Program for employing ‘Upana’-Mantras’

Here Bhagavān first takes up the practice of and the mastery over the powers inherent in the "satya"-mantra (1-8), the "Vāsuveda"-mantra (9-14a), the "Samkarṣaṇa"-mantra (14b-21), the "Pradyumna"-mantra (22-30), the "Aniruddha"-mantra (31-38). Also, He similarly discusses the "saptākṣara"-mantra (39-49).

**XXXII. सधानविधि सधानविधि**

Rules for Disciplined Use (of other Mantras)

Bhagavān says that previously he had made a passing reference to the "Vighneśa"-mantra, and now He wants to discuss it in detail—namely how to achieve mastery of it, and the effects of so doing (1-36). He concludes his discussion of the prayogi white power over the divine powers by turning to the "Vaiśvānara"-mantra (37-65) and how to employ the "Vaiśvānara"-yantra (66-84).

**XXXIII. योगाल्पया योगाल्पया**

The Chapter on Yoga
The Lord says He will now tell how one can achieve the end toward which yogic practices are means. Having selected the proper place for meditation, and arranged the seat, one begins his discipline with prānāyāma. By doing this in the prescribed manner, one achieves union with brahman and leaves this mortal coil having achieved mukti (1-59).

Nārada inquires how to recognize the symptoms that one is achieving the deha-pāta-state (60). Bhagavān details the physiological signs that usually accompany death but which also presage ultimate union with Brahman (61-80).

The closing ślokas say that this saṁhitā is the best (sarvaottama saṁhitāiṣa), that it gives the best knowledge possible. It is to be kept from undeserving narrow-minded fools (sātha); but it should be given (deyam) to those who are true to their dharmas, to those who really wish to cross the sea of saṁsāra, to those who are devoted to the Lord, etc.—once they have had dīkṣā-initiation.

Critical Notes:

The present edition is up to the usual high standards of the Gaekwād Oriental Series. This is one of the few printed texts that has an adequate Index; as well, the introductory portions are learned and helpful. So it remains, here, only to draw attention to some details found in the text that may be of interest to students of Pāṇcarātra thought and its development.

One of the notable things about this saṁhitā is how it deals directly with the subject of death. Although, as elsewhere, the remarks may be put in the context of happenings that occasion prāyācittā, here a full chapter (XXIV) is given over to funeral details—and this follows in the work of an unusually protracted discussion of the śrāddha-rites.* The final chapter (XXXIII) also has preoccupation with death, and the symptoms of its approach.† To say the least, these passages are interesting because they are so rarely taken up as a separate subject in the saṁhitā literature (see “Index”, below, under entry “maruṇa.”)

More typical are the “prayogic” passages found throughout but especially in Chs. XXVI-XXXII. That these kinds of counsels are found so early and so pervasively in so highly regarded a work of the canon simply attests to the fact that this strain must be seen as normative in the school—despite latter day attempts to become apologetic about such tendencies when found in the literature. Indeed, the passage frankly citing the “prayogic” benefits of the “Garuḍa”-mantra (XXX: 72b-85) gives indirect support for the canonicity of the Kāśyapa-saṁhitā (q.v.)—a text so exclusively “prayogic” in temper as to render it suspect as an authentic work of the Pāṇcarātra school.

* See Paramapuruṣa-saṁhitā (q.v.) Appendix “B” for the only treatment of funeral procedures set apart from the normative concern for defilement, etc.
Two other points may be of interest. The first is in regard to the uses of meat: in XXI: 116a it is stated that meat is to be avoided during a certain period by an aspirant, suggesting that at other times meat-eating may have been considered permissible; and in XXII: 77 an alternative to the usual offerings of ghee, flowers, etc., is allowed—namely, offering the Lord animals in sacrifice. The other point raises problems of dating the work and/or detecting the nature and extent of an interpolated passage—in either or both of which cases there is considerable room for argument. The problems revolve about the mention in XXV: 144 of twelve Ācāryas: if the passage is accepted as integral to the original Jayākhyā text the work cannot be nearly as early as one might suppose, or that some “ācārya”-tradition existed early in the history of the school only later to be revised by Rāmānuja’s followers, or that the “Jayā” text referred to in Utpala and other early literature of the school was considerably different from what we now have in the work at hand; if the passage is rejected as a later interpolation, then one must attempt to demarcate and defend precisely where the actual interpolated passage begins and ends.

There seems to survive at least four fragments of an independent work known as Jayottara-samhitā—three fragments found in various Utsavaśāṅgraha works on celebrations of the Lord’s “birthdate” (perhaps all from chapter ten of the otherwise “lost” work) and the fourth found in Pūjāsaṅgraha (MT. 2856) on Prāyaścitta. This partial work should not be confused with the Jayākhyā under scrutiny.

**Introductory remarks:**

This **saṃhītā** carries with it a peculiar historical distinction—it was the first, and for some years the only, Pāñcarātra text available in an English translation. This misfortune has been remedied by the appearance in the 40’s of the more typical **Parama-saṃhītā** (*q.v.*). However, as a result of the appearance of the so-called “**Nārada Pāñcarātra**” first, the impression created among Western scholars regarding the nature of Pāñcarātra thought was distorted and inaccurate.

The **Jñānāmṛtasāra-saṃhītā**, as the text at hand should more accurately be called, while it is indeed a product of the Pāñcarātra school, is a late work and by no means representative of the corpus as a whole. Entirely missing from it is the broad theological base of the older texts, the wide scope of interests found in the more typically practical Pāñcarātra manuals, the careful and subtle expository style of the more literate texts. Instead, what one finds here is a rambling, artificially structured and narrowly sectarian glorification of Kṛṣṇa and Rādhā. As a document representing the cult of Rādhā-Kṛṣṇa, then, it must be dated among the latest of the saṃhītā-type works. It is doubtful that this work is referred to in any of the canonical lists.*

The title under which it has been somewhat misleadingly published$—the “**Nāradapañcarātra**”—derives from the fact that it is divided into five

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* The **Jñānāmṛtasāra-saṃhītā** (1: 57) lists seven names which, if construed one way, may be taken to refer to seven particular works in the canon of the **Pāñcarātrāgama**: Brāhma, Śaiva, Kaumāra, Vāśiṣṭha, Kāpila (**param**), Gautamiya and Nāradīya.

$ This term is used collectively for the entire corpus sometimes, elsewhere specifically for those saṃhītās in which Nārada figures prominently.
(“pañca-”) sections (“rātras”) and that Nārada figures prominently in the framework narrative. It runs to somewhat over 3100 slokas, divided into sixty chapters, again divided (as already noted) into five unequal sections. The narrator is Vyāsa who proposes to tell what was revealed to Nārada by Mahēśvara (= Śaṅkara = Śiva).

In the course of the narrative, however, it is difficult at times to keep track of the framework, inasmuch as there are stories-within-stories, flashbacks, interruptions and introduction of irrelevant details. While on the one hand one may accept these conventions as reminiscent of a lively minstrel’s lay, on the other hand the technique becomes distressingly discursive to anyone attempting to extract from the text a unified teaching. The fact of the matter is that there is no unifying outlook—philosophically there is an unconvincing amalgamation of Advaitic, Sāmkhya and Pāñcarātra doctrines; theologically there is a confusion of advaitic monism and viśiṣṭadviatīc theism; and confessionally there is contradiction as to the status attributed at various places to Śiva, Brahmā, Kṛṣṇa, et al. The overall impression is that the work is less the result of synthesis than of uncritical admixture of popular ideas. The work has little independent merit as literature.

Of interest to historians of the development of Pāñcarātra doctrines and practices are the following points: the Kavaca (-amulet?) is highly extolled for purposes of protection, etc.; the “Kṛṣṇa”-mantras are available to all castes and to women for their private and (n. b.) public worship (V: iii: 10-11); Rādhā is deemed to be Creatrix and Destroyer of the worlds (V: v: 1-4), responsible solely for Kṛṣṇa’s “supremacy”; even Mahālakṣmī is said to have been born from the left side of Rādhā (II: iii: 60); worship of God at night is recommended as a regular routine (III: xi, xii); the Vyūhas are mentioned (V: i: 63) but nowhere form the basis of a theological orientation. As for works mentioned in the text: the Śaiva-gamas are alluded to as those which Viṣṇu ordered Śiva to promulgate to delude people (IV: ii: 30; cf. the paean to Śiva elsewhere, however, in I: vii: 15-19; the “Kāpila-pañcarātra” is mentioned (II: vi: 13) as is also the “Brahma Vaivarta Purāṇa” (II: vii: 30) and the “Viṣṇu Purāṇa” (II: vii: 32).

The real interest for us in this work is that it demonstrates the direction that Pāñcarātra thought takes in the context of later sectarian developments, and reveals how certain ideas traditional to the school are dropped (e.g., the Vyūhas) and how others assert an overweening prominence (e.g., the emergence of the śakti-power as a significant, creative and generative force in its own right). It may be a matter of lively debate to what extent a work like this shows a degeneration as over against an invigorating revaluation of typical Pāñcarātra stances in the face of popular new folk movements like the Rādhā cult.
DESCRIPTION OF CONTENTS

FIRST RĀTRA:

I. व्यासदेवसुकदेवसांविद्र प्रनयप्रासादम्

Vyāsadevaśukadevasanvāde granthopraśamsanam (82 śls.)

"Glorification of the Pāñcarātra Literature in the course of the Conversation between Vyāsa and Śuka."

After an opening eulogy of Kṛṣṇa’s supremacy and immanence (1-11), Nārada describes the hermitage of Vyāsa where his son Śuka came seeking knowledge (12-21). Vyāsa undertakes to impart to his son what his guru had given to him, thus continuing the family’s traditional concern and devotion for Kṛṣṇa (22-34). Vyāsa tells how in Goloka the Lord Kṛṣṇa once taught Brahmā the secret knowledge and how Brahmā, in turn, went to Śiva, and he in turn gave it to Nārada, Vyāsa’s own teacher (35-42). In the Pāñcarātra system, one deals with knowledge [rātra] of five [pañca] kinds (43-44)—knowledge of Kṛṣṇa who is the Highest, knowledge of that which is desired by seekers after muktī, knowledge of that which effects devotion, knowledge of the 16 kinds of yogic discipline, and knowledge of worldly affairs (45-55). This five-fold knowledge has been promulgated under seven traditions: Brahmā, Śiva, Kumāra, Vasiṣṭha, Kapila, Gautama and Nārada (56-59).*

Vyāsa praises the Pāñcarātra teachings—especially the tradition handed down by Nārada—because they lead to the dāśya-type of devotion. He thereupon launches upon an extended eulogy of the Pāñcarātra system (60-82).

II. व्यासनन्दकमारस्वार्धेवप्रासादम्

Brahmasanatkumārasanvāde naivedyapraśamsanam (77 śls.)

"Glorification of Food-Offerings in the course of the Conversation between Brahmā and Sanatkumāra."

Śuka asks his father Vyāsa where exactly Śiva gave the Pāñcarātra teaching to Nārada. He is told that the revelation to Nārada came not by virtue of penances and ascetic action but rather because of a display of “true” bhakti to Hari. A visionary visitation comes to Nārada prior to his receiving the teaching from Śiva; it is his own father and brother—Brahmā and Sanatkumāra. They engage in a discussion that distinguishes the relative virtues of penances [tūpas] and devotion [bhakti], highly praising the latter and de-emphasising the former. The Pāñcarātra system that teaches “true” devotion to Hari is the essence of the Vedas. Kṛṣṇa loves such devotees even more than his own wife and consorts, regardless of caste (1-41).

*As already indicated in our “Introductory Remarks,” above, these names may also be construed as referring to Samhitā-titles.
Indeed, the "dāsya" type of bhakti is extolled, and this is what Nārada is advised to establish with Hari (42-45).

Sanatkumāra interposes a further question, seeking clarification regarding tapas versus bhakti. In response, Brahmā analyses the word "ārdhita" as most important toward understanding either penance or devotion—for acquiring Kṛṣṇa's grace through devoted worship of Him can be both a penitential exercise and an act of love. In either case, sipping the lord's foot-water and eating His left-over food—as a part of daily worship—is what will eventually gain for the devotee his eternal reward (46-67). A story is inserted to show the importance of consuming the life-giving naivedya-food-offerings of the lord (68-77).

III. ब्रह्मसनात्कमारसंवादेश्रीकृष्णमहिमोपलभनम्

Brahmasanatkumārasanvāde śrīkṛṣṇamahimopalambhanam (88 śls.)

"Repeating the Glories of Kṛṣṇa in the Conversation between Brahmā and Sanatkumāra".

Sanatkumāra pursues the matter of naivedya-offerings and another story is told by Brahmā about Subhadra's devotion being rewarded by a divine vision of Kṛṣṇa and His entourage (r-88).

IV. ब्रह्मारसंवादेकवचवस्ता

Brahmanāradasanvāde kavacaphraṣṭa (88 śls.)

"The Question regarding Amulets in the Conversation between Brahmā and Nārada"

Continuing the story of Subhadra, Brahmā tells how that brahmin boy was visited by the sage Nārāyaṇa who initiated the lad with the "Śrīkṛṣṇa"- mantra ("śrīm hṛṣim kliṣṭ kṛṣṇaya saḥ kṣi") The boy is also given a necklace containing an amulet (of this mantra?) (r-36). The story of Subhadra continues—and he turns out to be none other than Mārkandeya in his next birth (35-75). Brahmā concludes the chapter with some words of praise for the kavaca-amulet—the same one that is worn by all the great-souled ones (76-88).

V. जागन्मुङ्गलकवच

Jaganmaṅgalakavaca (32 śls.)

"Concerning the Most Auspicious Amulet"

Brahmā here speaks further of the kavaca-amulet and of meditations and praises appropriate to it. He further repeats the praise that Kṛṣṇa once heaped on it. He notes that the "sage" of it is Nārāyaṇa; he also treats of the deva, chandas-meter, etc., of the amulet, how it protects the wearer, how one should treat his amulet with care, etc. (r-32).
VI. Lōmaśanāradasaṁvāda

Conversation between the Sages Lōmaśa and Nārada"

Nārada goes to seek Śiva at Kailāsa, and on his way encounters a brahmin boy named Lōmaśa. He turns out to be a disciple of Śiva and a devotee of Kṛṣṇa; he refuses to tell about the kavaca-amulet he wears, citing the fact that his guru, Śiva, had enjoined him to remain silent about it (1-72).

VII. Gaṇapatistotra

"Verses in Praise of Gaṇeśa"

Continuing on his way to Kailāsa, Nārada meets Mārkaṇḍeya and they talk (1-15), and he continues on his way to Kailāsa. On his way he passes various pools, flowers, etc., until finally he reaches Śiva’s āśram. It is replete with pictures and reminders of Kṛṣṇa. There he also meets Gaṇeśa, who serves as guardian to the āśram, and duly worships him first (16-92). The stotra of praise used by Nārada in worshipping Gaṇeśa is eulogised (93-95).

VIII. [No title]

Vyāsa continues to narrate the pilgrimage of Nārada to Śiva’s āśram. The jewel-studded place is described, as is also Śiva Himself in His Glory. Nārada bursts forth into praise, in reward for which Śiva agrees to initiate Nārada into “Haribhakti” (1-35).

IX. Nāradosadāsagrahana

"Nārada Receives Initiation"

The upadeśa-instruction that leads to the five kinds of knowledge concerns itself with dāra-ethics, worship-routines, and anything that promotes spiritual effort. Also part of the instruction is knowledge about Kṛṣṇa’s avatāra forms as well as further understanding of the kavaca-amulet (1-15). Śiva praises Śrīvaiṣṇavas because they have received the “Kṛṣṇa”-mantra. He initiates Nārada in the river Ganges, then gives him the mantra and also a kavaca-amulet of his own (16-39).

X. Mahotsavārāmbha

“Commencement of Great Festival Celebrations”

A digressionary flash-back is given here regarding the sage Nārada’s former birth as Nārada, son of Brahmā. It seeks to justify why the sage Nārada, not noted for his learning, could qualify to receive the initiation into Kṛṣṇa-bhakti from Śiva. In course of the chapter (74 ff.) there is a digression within a digression concerning different types of pāpa-sins; as well, a celebration is recalled during Nārada’s former birth that honours his father for having praised Kṛṣṇa (1-91).
XI. सहस्त्रबद्धान्

"Witnessing the Great Festival"

Continuing the flash-back within a flash-back of the preceding chapter, Vyāsa here tells of how Nārada in his former birth as Upavarhaṇa sang praises of the rāsa-dance of Kṛṣṇa and of His sports, etc. The song was well-received by all the heavenly hosts who heard it, and their acclaim of it is what constituted the "mahotsava" (1-39).

XII. गन्धर्ववक्ष्यस्तोत्र

"Stotra of Praise by the Gandharva Nārada"

Still continuing concerning the mahotsava that occurred in the story-within-a-story of the preceding two chapters, Vyāsa tells here of the further songs by Nārada in praise of the Lord Kṛṣṇa which cause his listeners to swoon in ecstasy, etc. A shining theophany of Kṛṣṇa results, and all in the sagely and divine assembly one by one sing forth their own stanzas of praise to the luminous Lord (1-77).

XIII. गन्धर्ववमोक्षण

"Release Won by the Gandharva Nārada"

Continuing the preceding narrative, Vyāsa describes how Nārada addressed Kṛṣṇa requesting release from the curse of the devas under which he suffers. Bhagavān (= Kṛṣṇa) says that the stotra just sung was sufficient to effect this release. Further, He speaks of His own mantra, of using it and winning all sorts of joys with it when employing it with devotion. He rehearses the names of those who have formerly received the "Kṛṣṇa"-mantra and passed it on. He, however, withholds the mantra from Nārada (= Upavarhaṇa) saying he must get it in another birth, once removed from a rebirth as a śūdra (1-35).

XIV. कुलासोपत्ति

"Being Born of a Unchaste Woman"

Vyāsa here returns to the upadeśa scene of Nārada and Śiva, with the latter continuing his instructions to his new initiate. He speaks of creation, the unity of God and the longevity of the Lord’s devotees (1-28). Śiva turns to Brahmā and asks him to allot places for fiery wrath of the devas and sages. Brahmā says his own wrath is concentrated into the fire; Śiva’s is concentrated in fever; Śeṣa’s wrath is in the venom of his mouth; Indra’s in his thunderbolt; etc. etc. (29-42). When he comes to Kāma’s wrath, Brahmā consults with others present and, after some discussion, determines that it is to reside in exquisitely beautiful, but decidedly unchaste, women. Thus is explained the origin of prostitutes (43-117).
XV. [No title] (31 šls.)

Vyāsa turns again to the story of Upavarhaṇa who, according to the curse of Brahmā, was born of a śūdra-woman. But by virtue of eating the prasāda of Viṣṇu and by reciting the "Krṣṇa"-mantra, he was again reborn as the son of Brahmā (I-4). Seeking out Śiva in this birth for instruction Nārada again asks for enlightenment. Śiva prepares to satisfy him at long last (5-31).

SECOND RĀTRA:

I. प्रथमज्ञानाचारिकवर्णम् Prathamajñānāchārīkavarna (50 šls.)

"Discussion on the First Kind of Knowledge Concerning the Self"

Śiva commences to tell Nārada about the highest knowledge, praising first the Pāñcarātra system (1-17), and moving on from there to praise spiritual knowledge that leads to service of Krṣṇa, and then into a eulogy of Krṣṇa as the Source of all Being. In the course of the chapter many philosophical points of view are brought together—Sāṃkhya, Advaita, etc.—and at the end of the chapter Śiva claims to have covered now the first kind of “knowledge” reached by the Pāñcarātra, namely knowledge concerning the Highest Krṣṇa (18-50).

II. भक्तिज्ञानारम्भनम् Bhaktijñānārāma (100 šls.)

"A Delineation of Devotion and Knowledge"

Śiva turns now to the second kind of knowledge, sought by all sages, yielding the kind of devotion to which even mukti must take second place. This bhakti is fostered by the company of other devotees of “Krṣṇa”, and is expressed in various ways (1-11). Initiation into the “Krṣṇa”-mantra must be done only by a Vaiṣṇava, and mastery of it can effect many great things (12-16). A section follows concerning creation, in the course of which cosmography and sacred geography are touched upon (37-102).

III. हरिभक्तिज्ञानारम्भनम् Haribhaktijñānārāma (105 šls.)

"A Delineation of Devotion to Hari and Knowledge (contd.)"

Nārada asks Mahādeva more about devotion that is coupled with knowledge, so that he might know better how to love the Lord. Śiva protests that what he asks is very difficult to outline, and proceeds then to praise Krṣṇa as the superlative of a number of qualities, activities and powers (1-17). Nārada asks then about Rādhā, her birth, her glories and her place of abode (18). The (somewhat discursive) answer commences by going back to the origin of creation, outlining the sport of Krṣṇa among the gopīs, and finally how Rādhā emerged from Viṣṇu-mādyā and caused other aspects of creation to proceed (19-45).
Närada asks for more details about other wonderful things regarding the characters of gods and their consorts, and the answer dwells upon Rādhā again (with a marked usage of Sāṁkhya terminology shown here—46-68). Närada interjects, asking about the uses of the "Rādhā"-mantra—which turns out also to be the 6-syllable "mahāvidyā," the powers of which are remarkable and praiseworthy (69-97). Two other mantras—a 14-syllable variant and a 10-syllable variant—are given toward the end of the chapter (98-105).*

IV. सिवनारदसाङ्कथे भक्तिज्ञानकथने राधाप्रेषणकथ्यनम्

Sivanāradasāsanāde bhaktijñānakathane rādhāpraṣṇaḥkathanaḥ (61 śls.)

"The Narrative Concerning Questions about Rādhā from the Section on Bhakti and Nārada's Conversation".

Nārada wants to know about the āhyāna-concentrations, pājā-worship, the kavaca-forms and the stotra-hymns appropriate to Rādhā. He is told about three of these things (1-12, 13-46, 47-61), the subject of kavaca-amulets being postponed to the next chapter.

V. राधाकवाचप्रकाशण

Rādhākavacaprakaśana (66 śls.)

"Explanation of the Amulet invoking Rādhā".

Nārada asks about the "Rādhā"-kavaca. After at first refusing, Śiva finally answers by telling him the history of the kavaca-amulet (1-15), and then tells him a number of specific cases in which he may use the kavaca-amulet for protection by varying the number of syllables used (16-59). The chapter ends with eulogies of the kavaca and its uses (60-66).

VI. राधाप्रासंसा

Rādhāpraśamsā (32 śls.)

"Eulogy of Rādhā"

Śiva points out that what he has been telling about Rādhā is the essence of all Vedic teaching, and it was elaborated in the "Kāpilapāñcarātra" (1-3). He goes on to praise Rādhā as First of All Things, as inseparable from Kṛṣṇa, as the same as Laksīmī, as source of other deities, etc. (4-32).

VII. मुक्तिज्ञानकथन

Muktijñānakathana (52 śls.)

"Section Dealing with the Knowledge of Mukti"

Nārada, having heard so far about this wonderful bhakti, wants to know now about mukti (1). He is told that mukti is the actual union with Hari and finding satisfaction thereby (2). Mukti is of four types: sālokya, sārṣṭi, sāmīpya, and sārūpya—depending upon the nature of enjoyment of the person

* The English translation appends to Ch. III a section of 8 pages taken from Yogadīpikā on "bijas".
so released. But, really, devotion and service to Hari are the best kinds of release—adds Mahādeva (37).

When a person dies in Banaras, Śiva gives the victim the "nirvāṇa"-mantra. This is discussed, described and eulogized as the best among the many ways (including hearing about Pāñcarātra) to achieve release (8-52).

VIII. Yogajñānakatham

"Section Dealing with the Knowledge of Yoga"

Mahādeva continues, turning now to yoga-discipline as it has been outlined in the āgamas. He speaks first of the 17 siddhi-powers one may obtain through yogic practice—which, however, are achieved by true devotees of Krṣṇa who wish only for a "dāśya"-relationship with Him (1-5). There are six cakra-plexuses in the body (6-18). One should worship one's guru (19-28).

Nārada asks whether it is better to follow the path of bhakti or of yoga—and the reply given is that some worship the Lord with form, giving Him service, and others worship the Lord as Formless Light. Śiva expresses his favor for the former (29-38).

THIRD RĀTRA:

I. Prālaḥkṛtya

"Early Morning Duties"

Śiva promises to tell Nārada about mantra, yantra, etc. He commences by saying that Pārватi had asked him how to do morning worship of Rādhā, Krṣṇa and of herself—the meaning of the mantras, yoga, the 108 names and the 1008 names especially of Rādhā (1-10). He then quotes [sic?] Vyāsa telling Śuka about the "Gopāla"-mantra, and the practical aspects of using it (11-24).

II. Prālaḥkṛtya

"Early Morning Duties" (contd.)

Vyāsa continues, speaking here of the mūrtis and their respective sakti-powers represented by the syllables of the mantra ("om keśavaya kirtaye namah"—1-11), ahyāna-meditation on Viṣṇu connected with it (12-13), nyāsa-concentrations during its use (14-21), prāṇāyāma-breathing cycles and other yogic exercises to tap the latent powers abounding in the formula, etc. (22-33).

III. [No title]

Vyāsa turns here to the 10-syllabled "Mahā"-mantra ("go)pitanavalla-bhāya svāhā") and to the 10-syllable mantra to Madhusūdana. He gives here corresponding nyāsa-concentrations for use with the first of these, along with its
chandras-meter, the devala-presiding deities, and the various purposes for which it might effectively be employed; as well, he gives a syllable-by-syllable analysis of the “meaning” of the mantra (1-25). He then turns to an 18-syllable mantra (“kālm kṛṣṇāya govindāya gopījanavallabhāya svāhā”) in closing (26-27), saying it is similar to the preceding.

IV. [No title] (23 śls.)

Vyāsa names here the “tattvas”—the 5 elements, āhaṅkāra, mahaṭ, prakṛti, puruṣa and paramātman—and points out that nyāsa-concentrations should be undertaken to assume these tattvas in different parts of the body (1-10). Then he turns to a 12-syllable mantra (11-14), before moving to a general treatment of mudrā-gestures—namely, “dhānt,” “astra,” “āhena,” “mālā,” “śrīvatā,” “kaustubha,” “bhāḍra” and “vilākhyā”. One should practice these while repeating the following mantra: “Oṃ kṛdaye sudarṣanāya aṣṭāya phat,” all the while meditating on an image of Kṛṣṇa (15-23).

V. Mantrapūjāprakaraṇa (36 śls.)

“The Steps of Worship using Mantras”

Vyāsa speaks here of a meditation of Vṛūḍāvana in which Kṛṣṇa is described as being served by gopis and rṣis (1-36).

VI. [No Title] (24 śls.)

Vyāsa speaks here of the type of worship that will lead its practitioner to a place near Kṛṣṇa. First necessary is meditation, then (mental worship), then overt, liturgical worship. This latter requires certain preparations to be made, the employment of certain mantras, etc., preliminary to actual worship (1-7). After collecting the necessary paraphernalia, and some mantra-repetition, pūjā-routines commence (8-23). Similarly worship of Lakṣmī should follow this routine of Kṛṣṇa-worship (24).

VII. [No Title] (39 śls.)

Vyāsa speaks here of mastering two mantras. For this, “mantra”-āśīḍā is required, and some of the preparations for this in a special manḍapa—pavilion are given (1-39—note that deities named here in the course of invoking divinities into pots are all sectarian Kṛṣṇa-cult deities).

VIII. [No Title] (23 śls.)

Vyāsa continues by speaking here of the further preliminaries before commencing practice of the two mantras spoken of in the preceding chapter (1-23).

*The chapter does not have satisfactory order, context, or detail's for clear condensation.
IX. [No title] (22 śls.)

Vyāsa continues by saying that after the first steps of pūjā (presumably connected with "manaṭra"-āśā) one should then turn to 1008 homa-offerings (1-2). After these, other actions are enjoined that include āhyāna-meditations, jaṭha-repetitions, etc., whereupon the śīṣya-initiate is given mantra-instruction (3-22).

X. [No title] (21 śls.)

This once-a-year initiation rite prepares one for putting these mantras into practice for eventual mastery (1-7). One may begin using the mantras after completing a prescribed number of jaṭha-cycles and homa-offerings. These may vary according to one’s caste (8-14). The mastery of the second of the two mantras also involves some particular meditations on Kṛṣṇa (15-21).

XI. [No title] (27 śls.)

Returning again to pūjā (cf. III: vi, above) after naivedya-offerings one should turn to jaṭha of the proper mantras so that Kṛṣṇa may be duly honored. Such jaṭha requires āhyāna-meditation (3-6; 14-21), homa-libations, etc. (1-27).

XII. [No title] (20 śls.)

Vyāsa praises worship undertaken during the night, in the course of which (3-14) he describes Kṛṣṇa’s figure (1-20).

XIII. [No title] (27 śls.)

Here Vyāsa ventures to suggest that one may fittingly alter the offerings advanced to Kṛṣṇa in pūjā at various times of day as well as change the mantras. The “prayogic” effects of such variations and substitutes are suggested (1-25).

In closing, Vyāsa says that daily worship of Hari may be done through a śilagrāma-pebble, gems, yantras and maṇḍalas (26-27).

XIV. [No title] (78 śls.)

Vyāsa here continues citing “prayogic” applications of the two mantras already taken up. He adds also some other mantras as well, giving for them their presiding deities, meter, etc., as well as pointing out their “prayogic” abilities (1-75).

XV. मन्त्रपुजाहोमविधि Mantrapūjāhoma vidhi (74 śls.)

“Rules for Pūjā and Homa with Mantras”

Vyāsa here wants to speak of certain “secret matters” and “rules” relating to Kṛṣṇa. First (1-13) he speaks of āhyāna-meditation on Kṛṣṇa.
Then he turns to homa and japa, saying these must be done (14). Next he
turns to the “all efficacious” 18-lettered mantra, its meter, presiding deities;
followed by certain other mantras, their nyāsas and mudrās (with a certain
“prayogic” flavor discernible here, too—15-74).

FOURTH RĀTRA:

I. 1उमामहेश्वरसत्वाये धरार्धार्शदतानामसतोऽथ

Umāmaheśvarasatyāde dharaṇiśeṣaasatvāde kṛṣṇaśotilaraśatanāmasiotram (45 śls.)

“Hymn of Praise on the 108 Names of Kṛṣṇa during the Dialogue between
Dharaṇī Śeṣa recounted in the Conversation between Umā and Maheśvara”

Śiva here addresses Pārvatī, telling her what Śeṣa once told Earth regarding
the repetition of the 108 names of Kṛṣṇa. This pious activity can be a
means of attaining bhakti and mukti, and there are various other benefits that
come from repeating these names as well (1-15, 37-45). The stotra-hymn itself
has its own presiding deity, its rṣi, its meter, its vinīyoga-use, etc. The 108
names are listed (16-36).

II. [No title] (30 śls.)

Nārada responds here to some questions posed by some sages, speaking of
the best means for removing all sins, and attaining mukti. In doing so, he re-
counts what Śiva told Pārvatī—a glorification of Viṣṇu. Much merit accrues
to him who repeats Viṣṇu’s holy names (1-30).

III. पार्वतिशिवसत्वाये श्रीविष्णुनामसतोऽथ

Pārvatīśivasatvāde śrīviṣṇunāmasahasram (224 śls.)

“The Thousand Names of Viṣṇu told by Śiva to Pārvatī”

Here Śiva asks Bhagavān (= Kṛṣṇa) to show the best way to cleanse one-
self from all sins. He is told that the 1000 names of the Lord Viṣṇu is the
single-best means for this. Pārvatī, hearing this, wants to know more; she is
told the rṣi, presiding deity, the meter, etc., of the 1000 names as well as the
dhyāna-meditation that should precede the repetition of them (1-9). The 1000
names are listed (10-183). The remainder of the chapter (184-224) eulogizes
the stotra just enumerated.

It is stated (223) that mere repetition of the name “Rāma” three times
is enough, in itself, to assure mukti.

1 This hymn is independently found in several MSS., some assigning it to the present
Śāmbhata, some to Brahmavaiyarta Purāṇa, which, incidentally, is referred to in this Śāmbhata
(II. vii.30). See New Catalogus Catalogorum V. p. 25b.
IV. Śrīkrṣṇastotra

"The Hymn in Praise of Kṛṣṇa"

Here Śiva tells Pārvatī of the "Trailokyaṁgañgalā"-kavaca, given by Sanatkumāra to Nārada long ago (1-2). The glorification of Kṛṣṇa follows (3-19). The benefits of repeating this are given (20).

V. Ādīkṣaṭyamāṅgalaṁ nāma kavacan

"The Amulet called 'Trailokyaṁgañgalā'"

Nārada, asking Sanatkumāra about the "Trailokyaṁgañgalā"-kavaca, is told that Nārāyaṇa originally revealed it to Brahmā (1-8). Other details of it—its sage, meter, etc.—are also given, and its various parts are analyzed according to what protection it gives (9-30). Sanatkumāra warns that this kavaca should be given only to proper aspirants, by properly qualified preceptors, and should be used only in the proper ways (31-36). The chapter closes with an eulogy to the kavaca and its uses (37-41).

VI. Gopālastotra

"A Hymn to Gopāla"

Nārada here recites a hymn describing the exploits of Kṛṣṇa as a shepherd (1-17).

VII. Gopālavahaka

"The Mantra to Gopāla"

Śiva tells Pārvatī the sage, deity, meter, etc., connected with the "gopāla"-kavaca, as well as how and to what its various parts lend protection (1-15).

VIII. Gopālasahasranāmastotra

"The Hymn of the 1000 Names of Gopāla"

Pārvatī, having asked Śiva about the 1000 names of Gopāla (1-4), is told what Nārada told the sages long ago. After hearing a eulogy in praise of it, and having the presiding deity, meter, etc., identified (5-10), the list of 1000 names is given (11-159). The benefits of reciting these 1000 names at specific times are given (160-176).

IX. Pūjādravyavidhāna

"Regarding Articles used in Worship Liturgies"

Śiva speaks here of vessels to be used in worship, the stool to be used, the flowers and waters to be collected, the light, incense, and other paraphernalia including food to be used (1-14).
"Regarding the Five-fold Method of Worshipping (Kṛṣṇa)"

Siva (≡ Mahādeva) says, having got the various articles of worship ready the Lord is to be requested to accept them (1-19). Then he speaks of the five forms of worship: abhigamana, upādāna, yoga, svādhyāya and ījyā—in each case giving a brief explanation (20-24)—and praises them as resulting in the highest sāyujya-type of mukti (25).

"Twelve Types of Purification"

Siva speaks here of the twelve ways for Vaiṣṇavas to purify themselves: various physical activities which have a corresponding effect of purifying the part of the body physically engaged—circumambulation for the feet, inhaling holy flowers for the nose, etc. A peculiar aspect is wearing various marks of the Lord on the body: the club on the forehead, bows and arrows on the head, sword on the chest, śaṅkha and cakra on the shoulders, etc. (1-9). He speaks also of certain prohibited activities (11-19). In passing, he speaks also of the "dhāraṇā"-mantra used when the Lord's foot-water is put on one's head, and a number of miscellaneous acts that are meritorious (20-25).

FIFTH RĀTRA:

I. [No title] (93 śls.)

Siva speaks here to his wife, Devi, about mantra-formulas addressed to Kṛṣṇa, the use of which fills the person with bhakti. In the kali-ace a devotee should receive this from his preceptor and, after having received the "trailokya-mohana"-mantra, worship to the iṣṭadevatā-god should be set up and addressed with the mantra-formulas (1-7). One such mantra is the 18-syllable formula addressed to Kṛṣṇa; meditation appropriate to this formula is suggested (8-14); also mentioned are the 10-lettered, 28-lettered, and the 32-lettered mantras (15-17). Such repetition of mantras must be accompanied by other complements of worship (18-20), certain changes in which and substitution of formulas that will bring "prayogic" results (substitutes mentioned are the 16-, 7-, 12-, 8-, 4-, 6-, 11-syllable mantras among other—21-93).

II. *Mudrāṇirūpāṇa (sic.) (52 śls.)

"Description of Ritual Hand Gestures (sic)"

* This title has no bearing on the contents. *Mudrās* are mentioned but never taken up in III. iv. 15.
Śiva tells here how to subdue [vaśikarana] other people with the help of 10-syllable and 18-syllable mantras spoken of in the preceding chapter. The first part of the chapter deals with how different degrees of japa, different types of homas, and different kinds of dhyāna can be combined and varied to achieve different “prayogic” effects (I-22). Then a six-phase worship cycle is recommended—also containing japa, homa and dhyāna—in order to achieve the same results (23-52).

III. [No title] (35  śl.)

Śiva speaks here of alterations and additions to standard mantras that will form new, different, subsidiary mantras. With all of the mantras, Kṛṣṇa is to be worshipped; all four castes are permitted to use these mantras in private and in public worship (I-11). Kṛṣṇa is then described, presumably for medi- tational purposes (12-25), and it is recommended that this be followed by japa and homa using a yantra-design for the purpose of this worship (26-35).

IV. [No title] (26  śl.)

Śiva continues by praising a devoted bhakta who worships in the above manner. Then he turns (almost as an afterthought) to the “sammohanākhyā”-mantra, praising its power, before describing the benefits [phala] that come to those who worship according to the manner just described (I-26).

V. Rādhikānāmasahasra (184  śl.)

“The Thousand Names of Rādhā”

Pārvatī asks Śiva to tell her about the “excellent” thousand names of Rādhā, who is both Creatrix and Destroyer of the worlds (I-4). Śiva responds by launching into the 1000 names of Rādhā (12-184), after first praising her and nominating her as responsible for Kṛṣṇa’s supremacy (5-11).

VI. [No title] (24  śl.)

This chapter turns to the benefits [phala] that accrue to one who employs this mantra of Rādhā’s thousand names correctly and with faith (I-24).

VII. Sarvarakṣākaram rādhākavacam (31  śl.)

“The All—protective Rādhā Amulet”

Pārvatī asks Śiva to speak of the “kavaca” of Rādhā that leads to four-fold muktī. He mentions its originating sage, presiding deity, meter, etc., and points out that after having invoked the various protective powers they are to be “set down” in the kavaca-amulet. This will bring great power to the bearer—just as it did to enable Brahmā, Viṣṇu and me (Śiva) to carry out their cosmic enterprises (I-30).
VIII. Mantranamarhasya

"The Secret of the Mantra-Names"

Nârada here asks Śiva to tell him the meaning of the Kṛṣṇa and Rādhā mantras. In reply Śiva gives several instructive etymological derivations for each letter of the "Kṛṣṇa"-mantra, and then proceeds to take up the Lord’s other names with similar fanciful etymological explanations for Keśava, Nārāyaṇa, Mādhava, et. al. (r-31).

IX. Rādhāmantrakathana

"Recounting the ‘Rādhā’-Mantra"

Nârada (again) requests information about the "Rādhā"-mantra. In reply Śiva gives the mantra (5); then recounts its founding sage, its presiding deity, its meter and the meditation appropriate to it. Worship with it must be attended by the proper paraphernalia and offerings (r-18). He also recommends certain special activities of a vrata-nature on the eleventh day of each fortnight (19-21).

X. Yogakathana

"Telling about Yoga"

Nârada asks Śiva about the physiological aspects of the body relative to yogic disciplines. He is told about the nādi-nerves and their source in the mūlādhāra-base, and about various cahras and padmas throughout the system (r-26). Breath-control, meditation, and concentration are then recommended for use along with the mantra in order to achieve realization of Brahman (brahmasidāhi—27-43).

XI. Yogaprakarana

"Chapter on Yoga"

Śiva speaks here of the body’s yogic center in the prostate area, the kundali-power within, the importance of breath-control exercises, the signs of approaching mastery in yoga, and the final goal of complete identification of the self with Brahman (r-25). This Ādipuruṣa is described as recumbent on the Milky Ocean, attended by His Consort Kamālā and other sages (26-27).

Nârada turns now to his listener * and says this is the teaching that brings the highest Brahman to the true devotee (28-31).

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Imperfectly completing the framework of the story-within-a-story of this confusingly structured saṁhitā.
NARADĪYA-SAMHITĀ

FORTHCOMING:

Nārādīya-samhītā, Tirupati, Kendriya Sanskrit Vidyapeetha, critical edition scheduled for publication probably sometime in 1970’s [Devanāgarī script.] (The present analysis is based on the ms. in Grantha characters, MT. 2503).*

Introductory Remarks:

Because the name of the sage Nārada is often associated with the promulgation of the Pāncarātra doctrine, some other works bear this epithet in one form or another—most notably the works subtitled “Nāradapāncarātra”, namely, the Jñānāmṛtasāra-samhītā (q.v.), and Bhāradvāja-samhītā II (q.v.). Further, fragments of a work called Nārada-samhītā survive;† these are to be distinguished from the work at hand. Also not to be confused with the present work is another work, likewise called “Nāradīya-samhītā”, published in 1878 by the Kāśi Sanskrit Press and again in 1905 in Banaras—both works on jyotiṣa; nor with the work published in 1915 in Calcutta—31 chapters on dharmic practices with special attention to jyotiṣa-concerns.‡ The work under scrutiny here is a text comprising well over 3000 ślokas divided into 30 chapters in which the narrative framework has Bhrigu relate to Atri what Nārada taught to Gautama.

The title “Nāradīya” is named as canonical in the following lists: Kapīṭhālā (3-100), Jñānāmṛtasāra (7-7), Pāḍma (8-108), Puruṣottama (3-106; see also nos. 85, 106), Mārkaṇḍeya (3-91), Viśvamitra (20-108), Viṣṇu Tantra (104-154), Hayaśīra (5-25), Agni Purāṇa (7-25) and Maheśvara Tantra

* Other versions of this work are: Adyar 10. K. 4. (D. Naga/paper ; 3500 granthas); Tirupati ms. No. 3858 (Granthal/paper ; 3280 granthas); Tirupati, Kendriya Sanskrit Vidyapeetha (formerly belonging to A. Srinivasa Iyengar of Mysore); Mysore ms. No. 4908 (note: Chs. 17 ff. different from other versions); Śrīraṇgam, S. Iyengar Library (Grantha); Śrīvaikunṭham, privately owned ms. in collection of Periyatiruvadi Iyengar (Granthal/paper, chs. 1, 2, 6, 8, 10, 15, 16, 17, 18, 19, 20, and 23).

† Pāṭāsāṅgroha, MT. 2856, contains an unnumbered chapter on “maṇḍapa-prāyaścitta” said to be from “Nārada-samhītā”.

‡ For the first two, see MGOML printed books S 1512 and S 1513; for the third, see TD. 11478–85.
The title "Nārada" is mentioned in the following: Bhāradvāja (4, 94-103), Viśṇuśāstra (72-108) and Viṣṇu Tantra (146-154). This work may perhaps also be the one mentioned in Sanatkumāra-saṃhitā "Śivarātra" vii (q. v.). Chapters from the present work are quoted or excerpted in several secondary collections of the Pāñcarātra school.* A manuscript at the Madras Government Oriental Manuscripts Library (MT. 3817—Grantha script), called "Nārādiyapaddhati," seems to be a commentary on it in eighteen chapters.

The present work, as is typical of so many Pāñcarātra saṃhitā-texts, is concerned primarily with worship—its formal content, its paraphernalia, its personnel, its locus, and its festive modes. The main thrust of the thirty chapters may be analyzed as follows: actual worship routines [ārādhana] are outlined in Chs. II, XII, XXI-XXII, XXV and XXVII; the mantras appropriate to these routines in Chs. III-VI; the initiation affording access to these routines and their mantras in Chs. VII-X; the modes of behavior enjoined upon initiates in Chs. XI, XXIV, XXIX and XXX; and the construction, furnishing and consecration of temples used for proper worship in Chs. XIII-XVII and XXVIII; and the occasional festive and special celebrations recommended for such sacred places in Chs. XVIII-XX, and XXIII. Unlike some texts that are prolix and discursive to the point of confusion, this work offers several chapters notable for rich details—for examples, Chs. VIII, XV and XXV. At the same time, however, we encounter chapters that are defective, difficult to follow, and disjointed—for examples, Chs. XIII-XIV (gaps), XIX (lapses, and overlapping topical exposition) and XXVII (disjointed). The treatment of dīkṣā-initiation given here—especially in Chs. VII and IX—is slightly different from the procedures found in some other texts (see ""Index," below, under "dīkṣā").

Two or three chapters are of particular interest because they treat in detail not found elsewhere the subject of "phala". In Ch. XII, treating "phala" in the sense of fruits and other items used in worship, we find named a number of substitutes nowhere so systematically listed. And in Ch. XXIV, using "phala" in the sense of reward accruing to the virtuous, we have a revealing chapter affording insight into the good life as envisioned within the Śrī-vaiṣṇava community.

* Chs. 18, 19 and 23 are found in Utsavasaṅgraha (Adyar TR. 569); chs. 19, 21, 23 and 24 in Utsavasaṅgraha (MT. 3286); ch. 6 in Pāñcarārīgama (MT. 3257); chs. 24, 26 and 27 in Prāyaścittapuṣṭa (MT. 2996); chs. 25, 26 and 27 in a manuscript privately owned by R. Raghava Bhattar of Śrīraṅgam.
DESCRIPTION OF CONTENTS

I. प्रस्तावनाथयाय

"Introductory Chapter"

The sage Atri, having done penance for many years in a forest, was directed by a divine voice to approach Bhrgu at his hermitage, there to request enlightenment regarding the "Bhāgavata"-system. Hearing his request, Bhrgu is reminded that similarly Nārada had been approached by Gautama, and so he tells what transpired in their sessions (r-18a). Nārada, whose teaching came to him directly from the Lord Viṣṇu, stipulates that it should not be given to non-initiates into the Pāṇcarātra way of worship. Thereupon he gives ākṣā-initiation to Gautama, giving him a condensed version of the original revelation (18b-25a).

In the beginning, before Creation, according to Nārada, the "sāttvic" Vāsudeva existed alone in the Void. For His own pleasure [kṛḍā] He divided Himself into two parts, bringing forth [ākṛṣya] Samkarṣaṇa, who in turn created Pradyumna, who in his own turn produced Aniruddha. These four Forms constitute the essential Godhead—also known respectively as Haṁsa, Nanda [sc. Nāḍa], Vyoma and Parahāṁsa (25b-45).

Further elaborating on the number four, Nārada notes that whenever these four forms [caturmūrti] are intended for worship, one should allow each of them a separate place [sthānaka, āsana, śayana, yāna]. Further, the four Forms are progressively appropriate for worship by each of the four castes; one Form is appropriate for the various four yuga-ages; and four Goddesses are to be identified respectively with the four Vyāhas—Śānti, Śrī, Sarasvatī and Rati (46-54).

Returning to Creation, the four Vyāha-forms, by uniting with there respective female counterparts, produced the various sura-gods governing the twelve months, the ten avatāra-incarnations, etc. The world order itself was produced from Aniruddha, from whose navel sprang the lotus in which the Golden Egg broke to reveal Brahmā (55-68). Creation is briefly described, and it is noted that its reverse also takes place at the pleasure of Vāsudeva. Those who do not comprehend the Divine Process are subjected to māyā-illusion, and such persons can only be freed from this delusion by a study of the Pāṇcarātra ways of worship—a fact to which all Śāstras point (69-78a).

II. आराधनाविवाद

"Worship Procedures"

Gautama asks how to worship Vāsudeva and others in the proper way. Nārada commences the reply by outlining the daily routine activities to be
observed by an ācārya (4–18), certain other preliminary preparations prior to going to the temple (19–26a), entering the temple (26b–31a), attending to purifying steps before worship (31b–49a), and actual overt worship itself (49b–65). The course of the description of this latter subject is interrupted by a question by Gautama concerning the doubtful necessity to “invoke” the Presence of the Lord to accept the liturgical offerings when He is, in effect, already present. He is reassured by Vāsudeva that the āvāhana-invocation has as its aim primarily the petition to the Lord mercifully to accept the ministrations of his devotee (66–77a). Then, continuing the outline of the steps of overt worship, the narrator touches upon phases of the “alaṅkārōṣana”-offerings and of the “bhōjyāsaṇa”-ministrations (77b–142); he also gives some attention to bali-offerings (143–156) before closing with an eulogy of this kind of yāga-worship (157–159a).

III. चतुर्मूर्तिलक्षणबिचाराना

“Rules regarding (the Mantras addressed to) the Four Forms”

Gautama asks to know about the various mantras, etc., for use in praising the various deities (by implication continuing into the “mantrāsana”-stage the subject of the preceding chapter on overt worship routines). Nārada commences with instructions for the construction of the “dvaḍaśākṣara”-mantra, and along with these gives an analysis of the main mantra while also telling about the twelve subsidiary mantras [aṅgamantra] connected with it—including certain colors associated with the subsidiary mantras and the tattva-realities symbolically referred to by them (1–20). This “dvaḍaśākṣara”-mantra is said to be the most efficacious, secret, divinely-empowered, blessed, etc. (21–39). He then digresses into the disciplinary techniques [sādhana] to be used when employing this “dvaḍaśākṣara”-mantra in a regular program of japa etc., along with the worldly and other-worldly rewards accruing to such practices (40–64). However, he attaches to his exposition a warning against grossly misusing the mantra’s power for selfish, mundane purposes (65–68). The discussion of the “dvaḍaśākṣara”-mantra concludes with a restriction—to wit, that it be given only to properly qualified persons (69–72).

Nārada then turns to discuss another, unnamed mantra addressed to Saṅkarṣaṇa. Here, too, he treats of its construction, its subsidiary forms [aṅga], its uses and restrictions (73–94). The next mantra is for Pradyumna (95–104), followed by a similar treatment of the mantra addressed to Aniruddha (105–117).

IV. द्वादशमूर्तिलक्षणबिचाराना

“Procedure regarding (the Mantras addressed to) the Twelve Mūrtis”
Nārada here turns to a treatment of the twelve mantras addressed to Viṣṇu, et. al., their mastery by the devotee and the “feel” of the deities’ presence by one who has effected control of them by his mantra-mastery. Some attention is also given to the phala-rewards that accrue to one employing each mantra successfully—including the “prayogic” uses of each. The mantras are not clearly named, but are simply taken up in order and referred to as “the first,” “...second,” (...up to) the “twelfth” (1-20a, 20b-24a, 24b-31, 32-34, 35-38, 39-41a, 41b-47a, 47b-54, 55-60a, 60b-67, 68-73, 74-81). The closing remarks (82-85) briefly turn to the subsidiary “aṅga”-mantra—forms of the twelve.

V. मस्त्यादिमुर्तिलक्षणविविधाना Matsyādīmūrti-lakṣṇāvanvidhāna (97½ ślś.)
“Rules relating to (the Mantras addressed to) Matsya, et. al.”

Gautama [sic] continues his treatment of mantras to various aspects of the deity—much as in the preceding chapter—here turning to Matsya (1-10), Kūrma (11-20), Varāha (21-31a), Narasimha (31b-40), Vāmana (41-43a), Jāmadagnya (Parasurāma; 43b-57a), Daśarath (Rāma; 57b-64), Vāsudeva (Yādava = Kṛṣṇa; 65-76a), Buddha (76b-79), and Kalkin (80-83). After counseling to keep these secret and away from the uninitiated, he briefly tells of the “pāñcopaniṣā”-mantra and those addressed to the parivāra-deities (84-98a).

VI. मुद्रालक्षण Muddralakṣaṇa (36 ślś.)
“Concerning Ritual Hand Gestures”

Gautama asks Nārada about mudrās, by using which one can please the Lord (I). Nārada then names and describes how to form with the hands 26 gestures: namely, those for the four Vṛūhas (2-5), then the “hrdaya,” “kavaca,” “netra,” “udara,” “ṭṛṣṭha,” “dāhu,” “stana,” “jaṅghā,” “pāda,” and “aṅgusṭha” (6-16). Also “śakti,” “śaṅkha,” “cakra,” “gadā”, “padma”, “musula”, “khaṅga”, “aṅga” and “vānamālā” (17-28). All the preceding are mudrās appropriate to use when worshipping the Lord in His central shrine.

He then turns to mudrās for the two major parivāra-devatās, that is, Vainateya and Viśvakṣena. The chapter closes saying that there are special mudrās—e.g., “Matsya”-mudrā—and these, along with the others already named, may be used in special ways for special occasions as, for examples, when the Lord is bathed, taken in procession, etc. (29-36).

VII. दीक्षाविधान Dīkṣāvidhāna (88 ślś.)
“Rules for Institution”

Gautama asks Nārada to tell about dīkṣā-initiation, and the reply commences with a review of all the preparations that the preceptor must
personally make prior to performing dīkṣā-rites for an aspirant, as well as the liturgical preliminaries that must be attended to—personal purifications, (1-15) constructing the vahnikūṭā-firepits (16-29), igniting and purifying the sacred flames (28-38), making certain fire-offerings (39-64), and convening the ceremonies in the temple [devāgāra] where the initiates will have gathered (65-70). The initiates are then blindfolded and are led to a place standing before the Lord’s icon, where the preceptor will have offered an intercessory prayer on their behalf to the Lord petitioning that they (called “pāśu”) should be relieved of their sin [pāśa]. They thereupon drop each some flowers onto a maṇḍala-design, the place where these fall determining the name for each initiate. For each, the preceptor performs some nyāsa-concentrations, and follows this by repetition of a mantra and by some bali-offerings (71-77a). After spending the night there, each aspirant must recount his dreams to discover such omens as they may contain and, in such cases as it is required, to perform some śānti-purification rites to obviate the bad omens (76-83).

VIII. मण्डलाखण्डविधान Manḍalalakṣaṇavidhāna (70 śls.)

“Concerning Manḍala-Motifs”

Gautama asks about the maṇḍala-design (alluded to in the preceding narrative), specifically about the “bhadraka”-maṇḍalas—their dimensions (2-36), their colorings and decorations (37-51), and the locations of various deities in the designs (52-63). He says that for dīkṣā-initiation, for pratiṣṭhā-installations, śānti-pacifications, and prāyaścitta-penances the “cakrabţha”-type is to be used; while the “bhadraka”-type is useful for curing diseases and for other “prayogic” purposes. The selection of an appropriate maṇḍala-design for use in ritual activities in a temple is also determined by considerations of the number of icons at hand in that temple (64-70).

IX. दीक्षालघ्नकण्डविधान Dīkṣālakṣaṇavīdhāna (337 Śls.)

“Regarding Initiation Rites”

Gautama wants to know more about the initiation rites they had been discussing, and so Nārada satisfies his curiosity by giving him further details (that continue from where Chapter VII left off). Having performed pājā and offered naivedya-foodstuffs to the Lord in the maṇḍala-motif, the deśika-preceptor performs samprokṣaṇa-sprinklings to each initiate. The initiates will each have been “bound” [badadhvā], and the ācārya will turn his attention to them and meditate on the subtle and gross forms of the Created Order (1-7a). Together he and each śīśya-candidate approach the fire and perform pūrṇāhuti-rites there, addressing themselves to the tattvas of the Subtle Order as well as reflecting upon all the gross manifestations in the Created Order that comprise the holy and sanctified place where God’s Presence is to be recognized (7b-204).
[The latter reflection constitutes a long and elaborate cosmographical and geographical digression describing the world-order and its various parts, sections, spots, etc. (45-190).]

Then, returning to the subject of initiation, the narrator says that there are four things a deśika-preceptor should scrupulously attend to in the course of the initiation-rites inasmuch as these affect his own status as a qualified master. These are considerations concerning precision in pronunciation of mantras with one to eight syllables, and facility in using them at proper junctures in the ceremonies (205-232); a proper understanding of the nature and destiny of prāṇa (233); and knowledgeable observance of proper and auspicious kāla-moments in the uttarāyana part of the year, on the one hand, and in the dakṣiṇāyana-part of the year on the other (234-235). Thus, during the on-going pūrṇāhuti-rites, with these things in mind, the preceptor should proceed to enlighten the initiate concerning mantras and their uses when accompanying such fire-rituals of various kinds. He should all the while also be alert to omens seen then and there during the rites indicative of the initiate’s readiness for continuing the initiation procedures (236-254). Should the omens be discouraging the preceptor should be prepared to perform certain prāyuścīta-measures to neutralize the suggestions suggested by the omens and make every candidate in any case ready for what is to come (255-295). Of course, dīkṣā-rites are themselves capable of erasing all sins and rectifying all shortcomings. There is interjected here a eulogy of both dīkṣā and of one who brings this mode of salvation to others (296-330). The initiation rites end with an abhiṣeka-bath for each of the aspirants (331-338a).

X. अभिषेकविधान

"Rules for the Initiatory Bath"

Gautama wants to hear details concerning the qualifying abhiṣeka-bath that admits an initiate to deśika-status (1): Nārada turns first to the general qualifications for any preceptor (2b-3a), and then, turning to what is the first of three types of abhiṣeka to be distinguished, notes that attention must be given to selecting an appropriate maṇḍala-design within which the abhiṣeka-activities will transpire. Then, a bhadrapīṭha-plank will be placed and surrounded by eight kalaśa-pots containing a variety of materials including water, sprouts, herbs, gems, etc. (3b-13). The candidates for ācārya-ship sits on the plank while the officiating priest utters mantras and pours libations over him. He notes that during the libations ladies in attendance sing lovely songs. It is only after this event—equivalent to a saṃskāra-sacrament—that one may properly be called a "dīkṣita" (14-16). "Abhiṣeka", "guru", "ācārya", "bhagavān", "caḥravarṭīn", "dīkṣita"—these are titles that distinguish how many times one has undergone abhiṣeka (17-20).
Another type of abhiṣeka-rite requires only one pot to be used, at the conclusion of which bathing ceremony the candidate is given the symbols of his new office—an uṣṇīṣa-turban, a ṣaṭaka-anklet, madhukā-emblem, a pustaka-book, a pair of sandals, a deer skin, a whisk, a srūh-spoon, srava-ladle, an āsana and a ṣītha for seating purposes, an umbrella, and a yogaṇṭṭaka-sash—along with a charge from his preceptor to pursue his duties (21-32). The initiate, in turn, honors this preceptor in all appropriate ways (33-37).

A third type of abhiṣeka-rite involves another, much larger pot [mahaṅgaṭṭa] (38-46). Such an abhiṣeka-rite should be done on the 12th or 15th day (of the fortnight?) under puṣya or rohini asterisms, in time of war when a king is going forth to battle and wishes to gain victory, or it may be done to rectify a number of other defects among individuals or within society, etc. (47-53).

XI. समाचारविचि Samacāravidhi (93½ śls.)

“Rules for Good Behaviour”

Gautama asks about the rules of conduct that a Vaiṣṇava should observe during adhvara-sacrificial rites. Nārada turns to the conventions observed by a “diṅśita” in particular, pointing out his daily obligations at home, at temple, and in society.

The bulk of the chapter concerns itself with such matters as options given for when, how often and under what conditions special liturgies are to be undertaken at home and in the temple (4-8); honoring divine beings, cows, brahmans, elders, sages, et. al. (9); cultivating acceptable behaviour and dress (10-11a); commensal rules (11b-12); judgement of others’ character, and judgements concerning their professional and caste status in light of their demonstrated faith (13-36). Also, counsel is given to remain faithful to Viṣṇu; selecting divine names for his children; keeping mantras always in his lips; guarding the secret doctrines from the prying of non-believers, etc. (37-46). Utsavas are to be observed or avoided according to auspicious or inauspicious times (47-49). Also criticism and back-biting of others is to be studiously avoided (50-52a).

As for personal discipline each day, the devout man will go through the day observing scrupulously certain habits—from rising, through his morning toilet, his purificatory undertakings, and his morning prayers (52b-71a). In addition to other kinds of virtuous and exemplary Pāṇcarātrika behaviour, he is to visit holy places, avoid other areas [such as Parasika-areas, Malaysia, Ceylon, Bihar, Assam, Eastern Coastal areas from Puri to the mouth of the Krishna River, the Punjab,—places, of course, all given ancient nominations] (71b-79). Further, saṃskāra-sacraments are to be observed, either as outlined
in Vedic treatments or in Pāñcarātra texts (80). The chapter closes with some miscellaneous and reiterated rules about pūjā, commensality, etc. (91-94a).

**XII. हविरविधान**

_Havirvidhāna_ (73 śls.)

"Regarding Cooked Food-Offerings"

Gautama inquires about the different kinds of fire-offerings (1). Nārada speaks first of acceptable ingredient grains for making caru-cakes used in nitya, naimittika and kāmya offerings (2-12). Then he turns to the distinctions that may be made according to quantities of specific grains offered as havis and bali—noting that they may be classified as "good," "better," and "best" (13-25). He also speaks of other offerings of cooked food made on various occasions, continuing that these must be prepared according to strict recipes and under hygienic and controlled conditions—emphasizing in the latter instance the importance of mantras (26-45).

In regard to making food-offerings, one-fourth of the naivedya-leftovers that have once been presented to the Lord are to be given to Viṣvaksena; the remainder is to be distributed to dīkṣitās and to other Vaiṣṇavas—and not at any cost to undeserving people (46-55).

Returning to the classification of fire-offerings according to different quantities of offering, used, he repeats counsels regarding the preparation as well as the method of making the offerings (56-60). After mentioning a few other acceptable cooked and uncooked food-offerings, he then concludes by referring to several ordinarily unacceptable and prohibited food-preparations (61-73).

**XIII. प्रतिमास्वरापविधान**

_Pratimāsvarāpa vidhāna_ (33 śls. [inc.])

"Rules regarding Icons"

Gautama asks to know about icons and iconography. Nārada’s reply turns first to materials to be used, giving details of what kind of stones should be selected and quarried. ***[Chapter breaks off here in MT. 2503]***

**XIV. प्रशादलक्षणविधि**

_Prāsāadalakṣaṇavidhī_ (55 śls. [inc.])

"Concerning Temples"

***[The beginning portion of this chapter is lost in MT. 2503]. The narrative picks up as Nārada notes that there are several types of pratiṣṭhā-sanctification ceremonies for icons—"sthāpana," "āsthāpana," "saṁsthāpana" "pra-sthāpana" and "pratiṣṭhā." He then turns to the special procedure for consecrating a karmārca- icon by means of transferring the vitality of the main image to it. He speaks also of installing subsidiary images. Then he
describes the various parts of a temple-compound—the āvāra-gates, the ardha-mandapa, the mukhamandapa, the gala, the shrine for Garuḍa, placement of various other shrines in the āvāra-courts, etc. He also describes the location of and appointments in the mahānasa-kitchen, where the store rooms, treasury, stable and wells are to be found, etc.

Nārada then takes up in somewhat more detail matters pertaining to the various gates throughout the temple compound, how to construct them, their measurements, the procedure for installing them, and the guardian deities that are to be invoked in various particular entrances.

The chapter closes with some observations regarding the placement of a Viṣṇu-temple within a town, counseling that renovation of ancient temples and their parts is to be done with due respect for the original plans.

XV. प्रतिमाप्राप्तिविवाहाक्षण

Pratimāpratiṣṭhālakṣaṇa (243 śls. + mantras)

"Description of the Consecration Rites for Icons"

Gautama asks how to consecrate icons of Viṣṇu in His various forms (1). Nārada turns first to the auspicious days for doing pratisṭhā (2b-6a), then gives a step-by-step outline of the activities to be undertaken—preparing a special mandapa with all appropriate appointments and decorations (6b-25); igniting a fire therein and placing a śayana-bed on the mandala-design and initiating worship to the vidyādhīpatal-aspects of the Lord (26-32); constructing a second mandapa for snāpana-purposes and preparing there a bed of grains for dhānyādhivāsa-rites (33-54); placing the thread-wrapped icon on the śayana-couch to the accompaniment of mantras, taking it to the second mandapa and performing netravritaka-ministrations (55-62); following this with abhiṣekasprinklings and then snāpana-washing from the various pots prepared (63-70). Then, following dvāhana-invocations, the Lord is afforded certain worship routines with mantras (71-78), and is carried back to the first mandapa where the officiating priest meditates on various aspects of reality as comprehended by the Lord’s Being (79-125). Thereupon arcaṇa followed by sāntihoma is done, after which sparśana-contacts are attended to and various festivities are undertaken, followed by more libations (126-145). Next, the icon is placed in water overnight, after which the master of ceremonies attends to gem-burial rites [ratna-vīnaṇḍa] at the site of installation within the shrine (146-179). The icon is then carried into the sanctuary and placed on the pindāha-pedestal, and the priest then "transfers" [niyojana] the spirit of the Lord in his heart into the icon being sanctified (180-195). These are the rules for installing the mūla-vigrahas.

Similarly, says Nārada, but with certain modification, sanctification procedures are to be observed for karmaśa-icons (196-224). The benefits
accruing to those who attend to all the details of proper \textit{pratiśṭhā}-rites are listed (225-231).

After \textit{pratiśṭhā}-installation, \textit{dhvajārohaṇa}-flag ceremonies are to be attended to, whereupon a festival is to be celebrated for 1, 2, 9 or 12 days—culminating in a \textit{tirthayātrā}-procession (232-235). The chapter closes listing certain prohibitions concerning the treatment afforded icons already sanctified and installed (236-243).

\textbf{XVI. सण्डपद्रिप्रतिशःस्थापन} \textit{Maṇḍapādipratiśṭhāsthāpana} (24 šls.)

"Consecration Rites for \textit{Maṇḍapa}-Pavilions, etc."

Gautama [sic] turns to matters here of making temples and their various parts ready for use. First in regard to \textit{maṇḍapas}, one must prepare \textit{kundā}-firepits for the necessary \textit{homa}-rites (1-9), followed the next morning by invoking the presence of divine powers around about the premises of the \textit{maṇḍapa} (10-14). Next, in regard to \textit{gopuras}, here also firepits are to be constructed, \textit{homa}-rites are to be done, and sprinklings along with invocations are to be made to the deities being installed around the superstructure (15-21). Finally, one must also attend to certain rites, dedicating the \textit{mahānaṇa}-kitchen for divine uses (22-24).

\textbf{XVII. जीणसंस्कारविधि} \textit{Jīnasanāṅskāravidhi} (91-1/2 šls.)

"Rules for Renovations"

Gautama asks Nārada what to do when repairs have to be made to the main icon, the \textit{vimāna}-structure, the \textit{vimāna}-building, the \textit{maṇḍapa}-pavilions, the \textit{gopura}-towers, and the \textit{parivāra}-shrines. Nārada turns first to matters of repairing an icon, noting that differences will occur whether the main icon is acknowledged to be man-made or is considered to be of semi-divine or even of divine origin [\textit{maṇuṣa-ārṣa-svayamvyakta}]. He directs how to undertake repairs of an immovable, man-made icon by constructing a miniature \textit{bālālāya} containing a small replica of the immovable icon and undertaking repairs while the spirit of the Lord reposes in the miniature-shrine—giving details of various rites of transfer, etc. (1-46). Similar care is to be given to all details when repairing an iconic representation of the Lord appearing on the \textit{vimāna}-structure, although a mirror may be used to effect certain liturgical routines that due to logistics are otherwise difficult (47-61b). Brief directions are given for instances when the \textit{vimāna}-structure itself, or when \textit{maṇḍapa}-pavilions, or \textit{prākāra}-walls, etc., need repair (61b-92a).

\textbf{XVIII. अभारोहणविधि} \textit{Dhvajārohaṇavidhi} (93-1/2 šls.)

"Concerning Flag-Hoisting Rites"

Gautama asks about \textit{utsava}-festivities and how these are to be undertaken for optimum results (1). Nārada first defines the word "\textit{utsava}" as
that from which a sacrifice [sava] comes into being [uT] (2). He explains that utsava-celebrations are to be classified as "nitya," "naimittika" and "kāmya"—defining each category (3-7). Taking then as his subject mahotsava, he notes a threefold classification of great festive occasions according to whether there are preceding dhvajārohaṇa-rites, or additional preceding aṅkurārpaṇa-germinations, or whether there are in addition also devatāhvāna-invocations—each of which yields particular benefits (8-10). He then speaks of the options available for scheduling the length of the mahotsava-celebrations, as well as the occasions and times that demand elaborate utsava observances (11-15).

Turning to the details of mahotsava preparations: Nārada explains how far in advance the flag-ceremonies are to be taken care of according to the lengths of the festive periods. Then he turns to the actual preparations necessary for flag-hoisting observances—preparing the flag (22-27) and the flag-pole (28-48, 58-64a)—whereupon he says that after prayers to Garuḍa, homa-oblations are made and, to the accompaniment of music, the flag is taken in procession (49-54). More prayers and other invocations (55-57, 64b-65) immediately precede the actual flag-hoisting. After the flag has been duly raised, it is henceforth appropriate to worship Garuḍa’s presence there (66-68).

Nārada then continues about mistakes and accidents during the various steps preceding the final flag-hoisting, and he gives some prāyaścitta-rectifications for specific errors (69-78).

As for the devatāhvāna-invocations, these are to be done in addition in instances when the flag-hoisting ceremonies take place on the appointed mahotsava-day itself (79). Those who do not avail themselves of witnessing these invocations court disease and other ill-effects (80-82).

The chapter ends, returning to the topic of (mahā-)utsava celebrations, by describing how the town is to be decorated and made ready (83-86) and by reiterating certain details about the times, durations and general preparations appropriate for mahotsava (87-94a).

XIX. महोत्सवविवि 

Mahotsavavidhi 

"Rules regarding the Great Festival"

Nārada here offers to describe the procedure for mahotsava festivities. The icon to be used in the processions may be the bālibimba, the karmabimba or the utsavabimba. In any case, it is to be prepared with snāpana-baths, and after due naivedya-offerings, clays are to be collected and put in special pālikā-pots for aṅkurārpaṇa-germinations. Thereupon homa-offerings are made (1-42). After these things are done, then bali-offerings are (again?) made and the icon is lifted onto its vehicle and taken in procession around the temple (43-57).
The mahotsava-festivities then take place at night when the icon is taken in an elaborate procession through the village. Nārada points out that all good things will come to those who unstintingly participate in the joyous parading and praise of the Lord (58-64).

After the procession, the Lord is returned to His sanctuary and there worshipped (65-66).

Nārada then offers certain options and alternatives in cases where other than the uṣāva-icon is used—the use of the bali-bimba apparently offering optimum advantages (67-69).

[The remainder of the chapter, because of overlapping topics taken up, interrupted, then returned to, is difficult to present in clear outline—in fact the exposition seems not to be designed to present the mahotsava-procedures in the format of a day-by-day calendar, but instead simply in the random mention of observances as they come up. Among the major subjects taken up are:] agniṃpradakṣaṇa (coming round the fires) (70-73), sahasradhārāsnāna (bathing with water poured out a vessel of numerous holes) (74-76), pṛaisara-binding rites (77-92), gṛhyārpaṇa-smearing and cūrṇa-distributions (93-111), līthayātrā-processions (112-126a), jūṣṭayāga-offerings (126b-148), followed by ātmavini-vedana-consecrations (149-151a). So uṣāva-routines are to be done if one hopes to achieve maximum benefits (151b-156a).

XX. Snapanavidhi

“Rules for Bathing Rites (during the Festive Celebrations)”

Gautama asks about the detailed procedure for performing snāpana-rites. Nārada replies by telling first about the snāpana-maṇḍAPA-pavilion to be constructed, the aṅkurārpaṇa-germinations to be taken care of, and the kautukā-bandha-tying rites to be performed—all of which must precede the actual snāpana-rites (1-20). On the day set for the rites, pṛokṣyaṇaṇas will sanctify the area, brahmins will be called in to assist, 64 pots with various contents will be bathed to the accompaniment of mantras (21-49).

He then explains that certain occasions call forth snāpana-rites that are done without mantras; this is a form of a pṛāyaścittas-penitential act that is the least praiseworthy (50-55). Snāpana-rites done with certain mantras while using particular kinds of liquids, done for pacification purposes, is praiseworthy only to a certain degree (56-64). Those done with 473 pots and mantras addressed to Viṣṇu are most worthy of praise—for they are done regularly at certain times or for particular aims, or to rectify damages to an icon, or to redeem lapsed services, etc. (65-79).

Nārada then gives some detailed attention to the contents of the pots used in this last and best type of snāpana-rites (80-109). In closing he mentions
that cārṇa-powders are to be smeared on the image, and the remaining powders to be distributed to the devout, whereupon the icon is decorated, foodstuffs are offered and the officiating priests are rewarded (110-113).

**XXI. Puṣpādividhāna**

"Regarding Flowers, etc."

Gautama inquires about flowers, roots, fruits that are acceptable in the worship of the Lord. Very briefly, Nārada lists what may be considered acceptable items (1-18). Then he tells how they may and may not be collected, how they are to be kept clean and fresh, and how one should hold his hands when making his flower-offerings (19-32).

**XXII. Praśnidhi-(vidhāna)**

"Rules for Substitute Offerings"

In nītya, nāimitika and kāmya routines particular offerings are usually specified. Gautama wants to know what is to be done when the specified items are not available. Nārada tells him that under certain conditions substitutions may be made in snāpana and other rites. For examples: when curd is not available, milk may be used; when hot water is not available, cold water may be used, when certain fruits are not available, a banana may be used; when akāpa-incense is not available, dīpa-lights may be advanced (and vice versa); when a sayana-couch is not available, kūsa-grass may be used; when a ghanīābell is not available, a brass gong may be used; when a sruv-ladle is not available, a sruva-spoon may be used, and in the absence of that the leaves of cerain plants may be freely used; etc. (1-28a).

**XXIII. Pavitrohaṇavidhi**

"Regarding 'Garlanding' Rites"

Gautama and Nārada here turn to the pavitrohaṇa-rites, doing which rectifies errors and atones for sins done throughout the entire year, making all other prāyaścītas unnecessary (1-5a.). The steps to be taken in performing the pavitrohaṇa-rites are then detailed: setting the time (5b-5a), constructing a maṇḍapa-pavilion (6b-12a), having a virgin prepare the sūtra-thread according to certain specifications (12b-34), and seeing that the ācārya on the eleventh day fasts as well as attends to other preparatory actions for sanctifying the pavitra-garlands (35-60). The thread-garlands are offered to the karma- or the uṣāva-bimbha icon of the Lord, as well as to His attendant deities (61-68), whereupon the yaṭamāṇa-patron is to honor the officiating priests. On the same day—or, alternatively, five days later—the "garlands" are to be removed and distributed to devout Vaiṣṇavas (69-75).
There is a simplified, domestic version of these pavitrārohāna-rites also given (76-79), and the chapter ends with a eulogy of the good effects of performing pavitrārohāna-rites to achieve all the four human goals (80-84a).

XXIV. फलाभेदविषि Phalabhedavidhi (103-1/2 šls.)

"Concerning the Variety of Benefits (of Faith)"

Gautama wants to know what rewards come to a man who worships the Lord with faith [sraddhā] and devotion [bhakti] (1). Nārada first speaks of the virtues of worshipping the Lord daily and monthly with tulasi (2-8a). Then he speaks of the good effects of fasting on the day commemorating the jayanti-birthday of the Lord (Kṛṣṇa?)—even to the point of noting that flat-chested women will enjoy thereby the reward of more attractive and developed breasts—as well as on the jayanti-days of other incarnations of Hari (8b-21). Bhāgavatas, too, may be worshipped and honored to good effect (22). Also, one who wears the ārdhavapuṇḍra-mark on the forehead will be blessed by the Lord and admired by women (23-24a). Further, there are various rewards accruing to those who participate in temple activities—sweeping, sprinkling with perfumed waters, offering various upacāra-items to the Lord, etc. (24b-29).

The chapter continues by listing other rewards to those who daily support worship of the Lord, or who distribute gifts, or give charitable endowments, or help beautify temples, or donate time and money for the performance of certain festive celebrations (30-88a). After again extolling the performance of pavitrārohāna-‘garlanding’ rites (88b-96), Nārada closes the discussion with praises generally of those who see that food-offerings of good quality are made to the Lord (97-104a).

XXV. प्रायास्विताविषि Prāyaścīravādhi (392-1/2 šls.)

"Concerning Penitential Undertakings"

Gautama asks to know the details of prāyaścīta-penances for (mistakes) in pūjā and all (prohibited) activities (1). Nārada commences by saying that if one worships the Lord without having first bathed, then the proper prāyaścīta-penance is to repeat the "māla"-mantra 7000 times; if the sādhaka-aspirant undertakes pūjā-routines forgetting to wear his pavitra-ring, then he should make amends by repeating the "māla"-mantra 500 times; if he touches a polluted article—a bone, a tuft of hair, a śūdra—then the atonement is to undertake snāpana-rites using pañcagavya (2-6). And so the chapter progresses, citing specific pollutions, errors, lapses, one by one, each followed by its specific prāyaścīta-performance. In most cases the penances are japa-repetitions which may be with homa-oblations in some cases, or without homa-offerings in others—but in all cases of prāyaścittas in temples, snāpana-rites are

Pā2
required (7-101). A succeeding section (102-145) is given over to a digression on the details of such snapana-rites.

Following this is a section of prāyaścītta-requirements for utsava-oriented errors of all kinds, śānti-homa and/or snapana-rites assuming a central place in the discharge of these ritual requirements (146-200). A special section here concerns special prāyaścītta-performances to be done in connection with pavitra-rohāna-celebrations (201-215).

Then follows prāyaścītta-rules for mistakes encountered in any phase of pratiṣṭhā-preparations and performances (217-226a). This is succeeded by a section more specifically directed to pollutions of temple-buildings and their furnishings and accoutrements in cases of robbery, unlawful entry, breakage, natural disasters, fires, general decay, etc. (226b-327). In all cases the penance usually includes snapana-rites and/or homa-offerings.

Nārada mentions that tantric procedures from one tradition should not be mixed with those of another tradition (328-331), to which Gautama responds by asking clarification. Nārada says that there are four traditions—Pāścarātra, Vaikhānasa, Śaiva and Pāṣupata and that in case any two or more of these traditions become mixed in routine procedures there are specific prāyaścītta-purifications to be undertaken (332-393a).

XXVI. महाहविरविधानाः Mahāhavirvidhāna

“Rules for Fire-Offerings”

Gautama asks to have the procedural details clarified regarding mahāhavis-offerings. Nārada replies that first a rectangular āsana-seat is to be prepared under a maṇḍapa-pavilion. Here the utsavabimba-icon is to be brought for bathing, after which it is decorated, given food-offerings and other attentions (1-13). Then dīkṣita-priests bring there havis-offerings, placing them along with other food-stuffs on a leaf-covered vedī-pedestal. Prohṣaṇa-sprinklings are done to these items, and they are offered to the Lord with the "havir"-muḍārā-gesture while music plays forth (14-22). This is a ritual so efficacious that anyone can watch it. Likewise, the same havis-offerings are to be advanced to Śrī and Bhūmi—but not to Viṣvaksena (23-26). The remainders are, instead, distributed to Vaiṣṇavas. Thereupon, after attending on the Lord as if He were a great king, the icon is carried back to the sanctuary and its "power" transferred back to the mālabimba-icon (27-34).

This praiseworthy mahāhaviryāga-offering is done on special occasions, especially during maholsava-celebrations (35-42).

XXVII. यागोपकरणविधि Yāgopakaranavidhi

“Regarding the Articles of Worship”
Gautama asks Nārada about the articles to be used in nitya and naimittika services (1). Nārada responds by saying that pūjā requires water, sandal-paste, flowers, incense, foodstuffs (including fish), etc., so long as they have first been purified (2-5). Then he commences to go into detail, first by giving measurements, specifications and purifications for the kuṇḍa-firepits and the paraphernalia used in fire-offerings (6-31). He also takes up the matter of bali-offerings, quantities of fruits and foods to be offered, how to prepare paścagavya, measurements related to the dhwaja-flag and flagstaff, placements of the five āsana-seats and piṭha-pedestals of the Lord, His sandals, mirror, bed, etc. Included in the preceding descriptions (32-60a) are some isolated statements also concerning the Lord’s decorative ornaments—the conch, discus and crown.

XXVIII. सर्वादेवताश्रयनिधि Sarva-devatāsthāpanavidhi (139-141 śls.)

“Rules for Installation of All the Gods”

Gautama asks now how to sanctify [*pratiṣṭhā*] all the icons of the Lord to make them ready for worship (1). After noting that vimāṇa-structures are of two types, “svatamatra” and “asvatamatra” (2-7), Nārada then describes those dedicated in turn to one or another of the gods along with worship appropriate to each god for specified ends: Agni for bhoga-enjoyment (12-22a), Brahmā for sukha-pleasure (22b-28), Dhanada for wealth (29-33a), Gaṇeśa for overcoming obstacles (33b-36a), Śrī for affluence (36b-40a), Skanda for jñā-succes (40b-45a), Sūrya for health (45b-51), Rudra for knowledge (52-58), Durgā for heaven (59-65), Yama for longevity (66-70a), Candra [*sic* should read “Indra”] for vibhūti-glory (70b-75a), Viṣṇu for mokṣa (75b-85), Kāma for saubhāgya-grandeur (86-94a), the Aśvins for health and safety (94b-101), and Candra for strength and good harvests (102-107a). In discussing next the shrine dedicated to each, he describes their shapes, proportions, the building materials used, the types and postures of the icons contained therein, various appointments and subsidiary parts, and finally the spectrum of worship appropriate in them (107b-140a).

XXIX. निषेधादिशशिवानामसंस्कारविवि Niṣekādiśmaśāntasamskāravidhi (40 śls.)

“Rules for Observing the Sacramental Acts from Conception to Crema-
tion”

Gautama asks Nārada about the samśkāra-sacraments appropriate for initiates (1). Nārada briefly tells when and how various samśkāras are to be done: garbhādhāna (2-3a), puṁsāvanā (3b-4), simantā (5-6), jātakarman (7-10a), nāmakarman and upaṁsākramana (10b-11), annapraśana (12), cādaharman (13), upanayana and dīkṣā (14-21), and upayamana (22-27a). Nārada then
counsels that in the proper order and time one is to take the āśrama-phases of vānaprastha and sannyāsa (27b-28a), and then should cast off his body through yogic-discipline. When such a person—and he is properly to be called a "Bhāgavata"—dies, then the appropriate measures for the sacrament of śmaśāna should be taken (28b-36a).

The chapter closes with the general remarks that only Pāñcarātra-mantras—which are professed to be Vedic in character, whether traceable to the Vedas or not—are to be used in the sanskāra-routines (36b-40).

XXX. कालध्याय Kālādhyāya (32 śls.)

"The Chapter on Time-Periods"

Gautama asks about the five-fold division of the day into "kālas," the mere knowledge of which puts an end to all transmigratory existence (1). Nārada names the five as "abhigamana," "upādāna" [sic], "ijjā," "swādhya" and "yoga," and briefly describes each (2-9a). He elaborates on the last of these, enumerating and describing the eight steps (9b-21).

The remainder of the chapter turns to a conclusion of the entire work, pointing out that what has here been given is the authentic Pāñcarātra tradition. Any details not found in what has been said may be sought says Nārada, in other tantras.

So saying, Nārada vanishes. Gautama thereupon spread his message to his disciples, all of whom were Vaiṣṇava initiates. * * * Whosoever follows this teaching and worships God will gain all that can be aspired to in this world and in the hereafter. If a king worship Viṣṇu in this way he will become a great emperor; if brahmin worship Viṣṇu in this way he will become prosperous and the wole country will be rich and fertile. So saying, Bhrigū himself vanished from Atri’s sight, and Atri became one of the most prominent of sages (22-32).

Critical Notes—

The framework narrative in Chs. I and XXX suggests that the text as we have it is essentially complete. However, in the manuscript version used in our study (MT. 2503), there is a gap between Chs. XIII and XIV and lapses of varying significance elsewhere. It is hoped that the printed edition proposed will be able to eliminate these by reference to complementry texts. Extra passages or chapters may perhaps be found in secondary texts to add to the present version: a section on "mahālakṣmibija" can be seen in Pāñcarātrāgama (MT. 3257), and a section on "maṇḍapaḍraśaṇa" is available in Pājā-samgraha (MT. 2856)—although this latter might already be incorporated in Ch. XXV.
The problem of dating this work, as is the case in most of the other works of the canon, must wait upon the accumulation of further data. Vedânta deśika refers to a "Nârâdiya" but it is almost impossible to know at this point whether his references are to the text in hand. Certain curiosities found in our text, however, may give clues to the context from which it emerged.

For example, in XI: 74a the following areas are to be avoided: places where Pâraśikas live, Ceylon, Bihar, the eastern coast from Puri to the Krishna River, and the lands around the Indus River (Punjab?). By the same token, in XI: 137 et passim, the rivers, lakes and kṣetras recommended list places in both the North and the South. A Northern origin might, but need not necessarily, be indicated in XXVII: 4a where fish-offerings to the Lord are enjoined.

There seems to be reflected an unusually hospitable attitude towards Śaivism in IX: 146 passim, where the text mentions some Śaivite shrines as places where "holy people" worship. Further, in the use of the terms "pâśa" (bond) and "pâśu" (soul)—see VII: 71-73a and IX: 149—one is reminded of the terminology used in Śaiva Siddhânta.

The term "Vaikhānasas" seems to have been employed in two distinct senses, one positively (XXI: 23-24) when it is stated that flowers, etc., collected by "Vaikhānasas" are acceptable in worship, and another negatively (XXV: 248) where Vaikhānasas are included among persons whose touch defiles an icon.

In the list of avatāra-incarnations (V: 76b-79) the Buddha is mentioned. In Chs. XIV and XVI gopuras are mentioned.

The claim that Pāñcarātra mantras—whether traceable or not to Vedic sources—are "Vedic" and totally authoritative (XXIX: 36b-40), and the prayogic tendencies generally discernible (for example, in Ch. XXIV) are typically Pāñcarātra stances. The Vyūha-theology expressed in Ch. I is also a significant reiteration of Pāñcarātra doctrine.
\textit{Parama-samhitā}

[ Index Code: Para ]

\textit{Parama-samhitā}, edited by S. Krishna-
swami Aiyengar, Gaekwad Oriental
Series, Vol. 85, Baroda, Oriental Insti-
tute, 1940. [ Devanāgarī script, with
full translation in English; 209 pp. +
196 pp. ].

\textit{Introductory Remarks}:

This is, apparently, one of the "older" texts of the canon, having been quoted* not only by Rāmānuja (12th century) but also by Yāmuna (10th century). As it comes to us today it is a work of slightly more than 2100 slokas divided into thirty-one chapters; it is essentially complete (see, however, "Critical Notes," below). Its name is mentioned in the following canonical lists: \textit{Pādma} (7/108 and 3/5), \textit{Puruṣottama} (23/106), \textit{Mārkaṇḍeya} (45/91), \textit{Viśvamitra} (3/108), and the "Addendum" to \textit{Hayaśīra} (5th title). It is quoted frequently in secondary works of the Pāṇcarātra school.

Devala has received the narrative framework from Mārkaṇḍeya in abbreviated fashion what he, in turn received from Saunaka—one of several sages who heard from Brahmā an original discourse from the lord, Parama. Encyclopaedic in scope, the work treats of creation, worship routines, mantras, initiation procedures, personal discipline, social behavior, temple-building activities, consecration concerns, pilgrimage and devotion. With the exception of the sections on "agnihotra" and "dikṣā" none of the subjects is treated in depth. Yet the range of this work’s overall focus, coupled with the consideration of its age, make it nonetheless a useful source to turn to for authoritative pronouncements on Pāṇcarātra thought and practice.

A subject taken up in this text is one not found stressed elsewhere—namely the injunctions and counsels found in ch. XXVII and the first part of ch. XXVIII regarding the cultivation and adoption into the community of rich men (laymen?). The dikṣā routines outlined for such persons, recapitulating the samkhāra sacraments, are unique in the literature. Unusual, also, is the clear distinction between prāśāda and bhavana and their respective architectural and liturgical requirements. Thus we have in \textit{Parama-samhitā} an unusual interest in lay-concerns.

* The passages quoted are II: 18-19, and XXVIII: 32b-34a respectively.
Only two sanhitās of the Pāncarātrāgama canon are available in English translations. This is one. The other—the so-called "Nārada Pāncarātra," or more correctly titled "Jñānaṁtasāra-sanhitā" (q.v.)—is a late work and is unrepresentative of mainstream Pāncarātra thought. The student unable to approach the Sanskrit originals must turn to this translation of the Parama-sanhitā for his introduction to a Pāncarātra sanhitā-text.

DESCRIPTION OF CONTENTS

I. प्रश्नप्रतिवाचन      Praśnaprativacana  (86 śls.)

"Questions and Answers"

Devala approaches Mārkaṇḍeya at the latter's hermitage, and questions him regarding Highest Wisdom. Having read all the Vedas, the Vedāṅgas, and other literature including the āgamas, he still seeks after an elusive, all-embracing Truth (1-6). Mārkaṇḍeya admits this sought-after truth is not easily found in any particular book, but he does offer to tell Devala what he himself was once advised to do directly from the gracious Lord Viṣṇu in a theophany at Sālagrama (7-16). In this brief encounter, he relates, the Lord advised him to go to Śvetadvīpa—there to learn from the great yogins of the past, one of whom was Sanaka.* He further relates that this Sanaka, once he was there, consented to teach him the wisdom known as "Pāncarātra," namely, that knowledge that has liberated man from the darkness of the "five" [pañca-] bondages. Mārkaṇḍeya thereupon promises to distil for Devala that teaching that he received from Sanaka, condensing it from an original 100,000 chapters to its present form (of thirty-one—17-48a).

In the beginning, before Creation, according to Sanaka, Viṣṇu was in Repose. Concentrating His yogic powers He produced the Brahmā-bearing lotus from his Navel. The demiurge, Brahmā, in turn created the several worlds in all their parts. This done, Brahmā engaged in a dialogue with the Lord (Parama) concerning the nature of bondage and freedom [saṁsāra/mokṣa] for men involved in their worldly pursuits. (The dialogue that follows between them [48b-85] employs familiar Sāṁkhya vocabulary and concept, though with the insertion of certain non-Sāṁkhya ideas, and culminates with the thought that) "freedom" for a man comes as he demonstrates devotion [śraddhā] to, concentration [samādhi] on, and faith [bhakti] in the Lord—virtues which win for a man the favor [prasāda] of the Lord.

II. स्रष्टिक्रम      Srṣṭikrama  (116 śls.)

"The Order of Creation"

According to XXXI: 15b—Sanaka, Sanatkumāra, Sanandana, Sanātana.
Brahmā asks how and where he may suitably worship the Lord (I-2). The Lord advises him always to think with devotion [bhakti] on the things and places wherein He takes His pleasure—whether in their manifest or in their unmanifest forms—since all things originate and have their being in Him. Setting aside “rājasic” and “tāmasic” ways of worshipping Him, a devotee should seek to adopt “sāttvic” modes of worship; for unless one destroy all traces of “rājasic” and “tāmasic” tendencies in himself he will never achieve fulfilment (3-12).

Turning to Creation, Brahmā asks whence originate and what is the final destructive destiny of things. He is told that all things come from “mūla-prakṛti,” and to it they eventually return; the cycle of this process is, however, extremely long (13-16). As for the relations among “mūla-prakṛti,” created things, and the Creator [prakṛtījñātājīvā], the Lord employs several metaphors to express their dynamic inter-relationships (17-24).

Brahmā then asks more specifically about the three worlds, and is told how the subtle and gross forms of the Lord pervade all things and account for all values, qualities, ideas, individual persons, etc.—using plays and inter-plays on the numbers “3” (guṇas, et. al.) and the number “five” (saktis, elements, senses, etc.) (25-65). A discussion of the wheel of time and its several divisions, all ruled over by Saṁvatsara, follows (66-78), whereupon the subject moves to the twelve sakti-forms of the Lord and their twelve subsidiary “mārijpālas,” each of the latter of which governs a month (79-87). Indeed, the Lord takes many manifestations and forms at His Will (88-92), but His three principle Forms are Brahmā, Śiva and Viṣṇu, of which the latter is superior because of its “sāttvic” nature, etc. (93-95).

Thereupon follows a brief section elucidating the meanings of the Lord’s many names—Nārāyaṇa, Vāsava, Vāsudeva, Hari (95-99a)—followed by an explanation of the 4 Vyāhas’ relations to the Directions, the Vedas, to the notion of varna etc. (99b-105).

After a brief allusion to what occurs during the destructive cycle, the chapter ends with a self-eulogy by the Lord, recounting His judgemental and His merciful powers (106-116).

III. विनय

"Discipline (for worship)"

Brahmā asks how to do pūjā and how to effect āhyaṇa-contemplation of the Infinite Lord who is responsible for Creation (I-3). Parama points out that although He as the Highest One is Formless, it is best to worship Him in some Form (Vigrāhārādhana). If one wishes mokṣa, worship of His crystalline four-armed para-form is advised; however for worldly prosperity one turns to
worship. His yellow-clad blue Apara-form with 8 arms over a one-year cycle (4-22). Either way of worship is increasingly meritorious when done liturgically (puspa, 23-24), by utterances (mantra, 25), or in the mind (japa, 26-27a); also three kinds of worship, according to the three guṇas, may be analyzed by reference to motives. But it is pointed out that any who have bhakti may worship God (27b-34). If a man is to celebrate in everything he does his devoted worship of the Lord, he should live a life that is ethical and scrupulous in nature and this should include such things as “samaya,” “samacāra,” “svādhyāya” “dravyaśamgraha,” “śuddhi,” “yāga,” “stūti,” and “dhyāna,”—but only “samaya” (40-56) and “samacāra” (57-69) are taken up in this chapter.

IV. अर्चनाविधान

Arcanāvidhāna (94 śls.)

“The Mode of Worship”

This chapter skips ahead to “yāga” in the list of items mentioned in the preceding chapter, and takes up the constituent parts of worship. After cleansing himself and seeing that the place of worship itself is in due order, the worshipper sits and recites some mantras and then undertakes some yogic exercises (1-19), in order to cleanse himself inwardly (20-22). Having fixed the place of worship in a “padma”-niṣaṇḍala (23-27), he then invokes the presences of various divinities (28-43); then regular offerings of arghya, pāḍya, ācamaṇḍya, pūṣpa, etc., are to be made (up to 56). Such a procedure of worship leads not only to mukti beyond but also to prosperity here (58-60). Alternately, he may worship in much the same way with an icon (61-62), or in fire, in the heart, or in certain other types of manḍalas, or even in the mind—so long as it is done with bhakti (63-76).

Brahma asks to know more about the kind of worship that brings worldly rewards. He is told the worship procedures of the apara-form of the Lord are much the same, but small differences are outlined (77-89a). Precisely how one undertakes this is dependent upon whether one wishes his “prosperity” in this world or the next (89b-94).

[Note: The exposition in this chapter is not entirely clear].

V. द्रव्यविधान

Dravyaviśhāna (77 śls.)

“The Prescribed Disposal of Articles of Worship”

Brahma asks to know about the paraphernalia to be used in pūjā-rites, and also about their purification for sacred use (1). Parama says that five things must be purified before pūjā can commence: the worshipper, by ācamana and snāna (3-13); the area of worship (14-19); the vessels (20-26); the bera-icon (27-30); and the sandal and flowers to be offered (31-39). In regard
to items to be used in pājā. He makes some remarks about what kinds of flowers and leaves, etc., may and may not be used (40-50). Then he describes dhūpa-mixtures and how these incense-offerings are to be employed in liturgies (51-52), followed by certain instructions about dīpa-lights (53). He speaks then of the ābharana-ornaments to be given the icon (54-55), and of the food-offerings (56-62). After speaking about how to make fire-offerings (63-67), he closes the chapter with praise for the man who attends always to the cleanliness of items in offering worship to the Lord (68-77).

VI. मन्त्रकोष Mantrakośa (61 śls.)

"The Treasury of Mantras"

Brahmā asks about the collection of mantras addressed to Paramātman, the manner of their use, and the effects of employing them (1). Parama defines mantras (4a) as so-called because they are "secret" [mantrayam], and, praising their secrecy and potency, goes on to say that "Om" is the "bija"—seed of all mantras and should be duly esteemed (2-7). Alluding to some of the various saktis, guṇas, elements and senses, etc. (mentioned in Chapter Two), Parama gives some esoteric directions for adding certain syllables to particular bijas in order to bring out their respective symbolic representations (8-20). As for constructing mantras to Vāsudeva and others, a "cakra"-manḍala is to be used, and Parama gives cursory instructions for placing bija-letters in the divisions of and around the perimeters surrounding the wheel-motif (21-30).

(The remainder of the chapter (31-61) reveals a disorderly exposition, taking up such matters as:) the fruits enjoyed by those who use certain mantras (32-39, 45-49a, 57-59); the directions for worshipping with mantras with fire-offerings (40-44, 56), and without (45); and the way in which to construct specific mantras to Sudarśana (49-52), to the Lord's Mace (53-54), to the Lord's form as Vaiśravāna (55)—each with its specific effects mentioned. The chapter closes (60-61) on a note, however, warning that the best kind of service to God is worship that is done without selfish motives.

VII. चक्र Cakra (70 śls.)

"Concerning the Circular Design (used during Initiation)"

Brahmā asks about dīkṣā-initiation, where it is to be done, who is qualified to receive it, and what kinds of dīkṣā there are (1-3). The Lord says dīkṣā-initiation should be performed only in certain auspicious places and after certain preliminaries have been taken care of and only after due preparations have been made (4-14, 17-20). As for those who wish to be initiated, they should fulfil certain expectations (15-16, 24-27) to the satisfaction of a qualified acārya (22-23), whereupon for the initiation rites may be set (21).
On the day appointed, the śīṣya, having the previous day abstained from both salty and sour-tasting foods, is led to a place where a vedī-altar has been set up. On this vedī will have been placed a colored maṇḍala design (28-34); this design is described in some detail (35-70).

VIII. शिष्या Dīkṣā (82 śls.)

"Initiation"

Parama says he will explain how to perform the initiatory dīkṣā-rite which brings to the initiate siddhi-success. In this there are three stages: first, the initiate must be instructed in the general samaya-rules of the community; following this, he must be instructed in details of the śāstra, including initiation into the science of mantras; then, must perform worship (1-11). There follow elaborate details concerning the responsibilities of both the preceptor and the aspirant during the two-day ceremony including drawing the "cakra"-maṇḍala, tying a wrist-string, sleeping on a darbha-bed, bathing, blind-folding, fire-offerings etc. (12-51). An alternative method of initiation is given to be used at the discretion of the dācārya in consideration of the initiate's background and preparation (52-73). The chapter closes with some blessings and warnings for those who consider giving and undergoing initiatory dīkṣā (74-82).

IX. निमित्तज्ञान Nimittajñāna (44 śls.)

"Significance of Omens"

In dīkṣā, or at the commencement of any important undertaking, it is important to be alert to certain omens (1). For example, after brushing his teeth the initiate tosses his toothbrush-stick and, depending on the way it falls and the direction it points, much can be foretold (2-10). Also, dreams of the initiate foretell significantly what the future holds (11-33). As well, keeping an eye on the shape, size and color of the flames of the homa-fire can instruct one concerning good and evil portents (34-38a). Even natural happenings are symptomatic of future events (38b-39). In all, one should be prepared to read all signs with care for what they can tell of the outcome of an important undertaking (40-44).

X. योग Yoga (79 śls.)

"Disciplined Behavior"

In response to Brahmā's enquiry about Yoga, Parama says that it is important to know both how to perform a ritual act as well as the significance of that act—these being the two forms of Yoga, then "kriyā"-yoga and "jñāna"-yoga. Both have as their object God alone (1-9). Then follow some discursive remarks concerning yama, niyama, samādhi and vairāgya (10-24).
Brahmā asks if long-standing attachments can be overcome quickly by instituting yogic discipline (25-27). Parama indicates that such detachment is possible only by its disciplined cultivation, taking time and maintaining firmness of purpose (28-42). Brahmā's next question concerns how to root out mental desires and longings, to which Parama responds by some general counsels (43-59). Finally Brahmā asks what kind of man is suited for yogic practices (66). Parama says that it depends upon the person's mental endowment and spiritual cultivation whether he should follow "karma"-yoga or "jñāna"-yoga; but in either case hard effort is required (61-73). He concludes with some instructions concerning prāṇāyāma, or breathing exercises (74-79).

XI. अरिष्टा Ariṣṭa (67 sls.)

"Portents of Death"

Brahmā reveals a curiosity to know about portents of evil as these are revealed to men who are successful yogins. Parama responds by picking up from his previous discussion about breathing and elaborating on the five kinds of vitalizing breath in the human body: "prāṇa," "apāṇa," "udāna," "samāna" and "vyāna." An esoteric understanding of how these function and how they relate to bodily complaints is desirable (1-12). Elaborating on prāṇa, he relates how one employs cycles of breathing in periods called 'months,' 'years,' etc., and how practicing these cycles in turn can in fact prolong one's life (13-25). The remainder of the chapter (26-67) catalogues a number of bodily symptoms by which one can predict that one's own death is near. But in closing it is stressed that a good and faithful Vaiṣṇava remains calm and serene in the face of death.

XII. धर्म Dharma (68 sls.)

"Righteousness"

Brahmā asks how a Vaiṣṇava who desires release can please the Lord by thought, word and deed; and how a person wanting worldly rewards should behave (1-2). Parama takes up first "manodharma" (3-14), praising faith (śraddhā), steadfastness (āhritī), and other virtues which can be cultivated through self-control. Then he turns to matters of "vākādharma," or truth-telling, and other matters related to goodness in speech (15-22). Thereupon he turns to (23-53a) "kāyadharma," involving deeds that reflect Vaiṣṇava tenets including service to persons of respect (paricarya), personal cleanliness (viṣuddhi), and being charitable (Parānugraha) (23-53a). Summarizing, Parama closes by suggesting that while for those in this world all three kinds of dharma should be observed, not all do so; it is through God's grace (prasāda) that one progresses toward realization of the goals (53b-67).
XIII. काम्योगा

“Discipline Undertaken to Gain One’s Ends”

Brahmā is impressed by the difficulties of leading the virtuous life that leads to salvation, and so asks how one can undertake to do things that will make it possible (I-4). Parama commences by cautioning that such things as he is about to outline should never be used for or against another, but only for oneself—unless, of course, another person afflicts one with troubles (5-12). In such cases the afflicted can strive for superiority through a particular mode of worship involving a manḍala (a mystic diagram with a lotus) (13-25). Elaborating, he suggests a fortnight-cycle of worship, honoring in turn Agni, Brahmā, Kubera, Gaṇeśa, Lakṣmī, Subrahmaṇya, Śūrya, Rudra, Ambikā, Yama, Indra, Vāsudeva, Kāma and Candra—each one of the modes when successfully accomplished having a particular blessing (26-55). The chapter closes with some further general counsels (56-64).

XIV. मुद्रा

“Ritual Hand Gestures”

Brahmā recalls that a mudrā-gesture was mentioned, and asks about mudrās in general (I). Parama first gives an etymological rendering “mudrā” as “that which chases away the happiness of evil-doers,” and further describes a mudrā as a suitable way in which to render one’s divine worship more acceptable (1-5). He names and describes further thirteen others (13-32) of the endless number of those available. The chapter closes distinguishing certain types of mudrās, and warning that their use should be kept a secret (33-37).

XV. कृम्य

“(Routines Undertaken in order to Gain) Desired Ends”

Parama here endeavors to add to what he has already told in part, concerning ways and means by which a man may achieve certain ends through his worship. If one is really serious about achieving certain specific ends that sādhaka must retreat to an isolated place and follow a regularised routine (I-10), including japa (11-19) and homa (20-22). He warns that such a regime may induce certain psychic effect (23-26), but by persevering in his efforts and suitably altering his fire-offerings a man can attain whatever may be his desires (27-47).

XVI. कृम्य

“(Routines Undertaken in order to Gain) Desired Ends”

Here Parama offers to give some especially potent mantras, by meditation on which a man can achieve the ends he desires. The mantras given are the “Vārāha,” “Nārasimha,” “Śrīkara,” and “Sudarśana”-mantras (1-3). He
then elaborates on the 33-syllable "Vārāha"-mantra, and its employment for specific ends (4-8a); then the 400-syllable "Nārasiṃha"-mantra (8b-17); then the 8-syllable "Śrīkāra"-mantra (18-36); and then the 6-syllable "Sudarśana"-mantra (39-42, 45-50a). Another 6-syllable mantra and a 12-syllable mantra are recommended in passing for other matters (43-44), and the chapter closes with an eulogy of the 8-syllable mantra and its effects (50b-58).

XVII.  

"Concerning Rich Men"

Brahmā asks how to give Vaiśṇava-dīkṣā to such persons as kings and ministers, those whose time is limited and whose main concerns are not quite "religious" (1-2). Parama mentions that the samśkāra-sacraments, beginning at birth and prescribed throughout life, help to prepare such a person for initiation (3). However, assuming such sacraments have not been already attended to, he then outlines how initiation may recapitulate them. After a ritual rebirth has been acted out by putting the aspirant inside the cavity made when two man-sized golden cauldrons are placed together, the candidate for dīkṣā emerges from these ritually as from the womb, whereupon he undergoes the rites jātalakarman, nāmakaraṇa, caula, upanayana, etc.

Even a śūdra is thus to be invested with a thread—but he may wear his only during actual worship services, not at other times. Indeed, the rites for śūdras generally proceed along "tantric" lines, wherein the "bijā"-mantra is withheld from him; while for kṣatriyas and vaiṣyas the rituals follow normal modes of "vedic" routines (4-21).

In addition, an aspiring wealthy man is given the opportunity to accrue merit by the talaśabha-rite of balancing his weight against measures of gold (22-25). As part of the initiation after abhiṣeka such a man should be instructed in Vaiśṇava behavior and ethics—the allowances for the rich man being somewhat from and more liberal than those for conventional devotees (26-52).

XVIII.  

"Details of Consecration by Means of Adhivāsa—Rites"

Continuing on the subject of rich and busy men, but now focusing on those who are unlearned (as opposed to the "wise" of the preceding chapter) yet nonetheless devout, Parama outlines how they can achieve highest benefits. It turns out that they can win inestimable rewards if they underwrite the financing necessary to build a temple (1-10). Parama is quick to warn that God cannot be manipulated by such activities, as it is only through His grace that He condescends to sanctify a temple with His Presence (11-15).
Abodes of the Lord are of two types, “prāsādas” where all may be recipients of His grace, and “bhavanās” where the grace is confined to members of a family only (16-18). Then are discussed the materials to be used in building a temple (19-22), fashioning an icon (23-24) and decorating the precincts (25-27). Having finished the construction, a priest should assist in the sanctification procedures of the icon to be worshipped in the temple—beginning with adhivāsa-rites, and continuing through jālādhiwāsa-ceremonies, netronmilana-rituals, mantranyāsa-invocations and ending with fire oblations and rewards to participant priests (28-75).

XIX. स्थापन Sthāpana

“Consecration”

Interrupting the exposition with a question, Brahmā asks about places suitable and unsuitable for building a temple (1); he is answered briefly (2-10), whereupon Parama takes up again the procedure of establishing the icon in the temple-sanctuary for worship. After cleaning the finished temple and its precincts, the festivities of installation are to begin with music, chanting and processions. They proceed in earnest with prokṣaṇa-sprinklings, and homas, etc. (11-30). Specific instructions for precise placement of the various icons in the premises are given (31-37). In regard to the central icon the procedures for laying the different kinds of gems (ratnas) in the hollows in which the icons are to be set are given (38-52), interrupted by some directions on how to sanctify the places for the subsidiary deities (53-59, 80-85). After the laying in of the gems, a yantra is placed on the spot, and on top of this the main icon itself is placed (60-72). Worship of the duly-installed icon then commences (73-79), and for three day thereafter gifts are to be generously distributed (86-93).

XX. अग्निकार्य Agnikārya

“Attending to Fire-Rituals”

Brahmā asks how to proceed with agnikārya-fire rites suitable to all occasions (1). Parama’s reply commences with a list of materials necessary (2-4), and then turns to the steps in conducting fire-rites, using as his example the procedure during dīkṣā-initiation. In this review he points out that a maṇḍala and agni-kuṇḍa are to be prepared and established with mantras (5-9); fire should be ignited (10-23); pūjā-ministrations offered to the Lord (24-25); a snāna-bath, sandal-paste and clean clothes given to the Lord; dīpa-light, dāhāpa-incense, and betel, etc. advanced. The cycle ends with verses of praise (26-45a). Then, imagining Viṣṇu to be in the fire, one shall offer to it libations (45b-56). The chapter ends in praise of such fire ceremonies, saying that in a similar manner they may be performed—in addition to the occasion during dīkṣā—at any such
times when one hopes to obtain special ends, when a place is to be sanctified for worship, etc. (57-64).

XXI. Snapana

"Bathing Routines (for the Icon)"

When the Lord is established in a temple, rites are to be initiated, after the three-day interval, by snapana-routines. Preparation for these rites includes making a dias, bringing to it pots of water and other liquids like honey and āncējanyā (1-11). Bathing is then done for the icon (12-20) and for the subsidiary deities (21), whereupon worship routines including agnikārya-rites and bālidāna-offerings are taken up and the icon is then ready for regular worship (22-37). Such snapana-routines as are here outlined should be repeated in the fourth day and twelfth day after pratiṣṭhā-installations, at equinoxes, at the end of journeys, on days of evil omens, when there are epidemics, when there are deplements and on numerous other occasions (38-41). The chapter ends with an eulogy of those who undertake to see that temple-worship is fastidiously maintained, and particularly, of those who see that it proceeds in the ways just outlined (42-53).

XXII. Yāṭrā

"Festivals (relating to the Bathing of the Deity and the Renovation of the Temple or Sanctum)."

Here Parama turns to special festive occasions, particularly those times when special ablutions are to be made and when a temple is to be repaired and re-consecrated (1-3). The Lord is pleased when He is given tīrthā-sītā in a sacred river with all proper attention to details during the twelve-day cycle (4-43). When the temple has become dilapidated, or becomes in need of repair, or the image suffers damage, another kind of special yāṭrā-rite is necessary to undertake with all due care, so that worship may be reinstated (44-75).

XXIII. (no title due to ms. break) (31 šls. gap)*

Brahmā here asks about the details for making an icon and its pedestal. Parama's reply commences by stating that an icon may be made of metal alloys (2-3), of wood (4-6a), of stones (6b-16a), or of clay (16b-17a). In fashioning it, one must make sure its size is going to be proportionate to the temple or shrine [bhavāna] housing it. Parama then proceeds to discuss types of images suitable for worship, along with their measurements. [The manuscript breaks off at sloka 31 as he is giving] details about units of measurement and the sizes appropriate for icons to be put in various places (17b-31). * * *

Some reduplication is found among slokas in this chapter and in ch. XXIX.
XXIV. विद्वद्धारा  

t "Worship Limited to the Learned"

* * * [The opening ślokas are missing.] A wise man will always attempt to worship the formless One in some specific form, and he will do this with all devotion to details (I-II). Repetition of mantras addressed to Him will increase one’s devotion to the Lord, nor is one to ignore the practice of dhyāna-contemplation of His grace with all one’s bodily functions mastered (I2-28). The chapter ends on a note of praise for following āgamic instructions in worship of a specific form with some further directions concerning how correctly to contemplate “Śrī Kāmā” (He who is the Husband of the Goddess Śrī) in worship (29-38).

XXV. यात्रा  

"Pilgrimage"

Brahmā asks what people not so wise are to do to express their devotion to God. Paraṁa promptly answers that their dharma-obligation is conscientiously to go on pilgrimages to holy places according to a prescribed manner (I-4, 8-13). He then goes on to say that places requiring several days’ journey because located farther from the worshipper’s home bring increasingly greater merit to the pilgrim (5-7). He then names some widely-dispersed places of Vaishnava pilgrimage (14-19), and then turns to some rules of behavior to observe when on a pilgrimage (20-32, 42-48). He advises that one can also gain merit even by being kind to other pilgrims (33-36). He then moves to matters concerning acceptable times for pilgrimage (37-39), and suitable moods induced by a place as determinant for staying or moving on (40-41). The chapter closes with an eulogy of pilgrims and pilgrimages (49-52).

XXVI. लोक  

"World Order"

Brahmā asks to know about the World Order. The image used in both the question and the commencement of the answer is the cosmic tree with its roots stretching heavenward (I-4). Coming to specifics, there are seven worlds above the earth, and the netherworlds below (5-6). He describes first the earth (7-39) with its mountains, islands, trees, rivers, etc. Then in turn the atmosphere (40-43), svarga (44-50), maharākṣa (51-52), janaloka (53), tapaloka (54) and satyaloka (55-59), whereupon He turns to describing the lower regions of hell (60-62). This world order is contained in the Lord’s Infinite Being, in Him Who has the power to create innumerable other, similar creations (63-71).

He then explains the nature of sansāra, how it is effected by karmam, and how one by discipline of self and devotion to the Lord can attain beatitude.
XXVII. Saṅgраha

"Review"

At this point Brahmā asks for an orderly summary of steps to be used in worship. The Lord starts (3-12) with what one does daily, citing some to be regularly (13-14), and the procedure for daily worship liturgies with flowers and fire (15-32). Then he turns to a resumé of dīkṣā-rites with the three parts (33-42a), then to the construction and consecration of a temple containing an image (42d-49), and the institution of regular worship therein (50-56).

XXVIII. Anuvraha

"Options"

(This chapter is so full of lapses that little sense can be made of details.) Brahmā asks how, when there is an unavoidable interruption in nītya, naimittika and kāmya routines, these obligatory duties may nevertheless be done in a condensed performance. Parama replies that when repeating mantras, best, of course, is to attend to them then and there in all details. But other options are available. Similarly when doing pūja it is best to do it with all paraphernalia; but here also other options are available. So also, with nyāsa-practices, which should be done unstintingly; but options for lesser performances here are also available (1-9). Having thus taken care of daily obligations, the Lord turns now to occasional activities. These are best done at the ideal times with all attention to details of fasting, etc.; but here, as elsewhere, there are allowances made for performance on a less scrupulous level. [He apparently does not turn specifically to kāmya-celebrations in a much as the chapter ends with] a listing of impediments to various routines that may be overcome by performing appropriate auspicious actions (10-44a).

XXIX. Karmaśeṣa

"Other Rituals"

Here Brahmā and Parama decide that they should cover items not already taken up (1-2). [The chapter turns out to be a miscellany.] First taken up are counsels for worship of God through a fairly simple maṇḍala-arrangement (3-7), then some observations about when it is important to keep ritual silence (8-9), followed by details on how to fashion the srūk-ladle and srava-spoon (10-15). Then abruptly he speaks of the five “Vyāha”-mantras and other
prayers to be used with food-offerings (19-34), and what should be done with the leftovers (35-36). Then He adds a few details about agnikārya-rites that were not given previously (37-43). Next come some observations about dīkṣā-rites and ācārya-qualifications (44-48a), whereupon He turns to siting the plot for a temple-building (48b-54). The next general area of discussion are rules of conduct—especially in worship-outlines—for the different āśramas, or life-stages (55-60). The closing miscellany of remarks have to do with details of worship—where deities are to be “placed”, what may properly be used for arghya-water etc. (61-79).

XXX. रहस्य

Rahasya (127 śls.)

“Secret Doctrines”

Brahmā is ecstatic over what he has so far learned, and asks hopefully if there is any more to know. Parama responds by giving his listener some counsel about His Own Nature. For example, speaking of His grace He says that it is not sent simply due to crisis, nor in response to elaborate rituals, nor to assuage the suffering of a servant, but in His own Time (1-13). He counsels that those who seek His Feet always remain true to Him, keeping Him always in mind—lest they fall from His grace (14-36). He then advises that a worshipper should constantly think on Him—counseling detachment from worldly things as well as affection for the Lord (37-68). He alludes to some further virtues which, when practiced by a man of faith, lead to sāyujya-union with God (69-81).

Brahmā interrupts to ask for clarification of the “sāyujya”-state as over against what is called “aśvarya” (82). Parama answers philosophically, making some subtle distinctions between the two (83-107). Brahmā then asks what one should be on guard against as endangering one’s efforts to reach God, and Parama lists some faults and vices to avoid and, in closing praises the practice of certain virtues (108-127).

XXXI. उपसामहार

Upasamhāra (69 śls.)

“Conclusion”

Parama asks Brahmā to keep the foregoing doctrines from the unworthy and to pass them on to sages gathered at Īśavadvipa. He thereupon disappears (1-8). Märkaṇḍeya—narrator of the entire story-within-a-story—then describes how Brahmā went to Īśavadvipa, passed the tantra on to the four sages (Sanatkumāra, Sanaka, Sanandana, Sanātana) in a teaching-session lasting five nights, after which he left them (9-20). Those four passed it on to the siddhās and sages, among whom was Märkaṇḍeya (21-33). Addressing Devala, Märkaṇḍeya then recounts the blessings that come to those who are devoted to the
Lord in the proper ways (34-50). He warns Devala that he, in turn, should take care whom he gives the śāstra to, since it represents the gift of Highest Wisdom (51-57).

This abbreviated form of the Pāñcarātra satisfies Devala, who then goes on his way (58-69).

Critical Notes:

While all general indications are that the text before us is essentially complete, it should be noted that there is a gap that omits the end of ch. XXIII and the beginning of ch. XXIV. Also there are lapses in ch. XXVII. The editor of this edition used only two manuscripts for collation (MGOML D. 5273 [?] and Adyar ms. 10.G.27). Other versions that are available may perhaps yield the missing passages to interested scholars. If a revision is ever taken up, some attention may also be given to the correction of various spelling, printing and grammatical errors, found in the present edition (see especially ch. XXVIII).
PARAMAPURUṢA-SAMHITĀ

Rare:

_Paramapurusa-samhitā_, edited by P. Sitārmācārya, Publication of the Literary Pride of India, No. 4, Bhadradcalam, 1938. [Telugu script]

Introductory Remarks:

The printed work that goes by this name presents in ten chapters what Nārada heard from Brahmā, his father, who in turn had learned the teaching in five nights of instruction from the Lord Himself. The framework narrative has Nārada, then, passing this teaching on to some sages. The work is unusual in the amount of attention given, particularly in Chs. II, III and V, to the personnel of a temple, their prerequisites and duties, their different ranks, the privileges and responsibilities of each etc. Other chapters turn to the rewards accruing to devotees who frequent temples (ch. IV), and the behaviour expected of them there (ch. VII). One chapter outlines, in order to clarify and justify what might be some of the unnecessary expenses, the complicated procedures of certain temple routines including those of a prāyaścitta-nature (ch. VI). The remaining chapters (VIII, IX, X) turn to individual piety and devotion and how such feelings may be properly expressed in certain naimittika celebrations. The ten chapters, with appendices presenting some extra verses not found in all versions, total slightly over 940 ślokas; in X: 72-75 it is stated that this "best of all samhitās" contains 1000 ślokas.

The title "Paramapurusa-samhitā" is not found in any of the canonical lists. However, "Puruṣa" is found named in Kapirajala (78/100) and in Bhāradvāja (79/103); and "Varapuruṣa" in Pādma (55/108), Purushottama (41/106), Mārkaṇḍeya (65/91) and Viśvāmitra (74/108). There are serious grounds for doubt that the work in hand—at least in its present version—is the text referred to in any of the lists. See "Critical Notes," below.

DESCRIPTION OF CONTENTS—

I. शाखावतार सङ्ग्रावली (29-1/2 श्ल.)

The work opens with a prayer to Viṣṇu (1-3). The narrative commences by setting the scene. On the banks of the Ganges [bhāgirathitā] Nārada comes upon a band of gathered āsis (4-7). He discovers from them that, although they already know to some extent about, and worship according to, the "Ekāyana"-Veda, they still have certain doubts which, they say, only he
can clear up for them (8-20). He says that what they want to know is, in essence, what his father, Brahmā, heard in five nights of instruction from the Lord Himself. This teaching will lead any one who knows it to Viṣṇu’s feet (21-26). The ṛṣis prevail upon Nārada to tell them this teaching (27-30a).

II. अर्चकार्यार्थादिविषयवाचनः

"Concerning the Number of Arcakas and Other Temple Personnel".

The ṛṣis ask first how to distinguish between the various temple servants (1-3). Nārada replies that on the very day of pratiṣṭhā-consecration the yajamāna-patron should hire all the temple personnel required (4-5). As for the arcakas, appointees must meet certain requirements (6-11); there should be 108, 32, 24, 16, 8, 2, or at least one such qualified person appointed. Other qualifications and disqualifications are also mentioned (12-21). The yajamāna should see to it that these appointed arcakas, and their families, are amply provided for—giving them legal (title to?) land, etc. (22-40a). As well, there should be a supervising "sīhānacārya" appointed to supervise the religious activities of the temple (40b-53). For chanting Vedas, the Drāviḍāmnāya-scriptures, stotras, etc., 4 to 1000 "adhyāpākas" are to be appointed also (54-76a). The hastaka-assistants to the arcakas are also to be appointed, and their duties and privileges are outlined (76b-79); also cooks (80-84a), and other attendants, and musicians, are to be appointed (84b-88a). All of these temple servants should have undergone pañcasaṃskāra-qualifying rites (88b-89).

Anyone who sees to these good deeds of appointment will reap great rewards, even though he must perform stints on the numbers occasionally (90-94). When it comes to making repairs of a temple, etc., certain other specialists, too, must be hired (95-99a). All this is most secret, but very important information—so counsels Nārada at the end of the chapter (99b-100).

III. अर्चकाधिकप्रश्नार्थवाचनः

"The Numbers of Priests needed for Special Occasions".

Continuing along same lines as in preceding chapter, Nārada points out that an arcaka is just like a son [putra] of Hari, and thus it is as a birth-right that the temple concerns fall to him (1-7a). Therefore, all should obey the arcakas. Trustees [dharmakartās] should help to make the arcakas’ role effective and their life comfortable, for the arcakas have no other duty than to conduct sacrifice to the Lord for others [parārthapājā]. They are answerable only to God (7b-19).

Are arcakas to accept gifts and gratuities from the devout visitors to a temple? The answer seems to be that in so far as they fulfil their duties they
should be rewarded—not only with the collections gathered for the Lord, but also with sweet praises and cows (20-44a, 71-74). A benediction, blessing, or curse pronounced by an arca is as potent as if it came from the lips of the Lord Himself (44-55). Hence, all kinds of honor should be accorded to an arca anywhere and at any time (56-61)—even when they stand next to the Lord Himself (75-78).

If an arca is appointed in a temple not of the line of the preceding arca, then the temple must be reconsecrated by him (62).

Since the arca must stay overnight many times to serve the Lord, accommodations should be provided him there—but for no one else (63-70). Indeed, he only is allowed certain unique privileges and rights in the temple (79-92). Yajamānas should see that the pūjā-routines are continued in a temple, even if it means begging for funds to do so (93-95).

IV. भगवत्तिर्थप्रसाददिकामिनावर्ण

_Bhagavatirathprasādādikamahimavarnana_ (192 sls.)

"In Praise of the 'Tirtha' and 'Prasāda' of the Lord"

The Ṛṣis want to know about the details of sacramental offerings made and received in temples (1-4a). Nārada turns first to prasāda—that is, food that is handed out to the devotees—when, where, and how it is to be taken (4b-46). Next he discusses the tīrtha-water that has been offered to the Lord, then collected again and distributed to the faithful—why, when, and how this should be taken (47-58).

Since grace comes to men also simply through beholding the Lord in his icon-form, Nārada then discusses darśana-viewing of Viṣṇu at various times (59-74, 175-179). As well, merit derives from accepting other offerings given first to the Lord then divided up for distribution among His devotees—like tulasi-leaves, the pavitra-"garlands", cosmetics of the Goddess, etc. (75-84).

He even speaks of the merit of staying near a holy place, of dying near a holy spot, of supporting special liturgies to the Lord (85-91). Even giving gifts to the temple, volunteering one's help in temple routines, endowing the construction or consecration of special buildings or shrines—these activities are all means to gain punya-rewards (92-114). Even a man who salutes a goṣṭhīrām from far-off—let alone those who fully prostrate at balipīṭha, at the gates to the "mahā"-maniḍapa and at the center of the "mahā"-maniḍapa—such ones are sure to be rewarded (115-117). Indeed, every action in a temple is to be done by a devotee with all attention to detail and propriety—whether it be in the routines of daily visitation or in arranging to be in the immediate vicinity during festival periods (118-130). Of course, it goes without saying that those who help maintain and execute special liturgies and festivals will be richly rewarded in spiritual as well as mundane benefits (131-174, 180).
The chapter closes with a miscellany of observations about the virtues of domestic worship (181-188),* and about bearing the marks of the Lord on the body, etc. (189-192).

V. धर्माधिकारिविनिष्कर्य Dharmādhikārividhiroṣayā (70 śās.)

"Considerations in respect to a Temple Trustee"

The rṣis ask now about the assistants to the ṛcakas in their temple routines (1-3). Nārada says at the time when the other personnel of a temple are appointed, an administrative officer [dārmañjikār] should also be appointed. His qualifications are listed (4-14a 18-32a, 58-62a) and his duties are outlined (14b-17, 30b-32, 47-51a, 52-57, 64-70), his privileges explained (33-42, 50b, 63). In certain cases, a vajāmāna may become the sole trustee for a temple (43). In any event, whoever the trustee or trustees may be, they must meet with the formal approval of the ṛcaka (44-46).

VI. संप्रक्षणादिसमयनिरुपण Samprakṣaṇādisamayanirūpṇā (55 śās.)

"The Occasions for Samprakṣaṇa Rites"

The rṣis ask why samprakṣaṇa-sprinkling rites are performed in temples (1-2a). There are, says Nārada, four parts to each samprakṣaṇa-rite, namely sprinkling the temple precincts and buildings, bathing the icon, performing kāntikoma-oblations and offering food-gifts to the participants (2b-4a). And, samprakṣaṇa must be done to avert further bad consequences when breakage occurs, when miraculous events take place, when lapse in routines occur, when fire breaks out or when natural calamities strike, when defilements happen, when mistakes come in rites, etc. (4b-53). If samprakṣaṇa is not done on such occasions, the Lord will be displeased (54-55).

VII. भगवदपरमहरिक्षण Bhagavadparaṇirūpṇā (62½ śās.)

"Concerning Insults to the Lord"

The rṣis ask what it is to dishonor the Lord (1-2). The bulk of the chapter is given over to cataloguing the various ways in which the Lord is indirectly or directly dishonored by men: egotism (3-4, 39-40); condemning tīrtha and prasāda as ordinary things (5-6, 9-10, 25-29); defiling the temple precincts by carelessness or calculated bad behaviour (7-8, 20-21, 30-34, 46-47, 54); acting as if the temple or the icon is not holy or that its activities are ordinary and mundane by ignoring established modes of respectful behavior (22-24, 41-45, 48-53, 55-60, 11-19, 35-38); etc. At any moment one should always be prepared to obey the orders of the ṛcaka (61-63a).
VIII. भक्तविविचार

"Concerning what is Special about True Devotees’ Thoughts"

The rśis ask to know more* about prapanna-devotees (r-3). Nārada in his response emphasizes the thoughts and intentions of devotees (rather than mere superficial acts), pointing out that such persons are rewarded according to their hearts’ devotion (r-7). By the same token, he stresses, no matter how much one does, if his heart is not right, the work avails him nothing toward his salvation (8-10). Those whose thoughts reflect commitment, dedication and reverence in regard to the Lord—such devotees will get release (11-29).

When testing times come, the true believer will always ask himself what may be the cause of his calamities, trying to trace them to his own faults, rejoicing always in the Lord’s grace which helps him work away in such manner his past sins (30-38). One’s thoughts should always be on God; for one never knows when death will come (39-41a). Everywhere and always—whether travelling or staying at home—one should avail of every opportunity to maintain closeness to God (41b-51a). Whatever is done in this world should be done as a loving duty [kainkarya] to the Lord; moreover one should avoid doing things simply for personal gain (51b-58a). A prapanna should strive to visit each and every holy place—such activities please God and help the devotee to win His grace (58b-71a). These things, Nārada reminds his listeners, are exactly what Brahmā heard from Nārāyaṇa (71b-72).

IX. श्रीजयन्तियोक्तावदनविचित्रि

"Discussion about the Celebration of Kṛṣṇa’s Birth and Other Festivals"

The rśis ask to be informed about “Śrījayanti” (r-3a). Nārada complies, but tells about the birth commemorations of Rāma first (3b-7), then of Nṛsiṁha (8-13), only after which does he turn to “Śrījayanti” or the birth commemorations of Kṛṣṇa (14-51a). In this section it is said when and how to honor Kṛṣṇa, for how long and despite what circumstances, etc.

Then, Nārada tells about the birth celebrations of Śrīdevi (51b-60), which are to be followed by “vijayādaśami”-routines (61-71a). Finally, the time for undertaking krītikādiṇa-celebrations is discussed (71b-80). Again Nārada reminds his listeners that all this was reported to Brahmā straight from the Lord (81-82).

X. पुकारितकृतिमुत्तमसबिषय

"Discussion concerning the Greatness of the ‘Ekādaśī’ Vows and Observances"

* This suggests that there may have been a section before this on prapannas.

PA24
The ṛṣis ask about the vrata-vow to be done on the eleventh day of each fortnight (1-2). Nārada begins by praising the virtues of the eleventh day itself (3-4), and then tells a story about how the "Ekādaśīvrata"-vow originated (5b-25a). Then he describes the rewards for observing it (25b-26a), and how to undertake the vrata-vow step-by-step (26b-35). Since no food is to be cooked on Ekādaśī-day, if śrāddha-obligations coincide with Ekādaśī then the śrāddha should be put off (36). However, certain concessions and options are given (37-40).

Then he turns to what is to be done on Dvādaśī-day (41-44).

The rewards of "Ekādaśīvrata" are then given (45-46a), followed by a discussion of the finer points for determining the precise moment when Ekādaśī-day commences (46b-66). The day is further praised for its sacredness and potency (67-69).

Nārada thus taught the ṛṣis the great secret of the "Bhagavat-śāstra" which was learned from Brahmā (70-71). Altogether there are 1000 ślokas in this condensation, and it is the best of all samhitās (72-75).

[Note:—Since the whole of the Samhitā as published contains only some 850 ślokas of the presumed full 1000 ślokas, there are fragments given in Appendices that represent additional lines found in some recensions.]

Appendix 'A': 30 śls. to be found in ch. VIII regarding the use of the ṣaṭhakoṭapā, respect for priests, the method of distributing prasāda daily, and how to receive it, etc.

Appendix 'B': 29 śls. to be found in ch. III—more about aracakas, especially their funeral rites.

Appendix 'C': ( i ) 5-1/2 śls. to be found in ch. II—on giving gifts of land to a temple by the yajamāna after pratiṣṭhā.

(ii) 5-1/2 śls. to be found in ch. III—condemning aracakas who steal.

(iii) 11-1/2 śls. to be found in ch. IV—about japa of mantras and the benefits of doing it; and about decorating the home, etc., with śaṅkha and cakra motifs.

(iv) 5 śls. to be found in ch. V—about the trustee [dharmanādhikārī] and his lapses.

(v) 4 śls. to be found in ch. VI—more about occasions for samprokṣaṇa arising in samprokṣaṇa itself.

(vi) 8-1/2 śls. to be found in ch. VII—about dishonoring God by riding into the temple on a horse, etc.
(vii) 6-1/2 sūls. to be found in ch. VIII—more about good thoughts of a bhākta while bathing, etc.

(viii) 5 sūls. to be found in ch. IX—more about “Śrāma-
nanamāṭi”.

(ix) 3-1/2 sūls. to be found in ch. X—more about the mythical origin of “Ekādaśivrata”.

This makes a total of 970—the remainder of which are made up in the foot-notes, etc.

Critical Notes—

In ch. VIII the question about praṇannas indicates something had previously been said on the subject. Perhaps some verses—or chapters—are missing before this. Certainly there seems to be available a number of later chapters that may be added from secondary Pāñcarātra sources. A “tenth” chapter on mahotsavaprāyaścitā is found in two versions (Pājāśamgraha, MGOML R. 2856, containing 136-1/2 ślokas, and Prāyaścitapaṭala, MGOML R. 2996, containing 125 ślokas); a fragment of 54 ślokas from the “fifteenth” chapter is found in the subject of rathārohanavidhi (Pāñcarātrasārasamgraha, MGOML R. 762); an “eighteenth” chapter containing 168 ślokas on diśāhoma-
vidhi is available (Prāyaścitapaṭala, MGOML R. 2996); a “twenty-second” chapter contains 26 ślokas on bhūguptavidhāna (Prāyaścitasaṃgraha, Smith’s Āgama Collection) and 5-1/2 ślokas on suṣuptī (Pājāśamgraha, MGOML R. 2856); and a “twenty-ninth” chapter of 212 ślokas is on prāyaścittavidhi (Prāya-
saṃgraha, a manuscript owned by R. Raghava Bhattar of Śrīraṅgam). Other fragments for example, one found in Pāñcarātra-saṃhitā (MGOML R. 352, the fragment ending on p. 141 there)—may add still additional chapters to the list.

These extra chapters present one with the problem of determining whether they belong to an extended version of the work that is presented partially in print, or whether they constitute portions of an otherwise “lost” work of the same name. In both cases even knottier problems arise in regard to the dating and canonicity of the work(s) concerned. These are problems that may occupy future scholars.
PARĀŚARA-SAMHITĀ

Not Available:
Parāśara-samhitā, Bangalore, V. M. Śāla Press, 1898 (153 pp.) [Telugu script].

Introductory Remarks—

This is a work of some 2000 ślokas divided into thirty-one chapters. Chapters XXIV (?) was quoted in the 15th century by Pillailokajirswamy, and in the course of the Parāśara-samhitā (ch. XXII) itself we find mention of some of the Ālvarś and Ācāryas, Bhūta (Peyālvā), Mahadāhvaya (Periyālvār), Hṛada or Sărāṭ (Peihai), Nāthamuni, Pandurakāṣṭha, Rāma, Kṛṣṇa, Varada and Sundara [jāmāṇā ?], Satrujit... so that the composition of this work must have been before the 15th century but considerably after the time of Sundara. Thus it belongs to the samhitās of the "later" period.

This late date is supported by the fact that by the time this text was written the meaning of the term "Pāncarātra" had come to be associated solely with the practice of undergoing the "paṇcasaṃśhāra"-rites and observing the "paṇcakāla"-periods—evidently a late interpretation, to judge from other definitions found elsewhere (see Index, below, under "Pāncarātra"). Further, the narrative (III: 122-123) mentions the list of canonical titles found in the Pādma-samhitā, which places its composition after that work—even though the title "Pārāśariya" is found there. In fact, the name "Parāśara" or some variant on it is found in the following lists: Kapīḻāla (10/100), Pādma, Viśvāmitra, Puruṣottama (25/106), Bhāroḍvāja (12/103), Mṛkkaṇḍeya (24/91), (64/108), (43/108), and Viśnu Tantra (42, 108/154).

Turning to the contents of the Parāśara-samhitā, we find that a major portion of the work—chs. V-XX, XXIII-XXXI—is devoted to mantras and their composition and applications. Some brief notice is given in chapters XXI and XXII to temples and icons to be installed there, while the opening chapters (I-IV) are given over to a description of the behavior of a true devotee [prapanna]. Dīkṣā is treated briefly in chapter VI. The narrative framework is a dialogue between a sage and Parāśara, the latter of whom quotes Bhagavān in the course of his exposition.

DESCRIPTION OF CONTENTS

I. [no title] (49 śls.)

"The Characteristics of True Devotees"
A sage asks Parāśara to tell him the characteristics of a prapanna-devotee, as well as the various mantras, the names of Viṣṇu, nyāsa-procedures, etc. Parāśara commences his answer by repeating what Viṣṇu told him* regarding the prapanna-way of life. Among other things he reports that it is essential for a true prapanna-devotee to have undergone "pañcasamāñskāra"-rites (9 ff.); also that he orient his daily observances about the five daily pañcakāla-divisions (16 ff.). Then he turns briefly to those who are suited and those who are unsuited for worshipping God (20-36a)—during which he condemns the following of the "māyāvāda" and "budhaśāstra," against wearing a moustache, eating with non-Vaiṣṇavas, etc. Those who want to achieve salvation should employ vaiṣṇavabimba-icons in their worship and they should follow the rules of worship appropriate to these, in all things adhering to the "sāttvika" ways in keeping with the śruti and smṛti traditions. As well, a prapanna should be scrupulous in many social and commensal situations (36b-49).

II. 'प्रपन्नवृत्त्याचार'  
Prapannavṛtyācāra  
(81 śls.)

"General and Special Rules of Conduct for Prapannas"

The sage asks Parāśara to tell more about the ways in which prapannas should behave. Quoting Bhagavān, he says the path of behavior [vyāti, ācāra] is easy, but certain rules laid down in the Vaiṣṇava scriptures [vaiṣṇava-śruti] must be practiced. He mentions that the following sacraments are to be observed: jātakarman, nāmakarana, anna-prāśana, caula,—all with śaṅkha and cakra (3-16). Other rules, too, are to be honored: in shaving (17-26), in the method of applying the pūnḍra-mark with the yellow-sandal paste color in the center (27-33), in uttering daily the "Gāyatrī", "aṣṭākṣara" and "dvaya"-mantras correctly and piously (34-51), while avoiding certain people of evil ways as well as the evil ways themselves (52-55), and in the observance of general rules of conduct suitable to a prapanna (35-71).

Then follows a section describing a "paramaikāntin"—namely, one who observes the proper rules of conduct for a prapanna and who worships the Lord in a svayamvā dataType-place (72-75). The chapter ends by citing as those wise in the ways of Pāñcarātra [pañcarātrajñā] who adhere to certain legal authorities: Āpastamba, Yājñavalkya, Bodhayana, Vaikhānasa, Āśvalāyana, et. al. All who follow their teachings will surely get salvation, so long as every action observed is dedicated to the Lord (76-81).

III.  
[ no title ]  
(135 śls.)

"Some Miscellaneous Rules for the Devout Life"

Note: in subsequent chapters the recipient of the teaching is Brahmā.
Brahmā asks the Lord to enlighten him concerning the daily routines (nityācāra) of a prapanna. The Lord’s answer traces the devotee’s day from his early arising from bed in the morning, through his prayers, toilet, worship, etc. In the course of this, some interesting points are made: the relation of the individual soul to the Lord is that of ṣeṣa and ṣeṣin (17); of all the yogas which lead to union with God, “rājayoga” is the best (18); how to remember the line of one’s teachers before taking up japa-repetitions (73); the rules for women-prapannas (78 ff.); the mention of rules for a śādāra-prapanna and others (108 ff.); the various expiations that are to be done for minor infractions of various rules (93-108); the extent of the Pāñcarātra reaching to one-and-a-half crores of teaching [sārāhakoṭipramāna], and the mention of Pādmasanhitā’s list of titles and its general contents (122-123); the necessary prerequisites of dīkṣā-initiation for anyone who would worship God (129-136).

IV. [no title] (185 śls.)

“More about the Behavior of the Devout”

Bhagavān declares that He will outline steps for meditation at daybreak [sandhyopāsana] (and the procedure He outlines is comparable to what is in other sanhitās the abhigamana-routines of the “pañcakūlas”—r.30). “Upādāna” is next to be attended to, whereupon worship—at the temple (31) is to be done. Further, one who calls himself a “guru” should be able to perform worship in the prescribed ways as well as to give pañcasanākāra-initiation to others—for none should worship God without that pañcasanākāra-initiation (32-41). Then follow for various persons some miscellaneous counsels connected with the worship of God, whereupon the attention turns to foods and dishes, etc., that may be offered to God in worship (42-75). “Iṣṭa” is then treated by the rehearsal of a miscellany of concerns—doing one’s toilet, the right relationship to effect with God, the rules of worship to follow (avoiding those of the Vaikhānasas), commensal rules to observe, attitude toward samyāsins, etc. (76-128). Then “svādhyāya”-concerns are generally treated (129-138), and “yoga”-period rules are laid out (139-142). He alone is a “guru” who attends to all the things listed.

Dīkṣā is of two kinds, of which one—pañcasanākāradīkṣā—is treated at some length, emphasizing the five sacraments as these may vary according to different caste-distinctions (143-160). Further distinctions about worship are made in relation to the caste-groups, etc. (161-185).

V. [no title] (31 śls.)

“Concerning the Thousand Names of the Lord”

Bhagavān offers to tell how to repeat the 1000 Names of the Lord, as well as to give certain explanations about the “sahasranāma”-mantra—its ṛṣi, meter,
śakti, etc. Further He declares He will tell how to do dhyāna-meditation in connection with this mantra (1-13). As for dhyāna, there is a different method for śūdras to follow (14-16) from brahmins (17-19). Japa-repetitions are then treated (20 ff.). An eulogy of those who use the mantra closes the chapter (26-31).

VI.  
[ no title ]  
(66 śls.)

"Rules for Initiation into Mantra Usage"

This chapter turns to the matter of initiating a believer into the knowledge of mantras. Why, when, how, etc., to do this mantradikṣā-ceremony is outlined up to the point of having branded the initiate (1-42), whereupon a section is given over to discussing generally the pañcasaṅkāras. Only after this are the final steps of the dīkṣā ceremony mentioned (43-66).

VII.  
[ no title ]  
(24 śls.)

One of the things useful for achieving salvation [viśnuśāyija] as well as a necessity in His normal worship, is the "puṁsākta" (= the Puruṣa Hymn, RV: X: 90). This chapter says that the ṛṣi is Brahmā, the meter anuśṭūp, the devatā is Puruṣa, etc. Nyāsa-concentrations are enjoined for use with this, as is japa, etc. (1-17). He who rightly employs this reaps rich rewards (18-24).

VIII.  
[ no title ]  
(14 śls.)

This chapter discusses the "śrīsūkta"-mantra—the analysis of it, its repetitions, etc., with particular mudrās and with dhyāna-meditations, and so forth (1-13). The final verse (14) mentions the advantages of this mantra.

IX.  
[ no title ]  
(13 śls.)

This chapter in a similar way discusses the "bhūsūkta"-mantra—a mantra that may be used in pratiṣṭhā-ceremonies (1-13).

X.  
[ no title ]  
(19 śls.)

This chapter, likewise and in similar fashion, discusses a mantra, in this case the "nīṣūkta"-mantra (1-19).

XI.  
[ no title ]  
(21 śls.)

This chapter turns to the eighth-syllable "mūla"-mantra. This may also be used in pratiṣṭhā-ceremonies (1-16). Then the "dvaya"-mantra is briefly treated (17-20). One should employ all the mantras in his nitya and naimittika duties if he seeks mokṣa (21).

XII.  
[ no title ]  
(64 śls.)

This chapter discusses the letters of the alphabet in detail and offers remarks concerning the presiding deity of each, its meter, its śakti, etc., just as
if each one were a mantra itself (1-57). An eulogy of one who knows the
details just explained closes the chapter (58-64).

XIII. 

Bhagavān declares He will now describe the mantras of the 24 mārti-aspects
of the Lord—Keśava, et. al.—their nyāśas, etc., inasmuch as these will be useful in
pratiṣṭhā. A warning is given to arcahas not to allow mixture [sāmkarya] of a
particular mantra with the wrong icon during worship; if such things are done
it is as sinful as if one were to offer meat and alcohol to the deity! (1-12).
Then analysis of the various mantras are made for the remainder of the chapter:
Keśava (13-20), Nārāyaṇa (21-27), Mādhava (28-33), Govinda (34-40),
Viṣṇu (41-46), Madhusūdana (47-51), Trivikrama (52-57), Vāmana (58-63),
Śrīdara (64-68), Hṛṣīkeśa (69-74), Padmanābha (75-80), Dāmodara (81-87),
Śaṅkaraśaṇa (88-93), Vāsudeva (94-99), Pradyumna (100-105), Aniruddha
(106-111), Purusottama (112-120), Jagannātha (121-130), Adhokṣaja
(136-144), Acyuta (158-163), Janārdana (164-171), Upendra (172-176),
Hari (177-182), and Śrīkṛṣṇa (183-190). In the course of these, there are two

XIV. 

This chapter turns to a brief discussion of the 24 tattvas, and speaks of
them in terms of the presiding deity of each, the nyāśas appropriate to these
deities, etc. (1-39).

XV. 

"Rules for the Mantras addressed to Haṁsa, Matsya, et. al."

This chapter turns to the mantras attached to each of the ten avatāras
and some other forms—the nyāśas appropriate, the japa-repetitions, the
"gāyatri"-forms, the bija-analyses, etc.—"Haṁsa"-mantra (3-9), "Haṁsa-
gāyatri" (10-13), "Matsya"-mantra (14-16a, 19-37); "Hayagriva"-mantra
(38-42), dhyāna-meditation on Hayagriva (43-73), yantra-designs and their
decoration in connection with his worship (74-115); "Kūrma"-mantra
(116-125), "Kūrma-gāyatri" (126-133); "Varāha"-mantra (134-145),
"Bhūvarāha-gāyatri" (146-151); "Narasiṁha"-mantra (152-159), dhyāna on
Narasiṁha (160-164), "Padma"-mantra (165), "Narasiṁha-gāyatri" 
(166-170), holy places suitable for japa-repetitions of "Narasiṁha"-mantra
(171-180); "Vāmana"-mantra (181-188), "Trivikrama"-mantra (189-195);
"Śrīrāma"-mantra (196-201), dhyāna on him (202-205), "Śrīrāma-gāyatri"
(206-213), yantra-design for Rāma (214-233); "Balāraṁa"-mantra (234-247),
"Krśṇa"-mantra (248-271), yantra for Krśṇa (272-290), holy places suitable
for repetition of "Krśṇa"-mantra (291-297), general rules for using "Krśṇa"-
mantra (298-300). The remainder of the chapter (301-313) deals with differences between the various mantra and their respective sub-varieties: 6 for “Hamśa”-mantra; 12 for “Hayagrīva”-mantra; 6 for “Kūrma”-mantra; 33 for “Krṣṇa”-mantra, etc.

XVI. [no title] (39 śls.)

In this chapter the “Śudarśana”-mantra and “Śudarśanaṇārasīνḥa”-mantra are dealt with. The “Śudarśana”-mantra itself is explained (3-18), followed by a discussion of the “Narasīṁhānūṣūp-cakra” (19-24) and the “Śudarśanaṇārasīνḥa”-mantra (25-39).

XVII. Paṃcāyuḍhamantra (20 śls.)

“Mantras Addressed to the Lord’s Five Weapons”

This chapter turns to the mantras connected with the five weapons of the Lord: “śaṅkha”-mantra (2-6), “gadā”-mantra (7-13), “paḍma”-mantra (14-20) * * * [The rest of the chapter is lost]. * * * *

XVIII. [no title] (50½ śls.)

The Mantras Addressed to Śrī, Bhū and Niḥā

This chapter turns to the analysis of the following mantras addressed to the goddesses: “Lakṣmi”-mantra (2-20), its yantra-design, etc. (21-31), holy places for Her worship (32-34); “Bhū”-mantra (35-41); “Niḥā”-mantra (42-51) * * * [The rest of the chapter appears to be lost]. * * * *

XIX. [no title] (36 śls. inc.)

For pratiṣṭhā-purposes, Bhagavān says He will tell about certain mantras of viṣṇubhaktas “Ananta”-mantra (2-8); “Garuḍa”-mantra (9-16); “Viṣvaksena”-mantra (17-23). The remainder of the chapter deals with certain general rules for performing worship with mantras for the various classes, etc. (24-36). * * * [The end of this chapter is presumably lost] * * * *

XX. [no title] (10 śls.)

This chapter deals with the “Hanuman”-mantra (2-10).

XXI. Pratiṣṭhālakṣaṇa (225 śls.)

Bhagavān says that he is about to set forth the pratiṣṭhā-ceremonies that may be followed by both Pāncarātrins and Vaikhānasas (1-7). An opening section (8-10) rehearses the constituent parts of a temple, before turning to the “sex” of stones—icons of male gods being made from “male” stones, etc. (11-33). Icons made of wood or stone, and depicting Viṣṇu, Śrī, Bhūmi, Niḥā, et al., should not be used for domestic worship—but if the icons are of good metal, PA25
then these deities may be used in home worship. Likewise, movable icons in a temple should be made of metal. All icons should be made by “sāttvic” "śilpīns (14-16).

Ultsavabera-icons are to be made of certain of the Lord’s Aspects only (17-21), and when icons of bhakta-devotees are installed this brings great merit (22-31). No merit comes from living in a village where a temple does not exist (32-39). Merit may be accrued by repairing damaged icons, however (40-44).

As for pratiṣṭhā-ceremonies of an icon: once the icon has been secured from the "śilpin it is bathed (in "pañcāṁśa") and placed in a specially built manḍapa having all the usual appointments (45-55). Then the ācārya-director is selected, along with other rviṣks; jalādhīvāsa-rites with "darpanādhīvāsa", etc., are taken care of (56-61), whereupon various pots are to be arranged upon the vedikā—altar for the sanctifying bath. The various mantra-formulas to be used in these steps are briefly discussed (62-76). Then, grains having been spread on the altar, the Lord is offered five different kinds of attention (77-82) and laid to rest, after which a sacrificial homa-fire of one kind or another—vaisnavāgni or smārtāgni or śravāgni, depending on the type of icon being consecrated—is to be done (83-117). Then after certain ceremonies have been attended to, including “ratnāyāsa”, the icon is fastened on its pedestal and abhiṣeka is offered, followed by sprinkling from water in the main pot. Netronmilana-rites are done, followed by nyāsas done to the icon, after which point only may “prāṇapraṭiṣṭhā” be done with the “prāṇapraṭiṣṭhā”-mantra and the “Narsimha”-mantra (118-157).

All this is done to the accompaniment of readings from the four Vedas, Upaniṣads, Śāstras, Purāṇas, etc., and from the Bhāgāgāna.* After pratiṣṭhā-rites to the main icon are done ceremonies relating to the balibera-icon are attended to. A general discussion of bali-offerings is given. The ceremonies of the pratiṣṭhā-rites end with a feast for brahmīns (158-191).

A short section follows on the merits of installing image of devotees (192-195), on who may conduct pratiṣṭhā-rites (including sannyāsins—196-202), on the potency of a newly-installed icon (203-204), on the rules of behaviour to be followed by an ācārya when giving “mantradikṣā” and the respect he is to be given (205-210), and on certain rules for consecration of domestic icons (211-215). Then follows a brief discussion of the causes which necessitate prāṇaśīlta-penances with samproksana-rites when the Lord’s icon is molested (216-222). The chapter breaks off during an eulogy of the Lord’s left-over food and water (223-225). * * * *

* A collection of all the available hymns of the Āḻvārs.
XXII. "Incarnational Forms among Devotees"

Bhagavān says He will now speak about how He takes form in His devotees [bhaktarupalavātara] (1-3). In addition to the usual fabled devotees, He mentions some of the Ājñārs, Ācāryas and saints by name—including Bhūtāmuni, Saromuni, Mahādāhāvaya, Nāthmuni, Sundara [jāmātā?] (4-11). Icons to these devotees may be installed in temples and regularly worshipped (12-25). Two brief sections follow recording the qualifications that must be possessed to be a true Vaiṣṇava (26-29) and a pious prapanna (30-32).

XXIII. "Meditation and Concentration on the Mantra of Three Names"

Nāmatrayamantranyāsaḥhyāndāhiḥ (34 śls.)

Bhagavān gives here the nyāsa-concentrations and the dhyāna-meditations for the composite mantra containing the names of Acyuta, Ananta and Govinda—and discusses it fully in terms of the ṛṣī, meter, presiding deity, etc. (1-9). There is a yantra-design that may be used in conjunction with the meditation of this mantra; how to construct and utilize this is given (10-22). An eulogy of the yantra and the fruits of using it are given (23-34).

XXIV.

[no title] (22 śls.)

In this chapter Bhagavān quotes the Vedic verses that provide the source for such mantras as the "Haṁsa," "Rāmakṛṣṇa," "Nārāyaṇa," "Vāsudeva," "Lakṣmi," "Nilā," "Ananta," "Garuḍa," "Śrīkṛṣṇa," "Śrīrāma," "Trivikrama," etc. mantras (1-17). These Vedic-originated mantras may be used only by brahmins, not by śūdras. To uphold this rule, as well as others, is a necessity in order to make one fit for any activity (18-22).

XXV.

[no title] (56 śls.)

The "Sudarśanaṃsāṅgha"-mantra is discussed in terms of its origin and analysis (1-9), as well as its dhyāna, japa and the "prayogic" effects it has when using it in certain ways with homa (10-46). The mantra is eulogized in the closing verses (47-56).

XXVI. "The Occasion for Celebrating the 'Haṁsa'-Mantras; also concerning their Nyāsa, their Ṛṣi' etc."

Hamsamantrāṇāṃ rṣyādīnyāsahasāvatārakālaḥ (76 śls.)

Each of a number of popular mantras has several varieties (1-10). All of these varieties are important for prapannas to know and to repeat; as well, it is
necessary to know when to utter which mantra for installation rites of particular icons, etc. (11). Some of the eight “Hamsa”-mantras are given detailed treatment—analysis, dhyānas, nyāsas, etc. (12-60). A closing section deals with how to perform “Hamsa-mantra-jayantyutsava” and “pradāna”-gift-making (61-71) as well as with the “Hamsamālā-mantra (72-76).

XXVII. (no title) (48 śls.)

In a similar manner to the preceding chapter’s analysis, some of the 16 varieties of the “Matsya”-mantra are treated (1-48).

XXVIII. (no title) (34 śls.)

Similarly some of the 12 “Hayagrīva”-mantras are analyzed and discussed (1-34).

XXIX. (no title) (16 śls.)

Likewise, some of the six varieties of “Kūrma”-mantra are analyzed and discussed (1-16).

XXX. (no title) (39 śls.)

Here, some of the “Varāha”-mantra’s 16 varieties are discussed, analyzed and described (1-39).

XXXI. (no title) (14 śls.)

Finally, some of the 64 varieties of the “Nṛsiṁha”-mantra are described, analyzed and discussed (1-14).

Critical Notes—

Chapter XVII, XVIII, XIX and XXI are defective. What may be some 18 extra verses from either chapter XVIII or VIII are found in a secondary work called Pānicarātra-samhītā (MGOML R. 352); 11 verses that may come from chapter XXVI are found in another secondary work called Utsavasamgraha (MGOML R. 3286).

This need not be considered a major work in the Pānicarātrāgama canon.
PĀDMA-SAMHITĀ/PĀDMA-TANTRA

Available:

(a) Pādma Tantra, Mysore, Sadvidya Press, 1891. [Telugu script], 1 volume.

(b) Pādma-sanhitā, Melkote, Ethirāja Jir Math; 1927 [Telugu script], 2 volumes.


Introductory Remarks—

Of all the Samhītās currently available, the one most widely followed is Pādma-Samhitā. Not only is it used as a basic text in the formal training of Pāncarātra arcakas, * but this work also—either in manuscript form or in one of its printed Telugu script versions—guides the routines of worship at a remarkably large number of Śrī-vaishnavas temples throughout South India.

Its popularity is thoroughly justified. Of all the texts extant, the Pādma-Samhitā stands alone not only for its encyclopaedic scope—covering the entire range of concerns of Pāncarātra doctrine and practice—but also for the detail and clarity with which most topics taken up are treated. It fulfils the ideal of the classical four-fold formulation of subject matter—that is touching upon “jāna”—concerns (things having to do with cosmogony, cosmology, theology, etc.), “yoga”—concerns (practice pertaining to spiritual discipline), “kriyā”—concerns (topics treating of temple-construction, iconography and the institution of regular worship in properly established temples) and “caryā”—concerns (details of initiation, daily habits, on-going worship cycles, discipline with mantras, etc.)—by its division into four “pādas” so-named. It is a long work, nearly twice as long as some so-called “long” texts, three or four times as long as most “average” length works. It runs to well over 9000 ślokas, the four “pādas” containing 12, 5, 32 and 33 chapters respectively.

* In the arca-k training schools at both Mysore and Śrīraṅgam.
Traditionally, too, it has been afforded a high status by an attributive relationship to one of the so-called “Three Gems” of the canon. Just as the Īśvara-saṃhitā is said to derive from the Sātvata-saṃhitā, and the Pārameśvara-saṃhitā claims a close relationship to the Pauṣkara-saṃhitā, so the present Pādma-saṃhitā is supposedly associated with the Jayākhya-saṃhitā. In this regard, then, it is also connected by tradition with the mode of worship maintained at Conjeevaram. It is named as canonical in the following lists: Kāpiṇḍala (7, 75/100), Puruṣottama (r1/106), Bhāradvāja (9, 76/103), Mārkaṇḍeya (14/91), Viśvāmitra (8/108), and Viṣṇu Tantra (91/154); it is also mentioned in Parāśara-saṃhitā (III: 122-123). Not surprisingly it is ranked as first in the list found in its own “jñānapāda” (see Addendum I, below); and in the “caryā-pāda” (XXXIII: 203b-204) it is said that it ranks alongside Saṅkumāra, Parama, Padmodhava* and Kanva as one of the “5 most precious gems” of the Pāñcarātra canon.

As for the date of its composition, it bears none of the marks of the primitive, direct style of the presumably “earlier” works—e.g., Viśvaksena, Saṅkumāra, Sātvata, Īśvara, et. al. In fact, its sophisticated exposition and some of the rules enjoined point, rather, to a “middle period” somewhere between the composition dates for the “earlier,” pre-Rāmānuja works and the “later,” clearly post-Rāmānuja pieces. There is no need to suppose, however, that its composition postdates all 108 of the titles named in its own canonical list. The earliest known quotation of it as a Pāñcarātra authority is by Vedānta Deśika (13th century).

The study of the Pādma-saṃhitā repays the serious student with precious glimpses into the complicated patterns of Pāñcarātra piety. Perhaps the single most curious facet of the work is its rather atypical attitude toward class distinctions that are to be maintained among devotees. Whereas the typical note struck time and again in other works, both “earlier” and “later”, is a disappearance of class distinctions among the devoted followers of the Lord, in the Pādma, despite its heavy emphasis on the grace of God, there is an exclusiveness maintained in regard to social origins of the faithful. For example: in “yoga-pāda” III: 5 only the three upper classes are said to be eligible for Pāñcarātra (dīkṣā); in “kriyā-pāda” II: 54 it is clearly stated (in contrast to what is found in some other texts) that even a yajamāna cannot be selected from among the śudra-class; and in “caryā-pāda” I the attitude is that while private devotions honoring the Lord may be maintained by persons of all classes, only some are eligible for performing “parārtha-pāja”. The general tenor is expressed in “jñāna-pāda” V: 4-6—namely, that God’s grace is available only

* Obviously, the “Pādma” text is to be distinguished from the “Padmodhava” as well as from the “Padmanābha”.
to those who observe their class (jāti) and life-stages (āśrama)—which contrasts with other texts chiefly in the matter here of emphasis.

The narrative framework of Pādma-saṃhitā is somewhat more complicated than similar constructions found in other pieces. It need detain us here only in so far as it represents an attempt (a) to invest the work with the added authority of antiquity and (b) to imply that what we now have is the quintessence of an original, divine message. Saṃvarta, the narrator of the present version of some 10,000 ślokas to a group of assembled sages, avers that this is the teaching he received from Padma; Padma had condensed his teaching from a 100,000 śloka version received from Kapila; Kapila had in turn condensed his version from a discourse in 500,000 ślokas delivered by Brahmā; Brahmā had also condensed his discourse from an original teaching of 1,500,000 ślokas revealed to him by the Lord Himself. The dialogue reported, then is the essential communication between the Lord (Bhagavān) and Brahmā as Saṃvarta tells it.

DESCRIPTION OF CONTENTS

JÑĀNA-PĀDA—

I. शाखातार

"The Transmission of the (Pāncarātra) Teaching"

The setting is Kaṇva’s hermitage where sages, who have already mastered the Vedas and allied literatures, have gathered to ask what they must do to gain admission to paradise [kaivalya]. There, they are told to listen to Saṃvarta, who relates to them the technique of worship which leads to kaivalya. Saṃvarta’s teaching, the Pādma Saṃhitā which follows is a condensed version of the teaching related in 10,000 ślokas to Saṃvarta by Padma in the nether world [pātala]; Padma’s teaching was, in turn, a condensation from 100,000 ślokas he received from Kapila, whose teaching was also a condensation from 500,000 ślokas he got from Brahmā, itself a condensation from an original 1,500,000 ślokas which Brahmā received from Keśava (=Nārāyaṇa =Śrībhagavān) (१-३४). * Then Saṃvarta begins to relate the conversation between Brahmā and Śrībhagavān which confirms that the teaching is—above all others promulgated in the world—the best technique by which to reach heaven and to be born no more (३५-५५). After this, he tells of the greatness of the system (५६-६४), the merits and rewards which accrue to one and all who follow its tenets (६५-७६a, ८८-९७a), the internal richness which allows for divergences of traditions within the system (७६b-८३, ८६-८७), and the folly of following more than one saṃhitā for a single series of rituals (८४-८५). The names of the 108

tantras of the Pāñcarātra corpus are named (97-114).* Even those who repeat these 108 titles will gain salvation (115-116).

II. Mūrtyuttpattiphala

"The Results of the Creation of the Aspects of God"

The samhita is divided into four sections: "jñāna", "yoga", "kriya" and "caryā". It is of the "dīya"-type (i.e., it has a divine origin); who drinks deeply of this samhita's teaching will gain immortality [āmṛta]. The "jñāna"-portion describes creation, and gives knowledge [vijñāna] of God Himself (1-6a).

God is described as He is in His Unmanifested, Primary State [nirupama jyotis] (6b-10), from which was born [jāta] Vāsudeva; and from this two-handed Vāsudeva a second four-handed Vāsudeva was born holding the cakra-weapon which protects the world, the lotus from which creation proceeds, the conch which calls all to salvation and the club that destroys creation (11-14, 37). This second Vāsudeva displays Himself in two froms—the white "Vāsudeva" and the black "Nārāyaṇa." From this white aspect of "Vāsudeva," which is full of the six guṇas [sādguṇa], is born Saṃkarṣaṇa (who is mainly "jñāna-guṇa"), from whom in turn is born Pradyumna (who is mainly "bala-guṇa"), and from him in turn is born Aniruddha (who is mainly "aiśvarya-guṇa"). From each of the last four aspects [mārtis] are born three other aspects, making twelve beings [anśas]‡ (15-25).

Once again each of the four aspects reproduces itself; and from each of these derivative Vāsudevas, Saṃkarṣaṇas, Pradyumnas and Aniruddhas—called collectively the "vyāhas"—is born yet another generation; and from this new foursome are born yet four others. All of these comprise the male progenitors of Pure Creation (26-28). Then, turning to the female beings, there were eight born from the first Vāsudeva (29-30).

The ten full avatāras of Viṣṇu are products of the four vyāhas (31-33a); also sixteen other aspects [mārtis] of Viṣṇu came from each of the four vyāhas—Haya-grīva, Satya, et.al. (33b-36); and the goddesses, Garuḍa and the heavenly retinue, etc., all came from the first Vāsudeva (38-41).

The creation [ṛṣṭi] of the physical world is described [in terms remeniscent of the "Puruṣa Hymn" (RV: X: 90)] wherein Vāsudeva Himself is the source for the component parts of the world (42-45). Vāsudeva who is of the form of the universe he had created, shines in the midst of the milky-ocean.

* See Addendum I, below.
‡ What Schrader (op. cit.), p. 41, calls "sub-vyāhas," although such words as "vyāhāntara" and "mārtyaantara" are not words that appear in our text.
[...viśvarūpaḥ padharo hariḥ] (46). At this point, Vāsudeva pauses; He abides now, resting on the milk-ocean (47-49).

III. ब्रह्मादिस्रष्टिप्रकार

"Method of Creation of Brahṇa, etc."

Brahmā's part in creation is now detailed: Nārāyana, having created the waters [loym] goes to His banyan tree where He lies down with the serpent Ananta.* Out of His navel grows a lotus wherefrom Brahṇa emerges (1-6a). Brahṇa himself then creates some yogins who refuse to do their part in creation; Brahṇa's reaction to this refusal causes him to knit his eyebrows in anger—from which spot Rudra is born (7b-11). Rudra, described as half-male and half-female, etc., and having divided [saṁvidhājya] his body, proceeds to create replicas of himself only; so Brahṇa then creates from his mind Marici, et. al., and they succeed in creating the three worlds [loka] we know (12-15). With these, Brahṇa feels he has accomplished his purpose and, concentrating on the Lord, receives a vision of Him in blazing glory. From this apparition of Bhagavān Brahṇa learns that the sole reason for creation is that it gives joy [kriḍā] to God, and this is only one of His divine pleasures along with preservation and destruction (16-27).

IV. मुमुक्षसांसारमोचन

"(Concerning the) Relief of Those Who Desire Emancipation from this World"

Brahṇa, still enjoying the vision of the Lord, learns that of the countless powers of God four stand out as principal ones: the three guṇas (which account for His bent towards creation, preservation and destruction respectively) and what is called ānanda (which is the power by which God grants salvation to those who seek Him) (1-7a). Of the four names of the Lord, the superior one is Vāsudeva—because this name literally means "Giver of Salvation". Then explanatory definitions are also given for saṁsāra and mukti (7b-22):† the closing ślokas deal with man who is subjected to this world, and how he is bound to it (23-26).

V. ब्राह्मलक्षण

"Description of Brahman"

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* There seems to be, between adhyāyas II and III, a "doublet"—that is, a double-version of creation—the same kind of problematical repetition that can be discerned in the Creation stories found in Genesis I and III.

† Reminiscent of the Bhagavad-Gītā's teaching.
Brahmā asks how it comes to be that man becomes bound by ṭṛakṛti? The connection, he is told, is due solely to the eternal power of māyā; but this māyā-induced state may be overcome by God’s grace [prasāda] (1-3). This grace is available, however, only to those who observe their class [jāti] and life-stages [āśrama] (4-6).

Then the discussion shifts to an analysis of creation [based upon a theistic adaptation of the Sāṁkhya outlook (7-22a)]. Brahmā then asks (22b-23), given this foregoing understanding, what gives the sure knowledge of ultimate reality [brahma-siddhi], and he is told that there are two stages of knowledge which lead to a comprehension of ultimate reality—“kriyā”—knowledge which leads to “satya”—knowledge, which in turn leads to brahma-siddhi. Of the fundamental “kriyā”—type of endeavor, there are also two kinds—“yama” and “niyama” (24-27). Ultimate Reality [brahma] is described as bliss, unqualified, stable, the meeting-place of all opposites, etc. (28-40a)—and who experiences it thus will win a place near god [paramāpada] (40b).

VI. अनौपाध्याय

Brahmaprāptyanūpāya

(53 śls.)

“The Mode of Obtaining Ultimate Reality”

Brahmā, having heard the foregoing description of Ultimate Reality in terms that are reminiscent of personality, now seeks to know about the same Ultimate Reality in non-personal [arūpa] categories. A series of similies is given (2-29) which attempts to show the nature, extent and relation to this world of Ultimate Reality.

Given this extensive comprehension of Ultimate Reality, Brahmā then asks who can ever master this knowledge. The mastery belongs, he is told, to them who are initiated into the Pāñcarātra teachings by means of the “cakrābhyamanḍala”-dikṣā, to those who comprehend the twelve-syllable mantra, and to those who worship according to Pāñcarātra injunctions. Those who do not do these things will never pass through māyā to Viśṇu (30-33).

Further description of Ultimate Reality is given (34-36), followed by a discussion of its sthūla, sāksma and para forms (37-39), its prakṛti and viśeṣti manifestations (40-42a), its approachability as Nārāyaṇa (42b-44) and its shape as it is known in the yogin’s heart (45-47). Those who perform their duties thinking only of Bhagavān, and who perform their pūjās five times a day, those who practise eight-fold yoga, those who constantly reflect upon the twelve-syllable mantra—they will achieve final release. The closing ślokas attempt to describe the relationship between the released jīva and God (48-53).

VII. गतविशेषकथन

Gataviśeṣakathana

(70 śls.)

“Discussion of Man’s Involvement in his Condition”
Brahmā asks the way of obtaining brahman by “jñāna” (1). Bhagavān replies that the way to mohṣa through knowledge is open only to those who meet certain qualifications: desirelessness, purity, equanimity, dutifulness, etc. (2-7). By contrast, those who personify the opposite qualities must suffer the pain of continued rebirth. What makes them persist in their evil ways is their involvement in māyā (8-13). And this involvement comes upon a man because he is a creature of the three guṇas, which are the conditioning factors that make him by their domination either near or far from his goal (14-31). Only when man is favored by God’s grace [sumukha prasāda] is he enabled finally and completely to reach brahman (32-33).

Brahmā asks more about the guṇas and their connection and disconnection with man’s being (34). It turns out that the binding agent, māyā, is as much due to God’s will as is man’s release due to God’s grace. In this latter, faith [śradhā], devotion [bhakti] and intent [samādhi] are necessary prerequisites [kāraṇa] for God’s grace (35-43). Those who worship God do so according to their dominant guṇa; and those whose guṇa-component allows them to worship correctly will reach the final goal (44-57a). Because it is important to worship God, and thus obtain release, by demonstrating the better guṇa, so it is important in every undertaking to cultivate the best guṇa—such as in diet by eating only sātvic foods (57b-60), in work by doing only uplifting things (61), in conduct by doing only noble acts (62-67). Those who do not demonstrate the best in everything they do are destined to be reborn and to remain forever enmeshed in saivāra (68-70).

VIII. Tapovīṣeṣakathana

“Concerning a Particular Kind of Tapas”

Tapas is discussed in its varieties—and two sets of three types are given, one set based on how tapas is done, another based on the dominating guṇa involved (1-7). There follows a discussion of creation and time—comparing mundane time with the Days of Brahmā—and of the cycles of dissolution (8-14a). Prakṛti, the substance of the created world, is made up of the three guṇas mixed together (14-15), and this prakṛti undergoes its changes at the direction of the Lord [paramātman] (17-19).

There follows then a discussion of the eight-fold process which is helpful to follow in obtaining release. But so long only as one remains devoted to the Lord will this release come as the gift of His grace. Release itself is of three kinds: “bheda,” “abhedā” and “uṣṭra”—and one or another of these kinds is granted to the soul that aspires after it (20-35a).

Of all the 51 levels of being [tattvas] in creation, the most sublime is “paramatattva”—and how one achieves this high level or status by aspiring toward it is explained (35b-49).
IX. जम्बूध्विप्रमाणवर्णन Jambūdvipādipramāṇavarnana (67 śls.)

"Description of the Extension of Jambūdvipa, etc."

Brahmā asks to know about the fourteen worlds. He is told in simple terms in this chapter only about this world, which is comprised of seven concentric islands and seven oceans. At the center is the largest of the island, Jambū, and India is located on this island. At the center of the island is located Mt. Meru—and there are three countries to the south of Meru, including India itself, three countries to the north of Meru, and one country each on the east and west (I-31a). There follow some details regarding the locations and description of four gardens, some tanks, some hills and towns (31b-45a); the divine source of the Ganges River and its earthly course (45b-52a); and the boundaries of India itself (52b-59). The Lord, in order to safeguard the world, has taken many shapes and forms and is present at certain places such as hilltops, etc. Indeed, this world and countries which comprise it is a place of enjoyment [bhogabhūmi], and here one has long life, health, happiness, freedom from hunger and fear, etc. (61-67).

X. भुलोकविस्तारकथन Bhūlokavistārakathana (24½ śls.)

"Regarding the Extent of Bhūloka"

This chapter is concerned specifically with India itself. Unlike other countries of this world, India alone offers the means to overcome one’s destiny by performing certain acts [karmaṇa] and by taking advantage of the aids the Lord Himself has given men (1-10).

Regarding the geography of the remainder of this world, the outer concentric island is called Puṣkara. The hills and towns of this place are briefly described (11-16). Rimming the whole circle of this world of seven concentric islands is the mountain called Lokāloka, or Jagaddhātrī. On the highest slopes of this hill are groups of beings [kumudādīguna] worshipping the Lord, His weapons, and His retinue as they appear there. Beyond these slopes is outer darkness—for the sun shines only within this world-system encircled by the mountain rim. This mountain rim not only encloses the world but it also is the controller [jagaddhātrī] of the world (17-25a).

XI. अतलदिलोकपरिवर्णन Ataladilokaparimāṇa (30 ½ śls.)

"The Extent of the Nether Worlds"

Turning now to the nether worlds beneath the earth—named atala, vitāla, nītala, gabhastimān, mahat, sutala, pālāla—these are the realms where people are reborn who have punya-merit [punyabhūmi]. Each of these nether regions measures 1,000 yojanas in extent, and each is populated by dānavas, daityas, kālayas and phāṇis, whose lives are full of joys and pleasures. The gems that
abound there even give off a radiant light. These regions are ruled over by the 1000-headed Ananta-form of the Lord (1-14). This Ananta-form is further described (15-23); for example, the end of the age comes when he throws forth from his mouth poison in the form of Śiva.

Just as there are the seven worlds beneath the earth, so beneath the waters are two other nether worlds—named raurava and mahā-raurava—where sinners suffer impalement and countless other tortures (24-29). Those who attach themselves to God through (Pāñcarātra) worship will not need to worry about either heaven or hell (30-31a).

XII. सूक्तोकादिविस्तार

"Explanation of the Upper Worlds"

This chapter turns first to the worlds of the upper regions. The highest region is at the feet of Viṣṇu [paramapāda (34), or Viṣṇuloka (itself divided into five parts: 36-40)]. The way to get there is through the sun—door, through which there is no return (1-12). The other regions of the upper world are located somewhere beneath the sun in various directions and among the planets—and these are called, starting with earth itself, Bhuvanaloeka (13-14a), Suvaranloka (25-30), Janaloka (31a), Taṭpoloka (31b), Sāyaloka (32a) and Brahmaṇaloka (32b-33). Elsewhere in these heavenly regions—but not among the major upper worlds—is to be found Śivaloka. Encircling all the upper and lower regions are seven coverings—of water, of fire, of air, of space, of darkness, etc. Each such complex of worlds is called an "aṇḍa" and the number of these aṇḍas is countless (47).

Viṣṇu pervades all of the aṇḍas while yet at the same He is greater than they, and stands beyond them as observer [sākṣi] (48). In this outer-space there are, further, four other regions—each one presided over by one of the four Vyāhas—in addition to three others, above which is Nārāyanaloka (53).

Beyond all of these is Vaikuṇṭha, where Bhagavān is to be found surrounded by His divine attendants (54-61).

Brahmā thanks Bhagavān for dispelling his ignorance. Padma says that all the foregoing is very secret, and only because it has been faithfully preserved from Brahmā to Kapila to Padma is it possible to pass it on. Only certain people are deserving to hear—and their qualities are listed, and the rewards they get are mentioned (62-78).

* Cf. Brhad-brahma-samhitā
"Discussion of Types of (Yogic) Postures"

Brahma asks to know about yogas. Bhagavan replies that there are two kinds of yoga—"karmayoga" and "jiñānayoga". A devotee may achieve liberation by either method—in the first case by performing one's duty, or, in the second case, by concentrating only on Bhagavan. The means in each case are different—yama, etc., for "karmayoga"; equanimity [vairāgya] for "jiñānayoga" (1-7). However, in the case of "karmayoga" it is to be noted that the eight steps are especially defined. Yama involves ten practices: ahimsā, satya, asteya, brahmacarya, dayā, ārjava, kṣamā, dhyā, mitāhāra and śauca; tapas, the second step, involves six prerequisites, namely, tviti, āstikya, dāna, ardhanā, sidhāntasāvāna and hṛt; āsana, the third step, requires perfection of the eight positions—svastikā, vinyāsā, padma, vīra, bhadra, gomukha, mukta and mayāra (8-22).

"Chapter on the Disposition of the Nādis"

Continuing the discussion on the eight steps of yoga, Bhagavan declares that prāṇāyāma, the fourth step, is done because by breath-control the internal nerves and veins [nāḍi] are purified as are also the various internal vital airs (1-2). Technical details of how this is undertaken, as well as ideological justification for what it does, are given (3-18). The internal cavities, the countless veins and other channels are cleansed by means of placing the five primary vital airs properly (19-38).

"Description of Breath-Control"

Having described the virtues of prāṇāyāma, Bhagavan now turns to the directions for practising it. Any one of the three classes eligible for Pañcarātra may begin by selecting a proper position [āsana] (1-6). Then breathing itself is done according to a specified tempo: inhaling should be done slowly over a count [mātra] of 16; the breath should be held for a count of 16, or alternatively 64; then slowly the breath is exhaled (7-9). Those who are successful at this breath-control method of internal purification—especially those who do with mastery this exercise 16 times per day—will be not only cleansed unto the heart where Brahman resides but will also be relieved of all sins; who continues thus for three years will be rewarded by a vision of God in his heart; who continues still beyond this point deserves by his self-mastery to be called a true
yogin (10-18a). Certain physical symptoms witness to how masterful a practitioner is in his prāṇāyāma—and such persons must be graded. The reward of all is enviable, but only the yogic masters, who succeed altogether, will reap the greatest rewards (18b-23). Further details are given about the practice of prāṇāyāma, with particular regard to the location or placing of the breath in the various phases of inhaling, exhaling, etc.—along with the benefits that accrue thereto (24-37a).

IV. पञ्चबहुलस्तहाननिरुषय | Pañcabhūlastrhaaniniruṣaya (24½ śls.)

“Discussion Concerning the Places of the Five Elements (in the body)”

Brahmā asks Bhagavān to explain to him about death. Bhagavān says that when a healthy man loses sensation in his thumb or in his big toe, he will die within one year; when a man loses sensation in his wrists and ankles, he will die within six months; when he loses sensation in his armpits or in his groin, he will die in a month’s time. When he sweats in these latter areas, only fifteen days remain. Other symptoms are given indicating death coming ever nearer. When these are experienced, the man who seeks after salvation [nishkṣeyasa] should begin the practice of japa and āhāna, and make sure his daily duties [anuṣṭhāna] have been attended to (1-8). Bhagavān then enumerates the 18 vital parts [marma] and tells in which ones are to be found the five elements [bhūtas]—Earth [prthiv] being located in the vital parts of the legs, Water [ap] being located in the vital parts of the lower abdomen, Fire [agni] being located in the vital parts of the stomach, Air [vāyu] being located in the vital parts of the chest, and Ether [ākāśa] being located in the vital parts of the head. Further, he indicates that the Vyāha of the Lord may be understood to pervade these various vital areas. Whoever practises yoga, understanding the body to be the abode of these elements and of the Lord’s forms, will achieve mokṣa (9-25a).

V. योगालक्षण | Yogalakṣaṇa (30½ śls.)

“Discussion of Yoga”

Bhagavān proceeds to describe how to practise yoga. Having assumed the proper posture, the devotee should persevere in certain physical acts to draw his senses in, and then as he practises breath-control, meditate on Vāsudeva. As he continues to control his breath his meditation on God progresses to the point where God Himself [deva] is seen in the heart. A description of how He appears in His cosmic form [viśvarūpa] is given (1-15). Whoever achieves this marvellous vision through yogic practices would seem to have all things, but, counsels Bhagavān, this is only the penultimate reward of yoga. If breath-control is perfected so that the vital “prāṇa” is directed to the top of the
head—and if this is also accompanied by repetition of the "dvādaśākṣari"-mantra—then one enjoys the final reward. Such a yogin is not born again and he becomes one with Brahman [brahma sampadyate] (16-27).

The final ślokas (28-31a) specify to whom such yoga as has been outlined may be taught, and praises those who undertake to practise it.

**KRIYĀPĀDA :**

I. आस्मधीकार

"Selection of the Building Site"

Brahmā, saying that the path of knowledge about which the Lord has so far spoken is well and good for those of intellect, now asks what is the way that leads to release for the masses who are also devoted to the Lord? Bhagavān replies that a person who worships Him in the proper way obtains the same release as does the "jīnāyogin". He says he will now tell the means for worshipping Him properly covering everything from plowing (a site chosen for constructing a temple) through to final sanctification of the finished structure and images (1-11).

A man who wants to build an abode of the Lord on earth and who undertakes to support the various rituals connected with the construction of the temple is called a yajamāna-patron,** his qualifications are given. His first task is to appoint a qualified ācārya who will supervise the entire building program (12-19). Together with a skilled craftsman [rathakāra] the three select a suitable site, perform a ritual examination of the soil [bhūparikṣā], testing it for various qualities of fertility, consistency, taste and color and then perform "praveśabali"-rites with offerings and a procession (20-47). Then pegs and strings are laid to mark off the plot, and a pacification of "Vāstupuruṣa" is sought with homa-offerings, followed by a bali-offering (48-55).

II. ग्रामविविध्यास

"On Town-Planning"

Since a temple plays such an integral role in any village, and a village only finds its meaning as it is oriented about its temple, Bhagavān turns now to the science of town-planning [grāmaṇdisvarūpa]. Different types of towns are distinguished, according to what caste predominantly lives there, according

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* A critical edition in Devanāgari of "kriyāpāda" Chs. I-X, with notes in English noticing parallels and differences in details from the available Pāṇcaratra texts, has been published by the compiler of this bibliography in Pāṇcarātraśadvādaśāthanam, Madras, 1963, 200 pp.

** In "kr." II : 54a—a śūdra should not try to become a yajamāna of a temple.
to the lay-out of the streets and their number (I.16). A given village-site is divided into the four parts, "brāhma," "daiva," "mānuṣa" and "paścāca"; in the first two should be the houses of Brahmans, the last (?) being allotted for temples, presumably in the center of the site. It is here, also, that the "madhyavinyāsa" (sc. garbhavinyāsa-) ceremonies will be done—after doing which only may the site begin to be colonised—and directions are given for their performance (17-27). Temples appropriately placed in a village (28f, 52bf.) surcharge the area with God's presence and power. How to orient the temple toward the directions, what its shape will be, etc.—these are matters that depend upon the aspect of the Lord to be housed there (30-34); where to place temples to other deities in the city-plan is given along with how the rest of the town should be laid out (35-43, 54b-57a, 66b-70). The benefits for doing so are enumerated (47-54a, 71-73). A few places are prescribed for temple construction (44-45, 57b-51a). The leadership of worship in Vaiṣṇava, Śaiva and other temples is open only to certain qualified persons—they are described (68b-66a).

III. कर्णानादिविवि  

Karṇānādīvidhi  (50 śls.)

"On Plowing and Levelling".

Picking up from where he left off before he digressed about town-planning, Bhagavān says that after the ceremonies connected with "Vāstupuruṣa" are seen to, the ācārya begins the plowing. How this is to be done, with what instruments, in what ways he prepares himself for the ritual-task, and what mantras are to accompany the turning over of the first seven furrows—these are given (I.21). While plowing, the ācārya should look for auspicious signs, for these indicate how the rest of the project will proceed (22-27a). After plowing is completed, the place is levelled, and seeds are sown. When these have sprouted and ripened, cattle are allowed to graze there (thus allowing sufficient time for the ground to settle back to normal after the original plowing and levelling). Other measures are taken to determine that the selected site is, indeed, auspicious in every way before the ritual laying in of the "ādāraśakti"-image along with variously filled pots. How the pots are to be filled is given. After the pots have been buried, the area is levelled again by having an elephant march back and forth over the space (27b-50).

IV. विष्कर्मनिर्माणप्रकार  

Śikharanirmāṇaprakāra  (45 śls.)

"The Procedure of Planning (the temple) up to the Śikhar-element"

While the temple is under construction, the Lord's Presence at the scene is provided by a miniature "bālabimba," which is a small replica of the image to go in the future main shrine. Hari's Presence obstructs the evil spirits' effects during the building-period. How the miniature "bālālaya"-shrine is to
be constructed, where, how furnished, how installed with a ten-day festival and regularly worshipped, is given (I-24a).

A classification of temples according to the homogeneity of material used follows—suničita, asuničita and upasauničita (24b-28). Having gathered the building materials to be used in the proper way, giving attention to all details of quality, etc. (29-35), the construction will begin with the basement elements (phałaka, upaśaśa, adhiśhāna) and will proceed to the other parts of the upper structure (pāda, prasiśra, griva, śikhara), adding embellishments, subsidiary features [āṅgaka] and storeys [tala] according to the pre-arranged plan [paṭa]. The maximum height will be twelve storeys (36-45).

V. प्रथमेष्ठकाविवि Prathamesṭakāvidhi (90 śls.)

"Regarding the Ceremony of the "First Bricks"

Using pegs and strings, the outline of the proposed temple structure’s plan will be marked out on the ground—the shape being determined by the requirements of the main idol’s posture as it will be revealed in the sanctuary (1-12). Some injunctions follow about adhering to Vāstuśāstra-rules in building (13-15) and about homogeneity of materials used. The “first brick” will be of a material in keeping with the remainder of the structure, but it will be “female” in gender while the others will be “male” up to the last, “neuter” stone at the top (16-22). How to make the bricks for the structure, including the preliminary rituals, is given (23-42). The preliminary rites that accompany the laying of the four “first bricks” are outlined—with directions for an ankurārpana-germinations ceremony, the construction of a special maṇḍapa, the adhivāsa ritual and its accompanying mantras, a śayana-period, and homa-offerings (43-66). On the following day, to the accompaniment of great éclat, the four bricks are placed, signifying the four aspects of Viṣṇu (in domestic buildings five bricks are laid, signifying the five mūrti aspects of the Lord). The pit into which these (female) bricks have been placed is filled with earth from holy places, all the while noting auspicious and inauspicious signs and portents (67-82a). Instructions on how to reward the ācārya handsomely for his part in this rite are then given, followed by an eulogy of temple-patrons (82b-90).

VI. गर्भविन्यासबिवि Garbhaviniyaśavidhi (51 śls.)

"Concerning the ‘Seed’ Vessel Ceremony"

This chapter tells what materials are deposited in a vessel [maṇjūṣa] (1-9a, 23b-40), how that vessel is honored with a homa-rite (9b-16) and how the same vessel is ritually placed by the ācārya, in the pit prepared (with “female” bricks—see preceding chapter) for its reception (17-23a). That this is a highly symbolic act is made clear by the thoughts and recollections to be
evoked during the event (24, 41b-42)—the ācārya, acting as Hari, uses the vessel to deposit as it were the “seed” in the womb of the Earth Mother (who awaits as a bride awaits her groom, after rūnasāna, for the consummation of the garbhādhāna-samakāra). “Rākṣā”—protection should be provided so that the seed is not disturbed and the ceremonies for the nascent temple be not abortive (43-46a).

The chapter closes with a description of how the temple may rise to great heights, but that certain aspects of the deity should be sure to be shown on the various storeys (46b-51).

VII. अधिश्वानविधि
Adhiśṭhānaviḍhi
(77 śls.)
“Rules for Basements”

The purpose of the basement-elements of a temple are threefold, beauty [śobhā], protection [rākṣana] and added height [samucchāra]. The component parts, proportionate measurements and decorative motifs of upāpiṭhas are first discussed (2-24); then adhiśṭhānas are similarly discussed (25-39), with the addition of several varieties of adhiśṭhānas according to variant dispositions and measurements of its composite elements (40-70, 73-77). Bhagavān counsels (71-72) that rules which apply to temples should not be applied to the construction of houses.

VIII. प्रासादभेद
Prāsādabheda
(93 śls.)
“Types of Temples”

(This is ostensibly a highly technical chapter on varieties of vimāṇa-types based on differences of tāla-measurements and adhiśṭhāna-basements, but the treatment upon examination gives only the most superficial of distinctions between one type and another). 52 types of vimānas are named and briefly differentiated. Vaijyantaka, vrīṭāyata, śrīvīśāla, svastibandha, śṛiṅkara, puṣpaka (the most honored of the many types), kesara, karkari, sudarśana, svastika, sauṣṭika and parvata constitute the first dozen named (1-14). Madara (sc.: mānasa? mandara?), svastibandha, sauṣṭika (sc.: puṣṭika?), pāncāla, viṇu-kāntaka, sumanāgala, kāntāra, puṣkara, manohara, kauberakāntaka, bhadraśīthra, koṣṭhabhadra, śrībogha, (another) puṣkara, laṁbapāṇjara, jaya, cakraka (sc.: vandira), saubhādrīka, kamalamāṇḍala (var. lect.: kamalamāṇḍapa), inābhadra, dhavaśkhāta, saumya, laṁtabhādriha and śailadārara (15-58a). Also vyāsa, jaya (śailakandra?), bhadra, yogāṇandana, kaṁsatāraka, mahendraka, sūrya-kānta, maṅgalāśāḍa, viṣaya, vimalākṛti, amalāṅga, vimala, śrīhara-kānta, candrakānta, śrīpratīṣṭhiha and śuddhasvāstiṣka (58b-93).
X. परिवारदीवित्वाकल्पनम् - Parivārādidevatākālpāna (143½ śls.)

“Rules for the placement of the Subsidiary Deities' Shrines and other Matters”.

Bhagavān turns first to the courtyards [prākāra], of which there may be five that surround the temple sanctuary. He gives some directions for the construction and decorations of the courtyard walls (1-11). In front of the gardhārka sanctum—in the innermost courtyard—will be built the “ārāha”-maṇḍapa (12-17); in front of that the “nīla”-maṇḍapa, with decorative stair-
case leading up to it, etc., will rise (18-23a); in front of that yet another pavilion, called the "antarāla" maṇḍapa, will be built (23b-35). As for gopura-structures, these are but briefly mentioned (35-38a). Other maṇḍapa-buildings may also be placed in the other courtyards (38b-45a). For all the constructions "garbhanyāsa" rites are to be performed (45b-46a).

Decorative double doors only will be found throughout the temple compound; these may be made either of wood or metal (46b-63a). Guarding the entrances at the cardinal points of the sanctuary will be specified pairs of dvārapālakas (63b-76a).

Some details are given regarding the pākasthāna-kitchen and its appointments (76b-83). Also mentioned are: various store-rooms for the icons' costumes; a dining-area for "ekāntins"; a treasury; a granary; cattle sheds; tank; etc. (84-93).

In each of the five courtyards it is proper to install certain aspects of the Lord [pariṇāradevatā]. For examples, Garuḍa, Viṣṇuksena, Śaṅkara, Kṣetrapāla, Śaṃmukha, etc., are in the first courtyard (94-99); Śūrya, Candra, Hayagriva, and others will be located in the second courtyard (100-105); the twelve Ādityas, Manmatha, the pītygaṇas, Gaṇeṣa, etc., will be found in the third courtyard (106-110a); Upendra, the gaṇadevatās, etc., will be placed in the fourth courtyard (110b-144a—no mention is made of the fifth courtyard).

XI. शिलाबद्धिःनिविष्टम् शिलादर्नुसारग्रहः

"The Collection of Stone and Wood"

An icon may be made out of metal, gems, stone, clay, wood or marble. The varieties of metals and stones and woods which may be utilized in making an image are discussed—each affording the worshipper different benefits. Metal is discussed first (4b-6a); then stones—their varieties, how to select and test them for quality, how to determine their "sex" and employ them accordingly, how to gather them and from where, which varieties to avoid, the rituals of removal from the ground, rites of purification, etc. (6b-85); then wood—the proper time to collect it, the proper kinds of wood, the improper kinds, rituals before cutting a tree, how to cut the tree, how to prepare the wood for the carpenter's use, etc. (85-112).

XII. द्रुवविलानविरिमानायविलितम्निविष्टम्

"Definitions of the Units of Measurements for the Main, Immovable Idol".

Bhagavān chooses now to speak concerning the measurement of the main idol for a temple. In general the measurement of the idol is determined in
relation to the sanctuary which will house it, or the doorway leading thereto, or to the height of the sanctum-building, or to a pillar; in certain cases its measurement is proportionate to or a replica of the yajamāna's body (1-3a).
Some of these ways of determining the idol's size are better than others (4-9a).
While the preceding refers to idols revealed in a standing position, similar injunctions follow for idols shown seated or recumbent (9b-23). Then follow descriptions of specific measurements—with special attention given for determining the size of an "āṅgula," the basic measure used in all others. This unit may in fact vary greatly according to the object to which it is applied (24-52a).
The chapter closes with a few observations concerning liquid measures (52b-56).

XIII. शुलश्रायन्विशि Sūlasthanavidhi (121 āṣā.)

"Regarding the placement of the Śūla-frame".

An icon of clay should preferably be furnished with a śūla-frame made of wood. How to prepare a wood śūla-frame for the main image is given; the measurements, the sources of the pieces and their qualities, etc. (1-21). The number pieces in a śūla-frame is thirteen, and these together comprise the various parts of the icon (22-25). Since icons may alternatively be made of metal, a discussion follows of metal śūlas (26-33).

When śūlas are going to be placed in the sanctuary (for final finishing) certain preliminaries must be seen to: the sanctuary must be cleansed; sections of the floor must be measured out so that marked-off spaces indicate where the main icon is to be placed if it is solitary, or in a group, or recumbent; the sanctuary itself is to be checked to see if it is proportionate to the doors leading it; and the "garbhanyāsa" requirements will have to be met (34-58).
The pedestal must meet certain ideals of shape and size, always being in proportion either to the door or the idol, etc., and displaying a beauty in keeping with its function (59-68a); the vedika-platform (68b-73) should be provided with a spout to guide the water to a trough (74-77a). Pedestals supporting icons in various postures are to be differently decorated (77b-95). Vehicles and pedestals also are briefly described (97-98).

The ceremonies of "installing" the śūla-frame commence with an abhiṣeka (34-35); this is followed by a circumambulation of the sanctuary with the śūla-pieces before they are taken into the readied interior of the sanctuary (99-100). The actual consecration itself is called "sthāpana" when śūla-frames are installed in a standing image; "āsthāpana" when installed in a seated image; "samsthāpana" in a recumbent image; "prasthāpana" in the vehicle of the Lord; when installation ceremonies are done to the pitha only it is called simply "praiṣṭhā" (101-104). Only a brahmin can supervise the first type of conse-
creation, while any man may direct the other types. Śulas in the form of pegs may also be installed in walls to hold icons in place, but (while it may be done in cases of necessity) placing a śula in the wall or in the ground to secure an icon invariably results in the leakage of power out of the icon (105-113).

Having placed the śulas where they are to go, "mahākumbhādiṣṭokṣaya" is done with "māla"-mantra—this being the central rite of sanctifying the śulas. After this has been done, the director is rewarded along with the artisans, etc. Then a mason [kulāla] is directed to cement over the śulas in their places. Who attends carefully to "śulasthāpana" will be richly rewarded (114-121).

XIV. देवतावर्गविधि Devatāvargaavidhi (118½ śls.)

"Regarding the Coloring of Divine Icons"

Bhagavān begins this chapter by telling that the śulas coverings of strings, etc., are to be interpreted as the icons’ bones, nerves, etc. (1-3). Then He turns to the matter of collecting and mixing the clays which, when applied to the śula-skeleton, will provide the flesh and body of the image—giving details of rituals involved, the proportions of clay to tree bark and water and oil, differences of procedure for female icons and other subsidiary deities (4-47). Five colors may be used for painting and decoration, and these are symbolic of the five bhūlas; how to mix the five primary colors and the various intermediate shades is given (48-62). Since clay should dry before painting is done, the drying periods are discussed before actual rules for coloring all the various icons to be found in a temple are given (67-1193). A brief summary of the various steps of preparing an image from placing śula-frames to painting them is (helpfully) given as a digression (63-66).

XV. स्थित्यासनाधिनेत्र Sthityāsanādibhedā (106½ śls.)*

"The Varieties of Standing, Sitting etc. (Icons)"

This chapter deals with the various postures, etc., in which the Lord in His icon form may be revealed. He may be shown with His female consorts, el. al., standing (4-24a); or He may be shown seated and surrounded by his varied retinue (24b-38a); or He may be shown seated on Ādiśeṣa in a variety of ways (39b-45a); or He may be shown in a recumbent position in various company (45b-101a). In each of these four varieties He may be revealed with His “bhoga” or with His “yoga” retinue and in both of these variants there is a good/better/best attitude.

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* Note: the numbering of ślokas in the 1924 printed edition is inaccurate from śloka 63 onward.
XVI. "Different Kind of (Idols) Seated on Their Vehicles"

Garuḍa is the divine carrier of the Lord (1-3), and His posture on this vehicle determines whether that particular rendition should be considered good/better/best (4-16). Viṣvarūpa is then described in the various ways He may be displayed—with the same three grades given (17-29a). The 24 aspects [mūrti] of Viṣṇu are then described iconographically (29b-47a), after which the same is done for the eight Devis (47b-72a). The fruits for those who make and install these latter eight female deities are given (72b-78).

XVII. "Discussion of the Iconography of the Fish-Incarnation, et. al.

Bhagavān undertakes to discuss the icons of the ten avatāras. He begins by discussing the dimensions, the postures, weapons, et al., for Mātsya (2-6a); then in turn He tells about Kūrma (6b-11), Varāha (12-21), Nṛsimha (22-41a), Vāmana (41b-54), Bhārgavarāma (55-60a) and Śrīrāma (60b-74a). Because of this latter, the iconography of Lakṣmaṇa, Sītā, Hanumān and others of Rāma’s retinue is also given, including their colors (74b-112a). The chapter ends with a description of Balarāma (112b-117).

XVIII. "Telling (more) About the Icons of the Avatāras"

Bhagavān continues his discourse from the preceding chapter by turning now to the incarnation of Kṛṣṇa. He details first his general characteristics (1-13a), then turns to specific aspects of this deity as Pārthasārathi (13b-18a), as the Brāhmaṇa-Kṛṣṇa (18b-21), as the dancing Kṛṣṇa (22-24a), as the serpent-killer (24b-28), et al. (29-37). He then turns to a description of Kalkin (38-46a).

There is then a brief series on the varieties of the Nārāyaṇa aspects of the Lord (46b-71).

XIX. "Concerning the Various Measurements for Metal Images"

Bhagavān says He will treat now of the images used for special purposes in temples [karmārca].

There are six varieties of arca-images classified according to their functional uses—karmārca (the specific case to be distinguished from the general type-names), uṣavarcā, bālyarcā, snānarcā, tirthārcā, svāpottānarcā (1-3). Occasionally only one metal, movable image [ekabera] will be used in a temple; its description and measurements are given (4-9a). Then the details regarding
various metal icons, when more than one is in use in a temple, are given. [It should be noted that if the main image [āhuravabera] is depicted lying down, all the movable icons should also show this same position with the exception of the utsavaśrā— and this should always be shown either standing or seated]. Other details are given concerning the pītha-pedestals, the various postures, the groupings with consorts, the dimensions of the prabhā-arch (9b-33).

Then instructions are given for casting metal images: making the wax image, mixing the metals, mending flaws, etc. (34-46a). After this, there are instructions for how an image is to be painted on cloth and walls (46b-51a).

The chapter closes with an account of what measurements are to be adopted for making images (51b-58a).

XX. प्रतिमामनविनि Pratimāmānavidhi (1314 śls.)

"Rules of Measurements for Icons"

This chapter is exclusively given over to iconometry. The first section is on the anatomical parts of a Viṣṇu icon—the parts treated both individually and in relation to one another (1-101a). The second section details the measurements and relative proportions of His ornamentation (101b-132a).

XXI. बिंभलक्षण Bimbalakṣaṇa (892 śls.)

"Description of Icons"

Rules of iconometry continue to be given, with details offered first for the icon of Śrī and other Goddesses (1-90a). One general rule to follow is that whatever measure is used for the main idol of the Lord, a smaller measure should be used for the other deities—they should never be made of the same measure as the Lord.

XXII. परिवारविनि Parivāravidhi (72 śls.)

"Rules regarding the Attendant Deities"

Iconometry continues, this chapter being given over to rules for the attendant deities [parivāradvatā]: Hayagrīva (2b-8a), Garuḍa (8b-12a), Śūrya (12b-14), Soma (15), Kāma (16-18a), Gajānana (18b-20), Śaṇmukha (21-27a), Dhanada (27b-31a), Rudra (31b-33), Kṣetrapāla (34-35), Viṣvaksena (36-41), Brahmā (42), Virabhadra (43a), Vināyaka (43b-44a), Ajāmukha (44b-46), Āditya (47), Pīṭṛs (48) and Viṣvedeva (49a). Also continuing the list are the following: Saptarṣi, Rudra-parivāra, Viṣṇupārṣada, Upendra, the Aśvinis, Indra and the other guardians of the cosmic directions (49-61a).

Then the discussion turns to the vehicles of the gods, namely Brahmā’s Swan and Rudra’s Ox, etc. (61b-64).
The chapter ends with a discussion of the differences that exist between the measurements for the mūla-bora (main image) and the measurements of the aforementioned attendant deities (65-72).

XXIII. पौजोपकारणालक्षणाविधि

"Concerning the Description of Materials for Worship"

Bhagavān says he will now describe and explain the utensils and instruments needed for worship (in the temple). The standing dīpa-fixture is first discussed: its composition and design (1-4a). Then the water vessels needed for arghya (4b-7a), naivedya (7b-8), pāṇīya and other things are described (9-17). This is followed by treatments of the darpana-mirror (18-19), the shower-plate (20-21), the patākā-flag (22)*, the snānapātra (28b-30a), the ghanṭā-bell (30b-34a), camphor-holder (34b-35), balīpātra (36-37), the āṭupātra-umbrella (38-39) and the cāmara-whisk (40). Then the pedestals for ābhiṣeka, for decorating the deity [alaṁkāra-piṣṭha], for the idol to take food on [bhajanāsana], and for processions [yātrāsana] are described (41-54). Further details are given for options (i.e., ratha, vāhana, etc.) for the yātrāsana (55-57a). The last things to be described are the jaladroni-tub (57b-58a), the musical instruments to be used in the service (58b) and the tray to carry the water vessels on (59).

XXIV. अचार्यालक्षणान्तष्ठापनाविधि

"Rules regarding the Selection of an Ācārya, and for Germination of Seedlings"

The first part of the chapter (1-25a) turns to the prerequisites for the director [ācārya] of all rituals. He should be either a brahma-carin, gṛhaustha or vānaprasthin, well-informed in the (Pañcarātra) traditions, attractive and healthy, morally blameless, properly initiated, etc. Having been selected by the yajamāna-patron (cf. "kr". I: 17-19a), and having seen to the requirements of the temple and the icons, the ācārya is thus ready to begin the institution of daily worship routines. The second part of this chapter (25-99) turns to the rituals of sprouting seedlings: why, when, where and how it is to be done and the mantras which accompany it. These rituals should be attended to whenever an important ritual is going to be undertaken—and done 12, 9, 7, 5, 3 days ahead of time (25b-99).

XXV. र्प्रतिष्ठोपकरण

"Materials for Sanctification Ceremonies"

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* Extra śl. have been inserted here, not found in all texts, describing patākā in more detail.
Bhagavān promises to tell the method of pratiṣṭhā. He begins (1b-16) by telling about the proper time. Then he tells where the "adhivāsa"-mandapa is to be built, with its dimensions, etc. (17-19). Inside this mandapa-pavilion will be placed the kunda-fire pits—and he tells how to construct them (20-66), how to determine the number of pits according to the consecrations to be made (67-69a), and how to make their protective covers (69b-73). Then he tells what materials will be needed for homa-offerings (74-56a) and how the mandapa-pavilion should be decorated with plants, etc., as an auspicious sign (96b-112).

XXVI. अध्यात्मवाचस्पदः Jalādhivāsavidhi (82½ Sls.)

"Rules for the Immersion Rites"

Brahmā asks for details about pratiṣṭhā-rites. Bhagavān complies to his request by telling him first a definition of pratiṣṭhā: "tiṣṭhā" means a "standing place" or "location", while "prā" refers to "with greatness". Thus it is that while God is always everywhere, we invoke Him especially, for purposes of worship, to be present in all His greatness for all time in one particular place or object (2-7). Then he turns to a step-by-step description: payment of the artisans and workers (and discharging them) (8-11), purification of the temple-precincts for the imminent services (12-14) and the illumination and making fragrant of the compound and otherwise decorating the buildings and courtyards (15-17a). After "śāntihoma" is then attended to (17b-21), the sanctifying rites for icons to be used in worship is begun. The text treats of icons which cannot be immersed in water first (22-40)—they are covered with cloths, prayers and pūjā are offered, a tub of water is brought before them, and a kūrca-effigy made of darbha-grass is put in the water in their stead. Then a rākṣā-kumbha-pot for their protection, is placed near the tub along with eight smaller pots plus one other for Brahmā. The smaller pots are covered with cloths, after precious stones and coins have been placed in them, and the eight guardians of the directions are invoked into them; A mantra for protection is chanted, along with other mantras; this is done by brahmins and marks an end to chāyādhivāsa (i.e., "substitute" of the image for the jalādhivāsa).

Regular jalādhivāsa-immersion is then described (41-83a) for icons made of wood, stone and metal—all of which may be safely put in water. Among the preliminary ceremonies are dhānayādhivāsa, wherein the icon is placed on a bed of grains while the pedestal is prepared; then moving the icon to the pedestal it is fixed to it by śīlpīns; and next it is taken in procession around the village (up to 59). After this only is the icon brought back to the mandapa and actual jalādhivāsa rites begun. While it is preferable to do these immersions in a river or a tank or at a waterfall, the directions given here are for more normal circumstances. A small pṛapā-hut is prepared around the tub into which the
icon will be immersed, and it is decorated with four gates, lights, etc. The icon is taken into it and, while mantras are chanted, the icon is lowered into the tubful of water in a reclining position (sayana—with head to the East and face to the North). There it will remain for from 1 to 3 nights or, if this is not possible, at least part of one “yāma”—period. Once it is in the water, “cahra” mudrā—“rakṣā”-mudrā are done while appropriate mantras are intoned. The ceremonies wind up with chantings from the 3 Vedas and with music.

XXVII. Ṣayanādhivāsādividhānādi

“Rules for Various, Succeeding Ceremonies after Ṣayanādhivāsa”

The preceding chapter having dealt with only one part of the pratiṣṭha-consecration of an icon, the present chapter deals with what is to be done on the days following jalādhivāsa-immersions. Therefore on the second or fourth morning (i.e., when jalādhivāsa has been done either one or three nights), after the ācārya has bathed, etc., he performs “vāstu-pūjā” at one side of the maṇḍapa (1-19a); (since this is an inferior sacrifice,) the temple then has to be purified (19b-20). Up to this point all persons have been eligible to witness the ceremonies; now that the temple has been cleansed certain persons must be excluded from further ceremonies (21-22). Now the maṇḍapa is duly decorated (23-30a), and that afternoon the icon—if it is metal—is taken from its tub of water, cleaned, decorated and taken in procession to the yāgamaṇḍapa; if the icon was of clay and hence not put in a tub, then its graphic substitute [prati-krti] or its kārca-effigy is used in these present ceremonies. Once the pratiṣṭha-party is in the yāgamaṇḍapa certain preliminaries must be attended to: a cow must be brought (as a gift for the ācārya), a young virgin girl is brought (as observer), eight varieties of grains are procured and offered to the ācārya. These things having been attended to, the “netronmilana”—rite of “opening the icon’s eyes” is done to the accompaniment of music—whereupon the ācārya is rewarded again (30b-52). Kauluka-banāda-rites are then done to the icon or its kārca-substitute prior to snāpana, which is done in the form of abhisekā-pourings of different liquids over the icon or icon-substitute with appropriate mantras. When the baths are over the icon is dried off and given clean clothes as coverings (53-68).

For “ṣayanādhivāsa” purposes a special vedīḥa-pedestal in the East or South side of the yāgamaṇḍapa, appropriately purified and covered with grains, is arranged. A woolen cloth—topped by silk cloth, a decorated cloth, and a white cloth—is put on top the grains and a wooden cot is prepared. On top of this cot are put flowers, whereupon the idol is laid to rest on it (69-77). Mantras are chanted (78 ff.), during which incantations the icon is covered up with another woolen cloth. Homa-libations are made and other pacifying
rituals as well are done. After these things, a meal is provided for poor folks
and the bramins are rewarded. Then an elaborate homa-rite of central
importance to this pratiṣṭhā liturgy is begun (107b-189). The purpose of this
homa-cycle is to call all the gods and cosmic powers to witness the pratiṣṭhā
ceremonies. Similar routines are done for the subsidiary deities to be installed
around the temple (190-205). After the homa is finished, the Lord is raised up
from his couch of rest, offered some pāyasa-gruel (206-208), whereupon bāli-
offerings are made (209-212a), and a homa with 108 offerings using the
“snapanaḥ”-mantra is done.

A gold thread [pratisarabandha] is now tied on the idol’s wrist, and the
power that has all the while been invested in the bālabimba-icon (see “kriyāpāda”
ch. IV, above) is now transferred to one of the jars of sanctified water [maha-
kumbha] and this jar is then placed on the grains (where the couch had formerly
been?), and pūrṇahuti-offerings are made to it and to the other jars also there
present. The ācārya and the yajamāna then arrange to spend the night there
in the yāgaśālā next to the icon, their thoughts on God. If their dreams are
night are auspicious the ceremonies may continue the next day (212b-217).

XXVIII. प्रतिष्ठाविधि

Pratiṣṭhāvidhi

(127 śls.)

“Rules for the Central Pratiṣṭhā Rites of Installation”

On the next morning the ācārya and yajamāna, having arisen and deter-
mined that all signs are auspicious, begin the pratiṣṭhā ceremonies (1-2).
Installation is going to be done first to the Māla-bera. As preliminary to this,
“vāṭukoma” must be repeated by the door of the sanctuary, and thereafter
gem-burial ceremonies should be done (3-16). Then the ācārya ceremoniously
takes the icon and the pots from the yāgaśālā to the sanctuary, and there he
sees that the icon is fixed in its proper place (17-30), and cemented there
(31-33). Then he requests the Lord to come from the pot and dwell in the
iconic form; only after this does he ask the Lord in His parivāra forms to infuse
Himself in the parivāradevatās (34-38a). When this is done, the new cloths are
put as a covering on the Lord and the doors of the temple are then closed for
three days—this is to allow the various gods, the sages, forefathers and released
souls, etc., to worship the Lord. On the fourth day, a snapana-bathing rite
(followed by certain other meditative undertakings—see 55 ff., below) is
celebrated; then the hoisting the temple-flag is done and then mahotsava-celebra-
tions commence (38-42a).

If the pratiṣṭhā-installation is going to be done for several icons [bahubera],
the mūlabera is first taken care of, and then the ācārya starts the procedure for
others by bringing the karmāro [utsavabera] to the sanctuary and offering it
pādyā (42b-45). It is necessary to know exactly where the icons to be sancti-
fied are to be placed in the sanctuary, and this is given (46-52). Just as would be necessary, were the ceremony being conducted for only one icon, but all the more so necessary now, the ācārya meditates on the Oneness of the Lord who takes many forms (53-61). Then he takes the various sanctified waters from the several pots there, mixes them, and after some nyāsas, does pūrṇa of the icons, and requests the Lord to give all blessings from now on (62-91). When there are several icons to be sanctified thus, the temple-docrs are not closed (as before, see ss. 38b-52), but instead (92 ff.) a three day feast is held for brahmins. As before, after snāpana on the fourth day comes an utsava-celebration.

The chapter ends (96-127) with instructions for rewarding the ācārya et. al., and a list of gains to be realized by all who have in any way helped in the temple project is given.

XXIX. minādi-pratiṣṭhā (70 śls.)

"Installation of the Fish and Other Forms of the Lord"

When special forms of the Lord are installed, particular alterations are called for during the sanctifying pratiṣṭhā ceremonies. For the Fish-Form, the "varuṇa"-māṇtra should be used (2-6); for the boar-form (Varāha), the icon should be sure to remind the worshipper of the great sacrifice (7-8a); for Narasiṁha a special mantra also is required (8b-10); for Vāmana another special mantra is required (11-12); for Jāmadagnya yet another mantra (13-14); for Śrīrāma a special mantra (15-25); Balarāma (26-27) should display God’s strength; Kṛṣṇa (28-30a) should be greeted with stanzas of praise; and Kalkin (30b-32a) has his own special mantra.

For none of these is it necessary to do nyāsas (32b-42) as required at a certain point for other installations.

Implicit permission to worship the form of the Lord in a banyan leaf as a child [vata pratāṣṭādyā] is given (43-47).

Different shaped kundas are listed (48-49a).

For Śrī and other goddesses specific mantras and locations are given (49b-70).

XXX. Lakṣmyādipānigrahānaṇavimāṇadī-pratiṣṭhā (186 śls.)

"The Marriage of Lakṣmī et. al."

As prescribed (locally) the ceremonies celebrating the marriage between Śrī and the other goddesses to the Lord are to be observed in order to please the devotees. How the celebrations are to take place is given—along with rules for
processions, order of goddesses to be married, various rituals, etc. In general, the rites are analogous to domestic marriage customs. At the end of the five-day marriage festival the Lord is given an oil bath (1-37a).

The special marriage maṇḍapa [vivāha-maṇḍapa] should be dedicated [pratiṣṭhā] in a particular way—which way also may be taken as pattern for establishing other maṇḍapas as well. [Actually, more attention is given in this passage (37b-47) to the appointments to be found in the maṇḍapa than to the manner in which the dedicatory rituals are to be conducted].

Just as the temple compound is the structural analogy to the human body, so the yajamāna should meditate on these parts of his own body during the various pratiṣṭhā ceremonies. The “jiva” pervades the whole structure, and throughout, the following structural elements have their corresponding anatomical analogy in the main human body; foundation stones, feet; the upper foundations, calf; the sanctuary, the stomach; pillars, the mekhalā-belt ornament; the vimāna-tower, the tongue, ears and eyes; the water trough, anus; the nāśikā-gable, the nose; the window-recesses and the other recesses on the superstructure, the shoulders and neck and cheeks; the kalaśa-pot on top, the head; the cement-and-plaster coating, the flesh; the stone structure underneath, the skeletal structure; the flag-pole and the darbha-grass, the male organ and genital hairs (48-53).*

Each and every part of the temple should be invested with power [saktinyāsa] in the form of a god petitioned to reside there (54-61). Then 1000 brahmans should be fed to celebrate this part of the ceremonies’ conclusion. Then, after kautukabandha has been done to the kalaśa-pot (on top of the vimāna), waters are poured over the vimāna and this ends the sanctification of the vimāna (62-75).

Similar rules for sanctifying the roof-superstructure of maṇḍapas are given (76-86). For maṇḍapas in the outer prakārās, like the maṇḍapa housing the Lord’s vehicle and those of other lesser deities and for gopuras, the balipītha, etc.—directions are given for the proksana-sprinklings as the essential part of their sanctification (87-127). Special instructions are given for the mahāpītha (128-144b), with additional remarks also devoted to the description of balipītha (145-173). The kitchen, store rooms, treasury, water tank, etc., are then discussed, along with the rewards realised by him who builds them. These are to be sanctified in a procedure similar to the other buildings (174-186).

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*NOTE: Poorly conceived symbolism, confusing horizontal imagery with vertical, etc. cf. Viṣṇu-samhitā XIII: 60b-70 for a more sophisticated parallel passage.
XXXI. **Prābhāgahaṇṭāḥsamālāpratiṣṭhāvidhi** *(54 śls.)*

"Rules for Sanctifying the Nimbus-arch, the Bell, and the Rosary"

Bhagavān says that the sanctification of certain items like the arc-like frame around the icon [prabhā], the bell, the rosary for the icon, etc., may be sanctified at any time after the preceding things have been done. Then He gives directions for each: prabhā (1-8a), ghantā (8b-21a), and aksamālā (21b-54). In each case, the ceremonies are to be concluded with feeding of brahmmins and payment to the ādīrya.

XXXII. **Grhācāsthāpanavidhi** *(139 śls.)*

"Regarding Institution of Domestic Worship"

For twice-born folks an icon used for worship in the home may be made of gold and silver or any other metal—but stone and wood icons may not be used for home-pūjā. The exception for the proscription against stone is the sīlāgra-ma-stone; indeed, the Lord inhabits this stone whithout any need for formal pratiṣṭhā (a simple ceremony suffices [1-12]). In certain cases, also when specific ends are desired for worship, wooden icons made of sandal wood, etc., may be employed (13-26). The iconometry of domestic icons should adopt the "mātri-aṅgula"-measure, as should their pedestals, prabhās, etc. (27-35). The samihāraṇayana-posture of the Lord is prohibited for domestic worship. Also the Lord may be worshipped either with Śī or with both Śī and Bbūmi (36-37).

As for the installation-dedication rituals themselves of domestic icons, these should be done by an ādīrya who, after he has done his part, directs the householder to approach the gods with a declaration of his intention hereafter to worship them daily. After brahmmins are fed and gratuities have been distributed, daily domestic pūjā may begin (38-61).

[Apparently, returning to pratiṣṭhā of temple,] subsidiary icons and ornaments are also to be sanctified. To do so gives rich rewards (62-84). The five weapons of the Lord, which should adhere to certain measures, are also to be sanctified in a certain manner (85-104). Garuḍa (and Sūrya and his consort) when he (and they) is installed require certain special rituals (beyond what is done to usual paṇḍuđrādevalaś): what these are and how they are done is given (105-108a, 108b-112). A longer section follows on Viśvakṣena, including his origin and description along with the rules for his installation (113-134a).

The chapter—and with it the "kriyāpāda" section—concludes with Sāhva remarking that originally the "kriyāpāda" was 100 chapters in length when Padda taught it but it was condensed by Kaṇva into 32 chapters; even
so it comprehends in its scope all the four Vedas. The prerequisites of those who may be taught its contents are given. A benediction is given in the last line (134b-139).

CARYĀPĀDA

I. जातिनिर्मय 

“Discussion about Caste”

Brahmā asks Bhagavān who is eligible to perform pūjā and ārādhana during the various phases of temple construction, as well as afterward (1-2). Bhagavān commences by saying that all regardless of caste (with the exception of non-stūla pratīlomakaś) may worship God (3-5a). But He continues by making certain distinctions about who, among various caste-groups—albeit these folks will have undergone Pāncarātra-dīkṣā—may and may not perform worship for others (i.e., in temples, etc.) (5b-10a). Brahmā hearing certain terms that are apparently unfamiliar to him asks Bhagavān to explain about caste, etc. The four-fold caste-disposition of a man (before dīkṣā is explained as due to combinations of guṇas; as for the four āśramaś, brahmins observe all four, kṣatriyas observe just three, vaiśyas only two, and śudras but one. The duties of the four castes (prior to dīkṣā) are given in the traditional manner and in general terms (10b-30), followed by longer discussion of anulomakaś (33-44) and pratīlomakaś (46-56a).

II. दीक्षाविधि 

“Regarding Initiation”

Brahmā wants to know now about dīkṣā, having heard about who is eligible (1-2). In an especially built and furnished maṇḍapa (3-7a), and commencing on the tenth day of a fortnight, the dīkṣā ceremonies should be attended to with all care for details. The “cakrābjā”-maṇḍala having been prepared, pots are placed on the design and the qualifying candidate appears before the ācārya. The latter puts the pujāra-marks on the candidate’s forehead, he is made to clean his teeth ritually, and he is led before God for his blessing. Then the “māyā”-sūtra (a cord that is white-red-and-black) is wound around the initiate’s body (symbolic) number of times before he goes to sleep (7b-40a). Next day after certain homas, the candidate is purified and the liturgy begins. After some more homas of other rites, he is given his new name (for brahmins, he takes as a suffix to his own name “Keśava... etc., or Bhāgavata or Bhaṭṭāraka”; if a kṣatriya, he takes as a suffix-“dāsa”’; 40b-61a)* Then the guru delivers the mantras to the candidate [mantrāpadeśa]—first the twelve-


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syllable, then the eight-syllable mantra. In the case of ādiśā for women and śūdraś, "om" is left off (61b-64). Then the candidate performs certain rites to the kumbha-pots, whereupon he is instructed by the ācārya into rules of conduct [ācāra]. Some of these are listed (65-80, 87-89). Then, after sāntihoma is done, and the pots removed, the guru gives his blessing to the candidate. At this, the candidate rewards the guru and sees to the feeding of brahmins. Then, with his guru’s permission, he goes home (which marks the end of the initiation ceremonies) (81-86). Who is a bhāgavata? The closing ślokas (91-93a) tell that a bhāgavata is one who has faith in Bhagavān, He in Whom all good qualities [bhaga] reside.

III. Nityayāga (187 ṣls.)

"Regular Worship Routines"

Brahmā proposes to tell how to worship God daily in the temple. He turns first (2-13) to seven different kinds of pre-worship snāna. Next he tells about opening the temple doors (14-15a), about entering the temple with the right foot first, attending to certain cleaning up, and doing pūjā to the parivāradevatās first. Of course, the pūjārī is to see that he himself is both externally and internally clean and fit to do this worship (alaṅkāra, āmaśuddhi, mantra-nyāsa (15b-80)). Then he turns to the purification of other instruments of worship—the mantras, the fruits and flowers and waters to be used, the pots and the places where these will be put, etc. (81-104). (Although the icon is standing, the ācārya mentally ) Offers the Lord a place to sit down [yogapīṭha] and other gods are invoked to surround this seat. Then, petitioning God to honor this pūjā out of honor for his own guru,* he begins liturgical worship (105-118a). The steps of the pūjā are given: filling pots with water, showing mudrās, invoking God’s presence for pūjā [āvahana], offering the deity a seat [saṭāryāsana], doing mantranyāsa, offering arghya and pāḍyā and flowers, accompanying all actions with mind fastened only on God, etc. Praṇāma-prostration is then done and, with a prārthana-petition for the ministrations to prove acceptable, the liturgy to the main icon is then interrupted while offerings are made to the attendant deities (118b-139). How to do these for parivāradevatās is also given (140-147a). Then the main deity in its snānañera aspect is afforded His bathing rites [snānāsana] (147b-158), given His decorations and costume [alaṅkārāsana] (159-169a), followed by food offerings [bhoojāsana] (169b-177a) and offerings of betel-nut, etc. (177b-178a). By uttering a formula all these things may also be symbolically offered to the attendant deities. The

* A clue to dating this work? Pādma-samhitā (kriyāpāda) was quoted by Vedānta Deśīka, giving us a later date. How far back can we push the date before that, keeping in mind this allusion to the status afforded to one’s ācārya as a mediator between oneself and God?
chapter closes with general remarks about doing pūjā and the injunction that the left-overs should be ritually disposed off in an "ātmapūjā" by the officiating priest (178b-187).

IV. अग्निकायविधि

"Rules for Kindling the Sacred Fire"

Brahmā notes that certain homas must be done daily, and so he asks which these are and how they are to be prepared for.

Bhagavān describes the various materials needed and the preliminary rituals for ordinary homa (3b-24a); then the food offerings and how they are made (24b-30); and the twigs used to keep the fire burning (and how these should be readied and used) (43b-49). Final libations having been made, a benedictory offering [sāntihoma] is made with darbha-grass (50). Other sections in the chapter tell how to make the various instruments needed for the homa (58-69), and what the various rewards are to those who make them thus (51-58) as well as to those who perform homa according to both the special (32-43a) and the general (70-71) rules.

V. नित्योतसवसमाराधनकालविधिना

"Rules Concerning the Times for and Durations of Daily Worship Routines"

Of the five icons normally found in a temple, one of these—the utsavabera-icon—is to be taken in procession at least twice daily, preferably three times. In the morning it is taken on a regular procession around the temple precincts, at noon-time it is given a procession with flowers. If it is not possible or practical to carry the utsavabera-icon about, one may use instead some rice (or flowers), invoke the śānti-presence of the Lord into that, and thus give Him His procession by carrying these. The processions are best when accompanied by music and éclat (1-10).

The qualifications of the arcaka-priest’s parcāraka-assistant are given (11-16a). When bali-offerings are made, they should be accompanied by certain rhythms and dance-motions—and routines of these offerings are briefly treated (16b-45). Coming to the main bali-piṭha, a certain procedure in the offerings is to be done (46-48), whereupon the balibera-icon is returned to its place (49-50) and any mistakes in the liturgy are compensated for by the ācārya’s performing a lāṅḍava-dance (51). On occasions of storms, etc. the balidāna-procedures just outlined may be simplified (52-54a).

Pūjā-offerings may be attended to several times each day, depending on the resources of the temple—either 4, 5, 6 or 12 times a day (54b-60). The preferable kind of pūjā is with utsava-processions; but it may also be done more
simply with homa-offerings only, or even merely with dhūpa, dīpa, etc. (61-62a). The durations of certain parts of the daily routines—snāna, flower offerings, homa, etc.—are suggested (62b-69). The chapter ends with miscellaneous rules for how dīpa-pots may be carried from the side of the kitchen to the front of the shrine by ladies (devadāsī?) forming into a row accompanied by music and dance; how midnight and morning pūjās are to be done, etc. (70-83a).

VI. नर्सुक्तोपाश्चर्चीराजविवि Nṛśuktopacārājanavidhi (80 śls)

"Concerning the Elements of Regular Worship and How and When They are Offered".

Altogether there are some 128 ritual items (21b-47a) that may be offered to the Lord during His worship in order to please Him: e.g., from namaskāra, arghya, pādyā, puṣpaṇjali, oil-bath, etc., to such attentions as cāmara-fan, chaṭra-umbrella, vessels, etc. In certain instances, only 64 elements are employed in worship (47b-57a), or 32 (57b-61), or at the very least 16 (62-64a). The entire chapter concerns itself with detailing these items and indicating when and where these find their place in the rituals of worship. An early passage (10b-17a) tells how to invoke the presence of God [āvāhana] and the various things to be "offered" in the course of this; a subsequent passage (17b-21a) turns to domestic worship, but gives no detail. The remainder of the chapter briefly describes some of the more common upacāra-elements, when and where in the liturgy these come—pādyā as accompaniment to every āsana offered (64b-65), madhuparka as a sweet-offering at various points (66), ācamana-sipping (67), the uses and misuses of the ghanṭā-bell (68-72a), the varieties of invocations [aśāṅgāvāhana] and when these must be done (72b-76), and the waving of light on a pot known as kumbhanirājana (77-80).

VII. मण्डलाराधणाचार्याबभिषेकविवि Māṇḍalārādhanācāryābhiṣekavidhi (118 śls).

"Rules for Worship with Māṇḍalas and for the Abhiṣeka-Rites Marking the Office of Ācārya".

Brahma asks about the "cakrabja"-māṇḍala-design and learns from Bhagavān that worship done in it is pleasing to Him. Then the details for constructing such a lotus-form māṇḍala both with and without cakra-design are given. The māṇḍala is to be constructed in a protected area covered by a roof. The details for constructing it vary according to the competence of the guru giving the instructions (1-46). The interspaces of the māṇḍala-design should be colored, according to instructions (47-62a), and the thickness of the materials used for coloring may vary (62b-65a). Once this māṇḍala design has been properly prepared, then worship [pūjā] should be done to the deities in it according to the normal procedures (65b-82). But it should be constructed
and used only on certain auspicious days if all the rewards of artha, dharma, kāma, and mokṣa are to be realized (83-84). Further, the design differs slightly according to the caste of the worshipper (85b-88a). This "cakrābja"-maṇḍala-design is the same one used also for dihṣā-initiation (85a).

A second section of the chapter deals with general prerequisites which qualify a person desiring to become an ācārya-director of any kind. He must be born in an ācārya’s family, have the desire to become an ācārya, be properly initiated as a Vaiṣṇava as well as initiated as an arca-aka and being further specially qualified for his ācārya-ship. This latter stage should be ritually marked by a special abhiṣeka-ceremony, concluded by an impressive procession around his village (88b-118).

VIII. महाभिषेक Mahābhiṣeka

"Concerning the Bath with 108 Pots"

Brahmā asks Bhagavān about the different varieties of icon-bathing and learns that there is a good/better/best division of baths in general. In any case, an auspicious time must be selected and, ankurārpaṇa-sprouting rites having been attended to, the special snāpanabhērīa-icon or some suitable substitute is taken to a specially built maṇḍapa erected in front of the prāśāda (1-22a). While special rules apply to a domestic icon [grhācā] and in cases when snāpana-rites are a daily occurrence (22b-23), in these cases of the auspicious rite the bath proceeds once all the materials for it have been collected and properly consecrated for use (24-58a). The steps for the bathing rite are then given, along with the appropriate mantras (58b-89a). The water and other liquids which have been used in the bath may be collected and distributed to the faithful as "prasāda" (89 91). After the bath the deity is to be dressed and decorated and given food (91-97).

For the various good/best categories of baths, the contents in the numerous pots will vary as will also the appropriate mantras to be employed with them. Details about these are given (98-228). No snāpana-rites are valid unless daksīṇā-rewards are given to all the participating brahmins (229-231a).

IX. सहस्राकलकअभिषेकविवि Sahasrahakalakabhiṣekavibhi

"Rules for the Bath with 1000 Pots"

In reply to a question by Brahmā, Bhagavān offers to tell how to perform an even more elaborate bath for the icon using 1001 pots (1-10). How to prepare the place for all these vessels (11-12), how the pots are to be placed in 25 groups (13-21), what devatās are to be invoked and what materials placed in the various pots (22-47, 52-105a), how the central nine pots are to be filled with the nine grains (48-51), etc., are given. The mantras to be chanted as
various pots are poured are also mentioned (105b-137). The fruits that 
accrue to this elaborated bath with 1001 pots is almost equal (138-139a) to 
those that come for observing a mahotsava-festival.

X. "Rules for Flag-Hoisting Rites"

Brahmā asks for certain details about the observances connected with 
festival occasions. Bhagavān begins by giving an etymological analysis of 
"uitsava" as the remover of misery. Then he classes festivals into three types: 
ṇitiya, naimittika and hāmya (1-7a). Under the first category are those things 
done daily, fortnightly, monthly, at auspicious celestial conjunctions, on semi-
annual occasions and at the new year; in the second category are those celebrations 
made on the occasion of eclipses, famines, comets, omens, damages to icons 
or temple buildings, etc.; and in the third category are those celebrations done 
as a means to achieve artha, dharma, kāma, or mokṣa (7b-19a). After any one 
of these festival occasions an avabhīṣṭhasnāna-bath is required for the deity, 
accompanied by the devotees (19b-22a).

Utsavas may last 30, 15, 12, 9, 7, 5, 3 or 1 days (22b-23).

In short festivals lasting only one or three days, flag-hoisting rite may be 
 omitted. A number of miscellaneous rules that must be honored—in regard to 
variant ways of offering balidāna, in regarding to commencing the uitsavas-celebrations, 
in regard to keeping the celebrations pure and single-mindedly on the god 
to be honored—before the flag-hoisting rites are described (24-47).

The time for doing the flag-raising rites is given (48-53). This must be 
preceded by the sound of drums and only after the flag has been raised are 
aṅkurāpana-germination rites attended to (54-56a). How the cloth for 
the flag is to be made (56b-60a), how Garuḍa and other designs are to be depicted 
thereon (60b-71), how adhivāsa preparations are to be made (72-83a), how 
Garuḍa is invoked to supervise the proceedings on behalf of all the gods (83b-
94), how procession is to be made with the flag (97-99), etc.—all are given. As 
for the flag-pole, this must be duly prepared (101-114a), and at a certain time 
the prepared flag is wound around it and the post is then raised, secured in an 
especially constructed base [vedikā], and Garuḍa’s presence is invoked in the 
area (114b-127). Garuḍa in turn is asked to invite other gods to be present 
for the uitsava-celebrations ( Those gods are listed, 141-147a), and pājā is offered 
him thrice while a light is kept ignited in honor of him; even the uitsavabera-icon 
will be brought there during each night of the uitsava-cycle to honor Garuḍa 
(128-132a).

Then drums are again sounded with great eclat at the site of the flag-pole, 
signalling the commencement of uitsava-celebrations now that the flag has been
ritually raised (132b-140). Thereafter no one should leave the village for the remainder of the utsava-celebrations, because the temple as well as all parts of the village is alive with the presence of deities (147b-156a).

XI. महोत्सवविधि \[Mahotsavavidhi\] (292 śls.)

"Concerning the Great Festival"

[Note: The exposition in this chapter is confusing and poor, leaving many doubts as to the consecutive order of the rites enjoined.] Prior to the actual commencement of the festival-cycle many things should have been attended to; aṅkūrārāṇya-rites (1-2, 55-61), the decoration of the town and temple (3-10a), construction and furnishing of a special "yāga"-maṇḍapa (10b-27a), a preliminary (?) snāpana-bath and kautukabandha-rite (27b-44), a preliminary procession of the Lord through the village on His vehicle (45-54a), and some ritual activities in the "yāga"-maṇḍapa concerning placement of pots and preparation of the homa-fire (62-90). Only when these things have been done and balidīna offerings made (91-98a) can the first day of the mahotsava-cycle begin with processions, special pūja-offerings and abhiṣeka-rites. Most of these items will be repeated daily during the subsequent festive-cycle (98-179).

Then follow discussions of special festivals to be observed during the period mṛgoṭsava on the eighth day (180-201a), tīrthotsava on the ninth day (201b-230) and puṣpāyāga on the tenth day (231-246). The festival closes as the attendant gods are dismissed, a sāntihoma is performed, the sacrificial fire is put out [agnyudvāsana], the flag is lowered and the flag-pole given to the yajamāna, etc. (247-268). The rewards that come to those who help in any way in a festival are elaborately treated (269-284). The chapter closes with directions for a final kalyāṇarādhana-rite (285-287a), and some general directions for what is to be omitted from the program just outlined when the mahotsava lasts only 1 or 3 days (287b-292).

XII. पुष्पाहविधिनाम \[Puspahavividhāna\] (92½ śls.)

"Rules regarding Flowers and Other Offerings to be used in worship".

Brahmā asks what items are permitted—flowers, fruits and foods—as offerings in worship. Permitted and prohibited flowers for different times of the day are listed (2-25); the same is done for havis-food-offerings, including recipes for preparing them, how they are to be offered in dishes, and appropriate mantras to accompany these activities (25-36a). Also, fruits and vegetables are listed (36b-44). Brief sections are given over to condiments permissible to use (45-53), to some normal recipes and their presentation (54-76), to measures appropriate to various gods, and to what is to be done with food-offerings once presented to the specific deities (77-84)—concluding with a section devoted to the left-overs of flowers, etc., and their spiritual value (85-93a).
XIII. पञ्चकालविवि

"Rules regarding the Five Periods of the Day"

Brahma asks for details about the five periods into which the day is divided. He is told that the five periods are called: abhigamana, upadana, ijya, svadhyaya and yoga. All the observances and activities appropriate to each period are listed: abhigamana (4-30), upadana (31-33), ijya (34-66), svadhyaya (67-75) and yoga (76-78a). The rewards for those who organize their activities in such ways are listed (78b-82).

XIV. पवित्रायुस्तवविवि

"Regarding the Festival of 'Garlands', etc."

Brahma wants to know about the festivals that are to be observed during the various months of the year. He is told about the birthday celebrations for Rama (3-9a) and for Narasimha (9b-11a), both of which come in the first month (caitra masa) — April/May; also in the same month are the flower festivals called vasantotsava and damanotsava (11-15) along with yet another flower festival, kalharotsava (17-18). This last named festival as well as the vasantotsava-festival may alternatively come in the following month [vaiśākha—May/June]. In jyeṣṭha and śrāvana-months (i.e., June/July, August/September), come the festivals of fruits (19-21a). Also during these same months will come Trivikrama’s, Vaman’s and Hanuman’s birthday celebrations (21b-24), as well as the all-important Kṛṣṇa birthday celebrations (30b-33a). In the ṛṣeṣṭha-month (July/August) will come the śayanotsava of the Lord—which will last throughout the following four months, which period is called "cātur-māsyā". It is the time for the observance of various vratas (25-30a).

The remainder of the chapter is largely given over to particular festive celebrations. First among these to be taken up are the pavitrotsava-festivities, which are to be done mainly in the cātur-māsyā-period, Śrāvana, or alternately in vāhāraṇḍa- or āsvayuja-months (September/October, October/November). Included in the treatment of this particular festival are remarks concerning its expiatory nature (37b-39), the steps to be followed in making the "garlands" (54-94), the pūjā-ceremonies to the deities that are to be included in the celebration (95ff), the distribution of the "garlands" to be made among the devotees (141-143a), the ācārya’s prayer of confession (143b-147a), and the phala-rewards for undertaking this important celebration (157-167). The next festival discussed is the one called āgrayanotsava, which comes during the months of śrāvana or hārītha or āsvayuja (August/September or October/November) (168-174a). How to collect the grains (174b-177a), how these are to be carried to the temple (177b-178), how and where they will be stored after
the procession, and what mantras must be chanted as well as how to prepare the havis (179-185) are among the details given.

XV. **वर्तानुशानकम**

\[Vratānuṣṭhānakrama\] (135½ śls.)

"Steps for Performing Supererogatory Vows ".

This chapter is divided into sections corresponding to the various months, and in each section the supererogatory activities customary to that month are given. In the first month treated (but the tenth month of the year), bhadrapada (September/October), the vrata connected with Varaha is to be done (r-2). In (the eleventh) āśvayuja month (October/November), snāpana should be performed (3a). In kṛṣṇa month (November/December), on the twelfth day of the bright fortnight, God is to be celebrated as having awakened from His sleep (3b-7). Also during this period is the kṛti-dipotsava-festival of lights (8-24). In mārgaśīrṣa month (December/January), the eleventh day and twelfth day fast-and-feast are to be observed (25-46). With pausa-month (January/February) begins the second half of the year (uṭtara-yaga), during which months certain vrata are to be done: puṣyamāsavrata (57b-58a), tiṣṭa-padmavrata (58b-73a), śṛṅgavrata (73b-115a), ṛg-ṛgaḥmāsavrata (115b-119a), and dīnapaṇīcakavrata (119b-121a). The closing section gives general remarks concerning all the twelve months—in each of which a special day is designated during which devotion is to be given to one of the twelve names of Viṣṇu, one by one; on each such/special day, moreover, a fast is observed (121b-130a).

XVI. **सम्मार्जनादिप्लादेवस्वपधारशोककिंतृति** Sammārjanādīphaladevavāpahāra-

doṣakirtana (95½ śla)

"The Fruits of Sweeping the Temple, and the Sin of Misappropriating the Lord’s Funds ".

Brahmā asks Bhagavān to know about certain miscellaneous things, and is told first about certain bad omens of a general nature and then about pacifications [āraśṭāniti] to be undertaken to neutralise them. Among the activities recommended are a purifying bath of the supplicant and of the Lord, special homas, and a particular liturgy (1-37a).

Brahmā then asks about the rewards for those who donate either personal service, funds, or materials for worship to the temple. Bhagavān singles out first the sweepers in the temple: just as they sweep away the dirt from the compound so at the same time are their own sins swept away. Then He turns to a variety of services that may fittingly be rendered to the temple—including help in renovations (56-57a), donations of instruments and materials for God’s worship (57b-68), and frequenting the temple for pious activities (69-83a). Finally Bhagavān turns to certain heinous sins—like taking over temple properties, absconding with temple funds, etc. (83b-96a).
XVII. Jirnoddhārasāmprokṣaṇa (59 śls.)

"Purifications after Repairs"

Brahmā asks about renovation of damaged icons and temple buildings. Bhagavān tells him in turn about how to mend a broken icon and of the ritual accompaniment to such repairs (2-13). He also speaks of the renovation of temples (13-28a)—whether it involves repairs to slight damages or a complete rebuilding of the temple due to natural calamities (28b-30). He briefly mentions the fruits which accrue to such activities (31).

Once repairs to an icon are completed then, of course, certain matters must be attended to in order to re-consecrate it for worship (32-38). Then a special section on samprokṣaṇa-purifications follows. Included in this treatment are the causes which call for such ritual cleansings (39-48a), and the methods to be followed in such rites (48b-59).

XVIII. Niliyārādhana-prāyaścitavādi (153 śls.)

"Rules for Rectifying Mistakes in Normal Temple Routines"

Brahmā asks when prāyaścitta-rites must be undertaken to atone for lapses in rituals, etc. The major part of the chapter (3-153) is Bhagavān’s reply as to the specific events or defilements that require expiation.

XIX. Utsavaprayāścittanārayana abali (169 śls.)

"Concerning Expiatory Rites in Relation to Festival Mishaps, and also 'Nārāyaṇa'-bali-offerings"

In cases when a day falls in which nitya-naimittika-and-kāmya-utsava observances are scheduled for the same day, the naimittika-rite (since it is determined by an auspicious time other than which it cannot be done) takes priority before nitya and kāmya ceremonies (1). Then the narrative turns to snāpana-rites in general, and catalogues the various mistakes, lapses or accidents that might call for prāyaścitta-expiatory rites (2-32a). Certain rites are sometimes done to icons that are not housed in a vimāna-building; such rites require first a prāyaścitta-expiation before the celebration may commence (32b-35a). Lapses, accidents and oversights in regular rites as well as in the course of celebrating certain parts of these rites—namely, dhvaja-flag raisings, ankurāṇa-germinations, bali-offerings, or oversights or contaminations traceable to the personnel of such rites, or imperfections that come due to lack of punctuality or from a faulty sequence of constituent parts of major rituals, etc.—all these things require expiatory rites to be done (35b-107).

Brahmā asks about the so-called ‘siddhāntas’ which are not to be confused according to orthodox views. He is told of the four ‘siddhānta’—(1) mantra-
siddhānta, (2) āgamasiddhānta (3) tantrasiddhānta, and (4) tantrāntara-siddhānta—and their mutual differences (108-122). When rites beginning with kāraṇa-plowing are done according to one “siddhānta” there should be no subsequent shift to another “siddhānta”-tradition (123-132).

A further section of this chapter deals with expiatory rites required when someone [Pāñcarātrin, or anybody?] dies a sudden, unnatural or accidental death. The rite required is “nārāyaṇa-bali” (133-169).

\[ X X. \] Hiranyagarbhavidhi (103½ śls.)

“Rules regarding an Expiatory Gift of Gold”

Brahmā asks Bhagavān about persons situated in ruling and governmental positions who may in the line of discharging their functional duties have committed sins, and how they may atone for these deeds so that their routine religious life may not suffer (1-5a). Bhagavān replies that normally, prāyaścitta-expiations for kings and ministers who, for example, kill a brahmin, are too time-consuming for their office; however, He offers to outline two easier expiatory rites—namely, the hiranyagarbha-prāyaścitta and the tulābhāra-prāyaścitta—each of which is able to erase all sins. The first is described (9-43), and consists of a lavish gold offering made to brahmīns; the other (44-62a) consists of being weighed and paying the balancing amount in gold, etc., to brahmīns.

The remainder of the chapter has to do with pūṣyābhiṣeka-rites called for during the pūṣya-month—a rite which due to its intrinsic merit may win for one salvation (62b-104a).

\[ XXI. \] Siddhāntabheda pāñcarātrābhikārīvavasthā (83½ śls.)

“Regulations Concerning the Proper Eligible Person for Pāñcarātra according to different Siddhāntas”

Brahmā says that having heard about the various rules, he would now like to know who are the qualified aspirants [adhiṅkarin] to follow in the different schools of Pāñcarātra. Bhagavān begins by saying that among the 8000 brahmin gotras those belonging to the “Kāṇva” and the “Madhyandina”-sākhās went to the Creator Brahma and received from him initiation into Pāñcarātra according to the “mantrasiddhānta” school, using the “cakrābja”-maṇḍala method. He further gave them instructions for their particular way to perform all saṁskāras-sacraments and yāga-sacrifices; He also cautioned them that these things were to be done only with the thought of the Lord foremost in their mind, and not with any desire for phala-rewards (1-12). In addition He told them that

* NOTE: This rite nowadays is limited to death-rites for brahmācarins and sannyāsins.
a "bhāgavata" is one who, along with his devoted love of Bhagavān, does the "pañcakālā"-pūjā according to the scriptures, who is furthermore born in a bhāgavata family, and who has also had dīkṣā-initiation (13-16). While they must also maintain their private worship [ātmārtha-pūjā], "bhāgavatas" are the only ones who are allowed to perform liturgies for the benefit of others [parārthayajana]. The non-"bhāgavata" who wishes to become a "bhāgavata" by initiation must come from a respectable [kulīna] family. Any-"bhāgavata" —whether by birth or initiation—is to be shown the highest respect and honor by all others (18-24). He adds that for those who follow the "mantrasiddhānta" school the object of their devoted attention [dhyaṇayavastu] is Vāsudeva with either two or four hands, etc. (25-29).

As for the "āgamasiddhānta" school, this comprises those who meditate on the Lord with long arms (reaching to the knees) in one of His Vyāha-forms, standing solitarily and without weapons, resplendent in white color and replete with ornamentation. These "āgamasiddhāntins," regardless of their caste origin, all follow the "Ekaśaṅkṣehā"—but they are not eligible to perform such ceremonies as ritual plowing, etc. For such occasions, they must call in a "mantrasiddhāntin" and ask him to do the ceremony for them; but such routines are to be done without bijākṣara in the 12-syllabled mantra. Further, these "āgamasiddhāntins" are obliged to discard their dead bodies (without burial or cremation) (30-54).

The "tantrasiddhānta" school accepts those who come from any of the four castes, so long as they observe all the sanśkāra-sacraments. These (common?) folks, in the performance of the Lord’s worship, employ the "nava-padma"-manḍala design. But in their ritual activities they must satisfy themselves with the repetition of the "dvādaśa-kṣara" and other mantras only, and these without benefit of instruction concerning their esoteric meanings and, furthermore, without vyāsa, etc. When it comes to utsava-festivals, "tantrasiddhāntins" are not allowed to perform flag-raising ceremonies; nor are they to perform the monthly festival-liturgies. They must content themselves with carrying the Lord in procession around the village (54b-69).

The "tantrāntarasiddhānta" school worships the Lord in the "cakrāhja"-manḍala design, the kumbha-pot, the pratimā-image and (or?) in the fire. The icons of the Lord of these "tantrāntarasiddhāntins" will represent Him as three-faced, four-faced or many-faced; such images will be revealed in a standing posture atop a yoga-pīṭha-pedestal, and so will be surrounded by the attendant parivāra-deities. The worship of "tantrāntarasiddhāntins" will be done by employing the "piṇḍa"-mantra, "kaṭā"-mantra, etc., but without knowledge of the esoteric meanings. All four castes may belong to this school—and they should observe the sanśkāra-sacraments according to their own rules (69b-73a).
By no means should any ways of one of the four schools be mixed with another. One should follow the school of his ancestors to avoid any confusion: no one dares to exercise careless choice about what rules he follows. One should neither seek to change his siddhānta nor abet anyone else in being initiated into another. The sin of confusing one school with another is great indeed. Although of the four schools the "mantrasiddhānta" way is the best, he who associates with a Pāñcarātra of any school is bound to benefit much more than associating with any one else (73-84a)

XXII. मुद्रालक्षणविविधि

"Rules Concerning Ritual Hand-Gestures"

Brahmā asks the meaning, uses and varieties of mudrā-gestures. Bhagavān says these finger movements are ways to fend off evil and to prevent those taking pleasure in harming others [हिंसकानं आशेषताम मुदाम द्रावयाल क्षणि लतो मुद्राम विरसानं त्सानं तस्यां प्रयोजनाम्]. Furthermore, they please the Lord—so long as they are demonstrated in private (1-5a). He then names and describes 53 mudrā-gestures: ह्रदया (5b-6a), सिरा (6b-7a), मोही (7b-8a) कावचा (8b-9), ास्र (10), नेत्रा (11-12a), गुणप्रकाश (12b-13), योगा वा योगसिद्ध (14-17a), कम्बहर (22-23a), नृसा (23b-24), जप (25-26a), ब्राह्म (26b-27a) वा विष (27b-28a). Also: रुद्र (28b-29a), अभिव्र (29b-30a), विःग (30b-31a), भागव (31a-32a), वर (32b-33a), दाह (33b-35a), अप्यय (35b-37), सुराक्ष (38-40a), अव (40b-41a), प्र (41b-43), पाद (44-45a), ख (45b-46a), औष (46b-48a). In addition: क्र (48b-49a), द (49b-51a), ग (51b), न (52-53a), ख (53b-54), न (55), आ ज (56a), ग (56b-58), व (59), अ (60-61a), ब (61b), व (62a), म (62b-63a), औष (63b). And finally, प (64a), य (64b), क (65a), क्ष (65b), आ (66), द (67-69a), प्र (69b-70a), स (70b-71b), औष (72-73) and औष (73b-74).

XXIII. मात्रकायायनवर्णम

"A Discussion of the Three Methods of using the 'Mātrkā', etc., in Mantras"

This chapter is devoted to a prolonged and esoteric discussion of the mantras in general (defined 96-99a), starting with an explanation of the constituent letters that comprise the alphabet—each letter having its guardian deity, its stars and planets, its age and caste, etc. (1-66).

*Note: The definitions found of the four "siddhānta" schools found in different Samhitā-traditions vary from text to text; there is no unanimity of opinion on these matters. See "Index" under "siddhānta."
Then follow the directions for how these letters are to be set down in a design (68-72) from which one may, according to certain rules of selection "compose" a mantra like the "mūla"-mantra (73 ff.). Any mantra composed of such potent elements may bring great strength [siāṭhi] to one who repeats it according to prescribed rules—so long as the aspirant's own star, sex, age, caste, etc., tally with the mantra's constituent letters, stars, sex, age, caste, etc. Thus, the rules for the aspirant who undertakes jāpa-repetition are given in detail (up to 147). The aim of jāpa-repetition—namely siāṭhi—is discussed (148-174). The chapter ends with a special section discussing the "Om"-syllable common to most mantras, which may by itself be used as a single-word mantra (175-193).

XXIV. Drdhaśāṣṭākṣaraḥalpa

"Procedure for using the Twelve-Syllable Mantra."

This chapter turns in particular to a discussion of the 12-syllable mantra—how to "compose" it by selecting the appropriate, potent letters or syllables from the mātrkācakra-design (1-32a), a eulogy of those who employ the "dūḍaśākṣara"-mantra (32b-41), the rules for jāpa-repetitions of this particular mantra (42-76a), and the benefits accruing to one who successfully perseveres in its use (76b-86). For those who want to get salvation by means of using this mantra in their worship-habits, there are certain pujsas at particular times and places to be done (87-109). In addition, certain "prayogic" aims may be accomplished by means of this mantra—if particular rules are followed as they are herein set down (110-174a).

XXV. Aṣṭākṣaramantravaiśvāha

"The Greatness of the Aṣṭākṣara 'Mantra'

This chapter answers Brahmā's question about the eight-syllable "aṣṭākṣara"-mantra by outlining the meaning of each of the mantra's three words (3-28a), the various ways of doing jāpa-repetition when aspirants of different abilities wish to employ this mantra as a means to salvation (28b-98a), the variations in the procedures of jāpa-repetition and attendant spiritual and liturgical measures to be taken by those who would employ the mantra for certain "prayogic" ends (98b-251a), and the rewards to and praises of those who preserve the pious repetition of this mantra (251b-276a).

XXVI. Viṣṇugāyatrīyādimantratādhāra

"Composing the Viṣṇugāyatrī 'Mantra, etc.'"

As for the 24-syllable "Viṣṇugāyatrī"-mantra, this, too, is "composed" in a particular fashion and is to be employed in jāpa-repetitions by those who desire its wonderful effects. It is at least four times as powerful as an ordinary
mantra (1-29). The "Śrikara-aśṭākṣara"-mantra is also discussed in terms of its composition, analysis, and potency (30-50a). The "Lakṣmīnārāyaṇa"-mantra is likewise discussed in a similar manner (50b-57a). The "Śaṅkarṣaṇa"-mantra (57b-69), the "Pradyumna"-mantra (70-74), the "Aniruddha"-mantra (75-79a) and the "Catuvrīṇaḥ"-mantra (79b-85a) are each briefly described and discussed in the concluding stanzas of the chapter.

XXVII. मत्स्यादिमूर्तिमन्त्रकथन
Matsyādīmūrtimantrakathana (421 śls)

"Chapter concerning the Mantras addressed to Matsya and Others"

Bhagavān continues to tell about mantras in this chapter, turning now to the mantras addressed to the several avataras-forms of the Lord. In each, the analysis of the mantra-composition is given, along with instructions for japa-repetitions, as well as other details. The mantras discussed here are: "Matsya"-mantra (3-8), "Kīrma"-mantra (9-12a), "Varāha"-mantra (12-29a), "Narasimha"-mantra and its variations (29b-212) "Vāmana"-mantra (224b-229), "Trivikrama"-mantra (230-235), "Jāmadagniṣṭhāma"-mantra (236-242), "Dāsaraḥkārāṇa"-mantra as well as those addressed to his (Rāma’s) retinue (243-326a), "Balarāma"-mantra (326b-331a) and "Krṣṇa"-mantra and its variations (331b-421).

In the middle of the chapter, there is a brief digression about the twelve "aṅgas" of any mantra used for japa-purposes—these twelve being its bija-syllables, its ṣakti-potency, its ṛṣi-revealer, its chanda-meter, its aṅga-gestures, its devatā-addresssee, its varṇa-dominance, its dīpana-purifier, its āḍhya-constitution, its mocana-application, its sakalikāraṇa-variant and its vikālakāraṇa-mutations (212-224). [The discussion here is somewhat different from that found in other texts.]

XXVIII. याज्ञामुर्त्यादिमन्त्रोद्धारः
Yajñāmūrtyaḥdimantroddhāra (194 śls)

"Composition of the ‘Yajñāmūrti’-mantra and Others"

Bhagavān continues to give instructions regarding the composition, the japa-repetitions and the respective potencies of other mantras: "Yajñāmūrti"-mantra (1-6), "Annāḍhīpati"-mantra (7-24), "Śaktiṣa"-mantra (25-30), "Kīlanemi"-mantra (31-37a), "Trailokyamohana"-mantra (37b-49a), "Kāma-kāṃsa-vrī"-mantra (49b-54), "Trailokyamohanamālā"-mantra (55-83a), "Yajñāvarāṇa"-mantra (83b-103), "Dāmodara-ṛṣiṣṭhā"-mantra (104-13a), "Puruṣa-ācāruṣṭaya"-mantra (113b-117), "Hayagrīva"-mantra (118-124a), and "Hayagrīvamālā"-mantra (124b-153a). Also "Mukunḍādi"-mantra (153b-154), "Babhru"-mantra (155-158a), "Vṛṣākapi"-mantra (158b-160), "Śauri"-mantra (161-162a), "Vaiśākṣaḥ"-mantra (162b-165a) and "Aparājita"-mantras also
with those mantras addressed to Saṅkarṣaṇa, Aniruddha, Pradyumna and the avatāra-forms (169b-194).

**XXIX. श्रद्धापरिवर्तनमत्रवार्यणा** (219 śls.)

"Concerning the Mantras to Śrī and Others, and to the Attendant Deities"

In this chapter Bhagavān tells about the mantras to be used in the worship of Śrī and of the deities in Her retinue found in the precincts of the first prākāra-courtyard. The ones taken up are: the one addressed to Śrī (2b-28a), the ones to Dhanada [ Kubera] and other deities in the Eastern direction (28b-38) as well as the ones to Cintāmaṇi and others in the Southern Direction (39-46). Then comes the mālā-mantra addressed to Śrī (47-64). This is followed by the "Vasudhā"-mantra (65-82a), the "Dharani"-mantra (82b-95a), "Sarasvati"-mantra (95b-131), the "Ādhāraśakti"-mantra (132-142), the "Avanīla"-mantra (143-149) and the "Bhū"-mantra (150-151a). A "Piṭha"-mantra follows (151b-170a), as well as the mantra for Brahmadevā and the succeeding 57 parivāradevatās (170b-172a), along with the mantras addressed to other deities in the first courtyard [prākāra] (172b-174a).

The remainder of the chapter deals with mantras addressed to the doorway deities, Caṇḍa and Praṇava (174b-178), and to the deities found in the second prākāra-courtyard. Those named here are the "Udumbara"-mantra (179-184a), "Kṣetraśa"-mantra (184b-189a), "Divmūrti"-mantra (189b-199) as well as those addressed to deities found beyond the second courtyard (201-210a). The final point made is concerning the procedure for offering balī at the balī-piṭha-pedestal in daily routine worship (210b-219; cf. "car" V: 16b-31a).

**XXX. तिथिदेवतामन्त्र**

*Tithidevatāmantra* (203 śls.)

"Mantras" addressed to the ‘Tithidevatās’

Each fortnight is governed day by day by fifteen deities each of whom presides over one day. One may, by employing the mantra addressed to any one of these deities, and by following certain established rules, maintain a yāga or vratā on that deity's day for a specified period. Particularly if one begins this vratā or yāga in the bright fortnight, he may hope to achieve certain specific gains at the end of his stated vow. This chapter gives the proper mantras to employ for each of the tithidevatās and the fruits of a vow undertaken in honor of each: Agni (4-8a), Brahmā (8b-12a), Kubera (12b-31a), Vighnēśa (31b-45), Śrī (46, cf. XXIX: 2-28a), Śaṃmukha (47-52a), Bhānu (52b-67a), Śiva (67b-94a), Durgā (94b-155a), Yama (155b-159), Indra (160-162), Viṣṇu (163), Kāma (164-191a), the Aśvins (191b-195a) and Candra or Soma (196b-203).
XXXI. विघनराजोत्पत्तिकिरतिदिस्मन्नोदरा

Vighnarājajotpatikīṛti-dīsimantratodhāra (441 śls.)

"Concerning the Origin of 'Vighnarāja', and the Composition of Mantras addressed to the Various Ornaments of the Lord"

Brahmā asks to know the origin of Vighnarāja, and Bhagavān tells him the story of Pradyumna's anger which gave rise to the elephant-headed Gaṇapatī whose purpose was always to fight on the side of the gods (1-10a).

Then He (Bhagavān) turns to answer the questions put to Him about the mantras to Viṣṇu's ornaments, etc., namely, to the kīrti-crown (10b-24), the śrīvatsa-chestmole (25-34), the kaustubha-jewel (35-43a), the vanaṁśālā-garland (43b-64), the prabhā-arch (65-74), and the aksanālī-rosary (75-78). Then He turns to mantras addressed to the hāḍapātra-holder (79-80), the gaṇḍā-bell (81-82), and the dipa-pātra lamp (83-85). A large section of the chapter is given over to the mantras addressed to the various forms of the Sudarśana-discus (86-262). Then He tells of the mantras addressed to the pāncajanya-conch (263-279a), the kaumodaki-club (279b-283), the Padma-lotus (284-289), the musala-pestle (290-294a), the khaḍga-sword (294b-299), the sārṅga-bow (300-310), the pāśa-robe (311-312) and the anikūsa-goad (313-316a). There follows then a long section on the Garuḍa-vehicle of the Lord (316b-376a), whereupon the mantras addressed to Viṣṇuksena are given (376b-425). The chapter ends with instructions for offerings to Viṣṇuksena (426-451).

XXXII. सुदार्शनसामहामन्त्रवाच्यवः

Sudarśanamanahāmantravaibhava (284 śls.)

"Instructions regarding the Great Mantra to Sudarśana"

An especially potent mantra is the "Sudarśana"-mantra. This chapter begins with instructions for composing the mantra and for meditating upon it (2-31a), and special rules for those who are going to do japa-repetitions with it (31b-32a). The remainder of the chapter contains detailed instructions as to the employment of this mantra for specific, "prayogic" ends (32b-284).

XXXIII. आसपासारिकमन्त्रकल्प

Aasparārikamantrakalpa (209 śls.?)

"The Concluding Chapter"

All the main mantras having been given in the preceding chapters, the present and concluding chapter turns to a treatment of other, subsidiary mantras needed in the worship of Viṣṇu (I-II). The following ones are the common mantras discussed and analysed: "Pañcapiṇḍadāna"-mantra (12-16a), "Puruṣa"-mantra (16b-19), "Viśva"-mantra (20-22), "Nīvaraṇa (i)"-mantra (23-26a), "Sarva"-mantra (26b-32), "Śānti"-mantra (33-51a), "Pañcavitthādā蒋介石"-mantra (51b-57), "Deva"-mantra (58-59), "Aksāśī"-mantra (60-61)

The samhitā draws to a close with some eulogistic remarks by Bhagavān about what is contained in the preceding chapters.

Then returning to the framework-motif found in the opening chapters, Padma says that when it was done Brāhma gave the teaching to Kapila, who in turn gave it to Padma. He in turn is now giving it Sarvārtha, and with it the counsel to return to his terrestrial home in the Himālayas (190-201). He warns that, due to the holiness of the message, it should not be disclosed to the faithless or disinterested (202-203a). Five tantrās are said to be the most precious “gems” of the Pāṇcarātra: Pādana, Sanatkumāra, Parama, Padmabhava (or Mahendra) and the Kanva Tantra (203b-204). The rewards for those who turn to the Pādana Tantra are then listed (207-209).

CRITICAL REMARKS

So complete is this work, containing most matters of concern to the Pāṇcarātra community, that a study of it alone would serve to introduce neophytes (Vaiṣṇavas or others) into the intricacies of Pāṇcarātra thought and practice. Priority efforts should be made to get this important work into the more accessible Devanāgarī script at an early date, and at a price putting it in reach of temple arakas. The formidable job of providing a worthy translation of this work into English would also render an inestimable service to tantric scholars in the west.
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<td>70.</td>
<td>Jaimina</td>
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<td>71.</td>
<td>Sāttvata [ = 23, 14 ? above]</td>
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<td>72.</td>
<td>Kātyāyanīya</td>
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<td>73.</td>
<td>Vālmīka</td>
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<td>74.</td>
<td>Aupagāyana</td>
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<td>75.</td>
<td>Hiraṇyagarbha</td>
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<td>76.</td>
<td>Agastya</td>
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<td>Śātātapa</td>
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<td>88.</td>
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<td>Vāmanīya</td>
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<td>90.</td>
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<td>91.</td>
<td>Kṛṣṇa</td>
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<td>92.</td>
<td>Aṁbara</td>
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<td>93.</td>
<td>Āgneya</td>
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(The following Samhītās are also listed in Pādma Samhitā)

Where they are described as the 5 most precious gems

(“pāṅcarātra”)

1. Pādma Tantra
2. Sanatkumāra Tantra
3. Parama Tantra
4. Padmodbhava Tantra=Mahendra Tantra
5. Kanva Tantra

1. = No. 1 on list in “jū” I: 99 ff.
2. = No. 12 “” “” “” “” (cf. No. 94)
3. = No. 7 “” “” “” “”
4. = No. 2 “” “” “” “” (cf. No. 20)
5. = No. 77 “” “” “” “”
PARAMEŚVAKA-SAMHITĀ

[ Index Code : Pmes ]

PARAMEŚVARA-SAMHITĀ, edited by Śrī U. Ve. Govindacharya, Śrī Vilasam Press, Śrīraṅgam, 1953. [ Devanāgarī script. ]

Introductory Remarks—

This is the text held in highest esteem by the arca-kās at Śrīraṅgam, the "Rome" of Śrī-vaiṣṇavism. Its dictates are followed in the worship patterns at the Ranganathaswamy Temple there. It is believed—no doubt on the basis of what is said in the first chapter of the text itself (see śloka 90)—that this Parameśvara-samhitā is the "essence" of the Pauṣkara-samhitā (q.v.) so highly revered as one of the "Three Gems" of the Pāṇcarātrāgama. Thus, both in practical and ideological terms, this is an important text of the Pāṇcarātra canon.

It is a long work; in its present state it amounts to almost 8700 ślokas. Its twenty-six chapters are for the most part quite long—and they represent two parts of what is supposed to have been once upon a time a much longer work. A "jñānakāṇḍa" once presumably treated of a number of matters—listed in Chapter I: 92 et passim—but all that we see of it now is the opening chapter of the work, and one is led to wonder if more of this portion of the work ever did in fact exist. The remaining 25 chapters constitute a "kriyākāṇḍa" and, if the outline of its contents given toward the end of Chapter One is any guide by which to judge, this portion of the work comes to us fairly well intact.

The title is named as canonical in the following lists: Kapiniyāla (45/100), Pādmas (47/108), Bhāradvāja (46/103), Mārkaṇḍeya (23/91), Viśvāmitra (31/108) and Viṣṇu Tautra (75/154).* It is quoted or excepted in a number of secondary Pāṇcarātra works, for example Utsavasaṅgraha (MT. 3286 quoting ch. XIII), Prāyāscittapaṭala (MT. 2996 quoting ch. XIX) and Prāyāsciṭtasāṅgraha (MT. 3743 quoting chs. XV and XX). In its own list of canonical titles—see Addendum, below—it describes itself as "sāttvika" but "muniviśaya."

The narrative framework is a dialogue between Sanaka and Śaṇḍilya, and the topics treated are focused almost exclusively on priestly concerns—daily routines, occasional liturgies, expiatory services, festive undertakings and the like. There seem to be no remarks addressed to lay concerns.

* The mention of the Parameśvara-samhitā in the Pauṣkarasamhitā (XXXIX: 18) is discussed under the latter entry (q.v.) in the "Critical Notes" found there.
"The Transmission of the Teaching"

The setting is Totādri [southern region of Western Ghats] where Sanaka is performing penance to Vāsudeva. Bhagavān appears and tells Sanaka to meet Śaṅḍilya, who as a master of many fields of knowledge will teach him the "rahasyāmnāya" or the esoteric levels of the Veda. This teaching, composed in the "anuṣṭubh"-meter has as foremost among its expositions the "Sāttvata", "Pauṣkara" and "Jayākhyā" (1-19). Moreover, Śaṅḍilya is a recognized master of the practice of the "pañcakālaś" and Bhagavān tells Sanaka that he may also learn from him how to follow these observances as well as how to live according to devout ways of the "bhāgavata-dharma" (20-21).

At Śaṅḍilya’s hermitage Sanaka is instructed first of all on how the śāstra (or yoga or yogadharma: 36) was transmitted from Ananta to Aniruddha, to Ikṣvāku, to mankind during the kṛlayuga-era; it was then also, he adds, that Nara and Nārāyaṇa [the "twin sages"] taught 5 sages Sumantu, Jaimini, Bhṛgu, Aupaṅgāyana and Mauṇijyāyana in the "Badarikāśrama" the same information (22-73). By following this teaching and having a clear idea about it, says Śaṅḍilya, one can have a vision of Viṣṇu—as he has had and as was so often the case in the old days of kṛlayuga-times (74-83a).

Sanaka says that this teaching is well and good for regenerate [pratibuddha] men of olden times and saints like his host, but what are the unregenerate [apratibuddha] men of these present times, like himself, to do? (83b-85). Śaṅḍilya says he once asked the very same question of Sankarṣaṇa—and his response was to teach to Śaṅḍilya the "Sāttvata" and other śāstras, only after which did he teach the "Pārameśvara" or the essence of the "Pauṣkara" (90). The "Pārameśvara," which is the concern of the remainder of the chapter, was originally one lakh of ślokas in length. From that one lakh, Śaṅḍilya says he will extract the essence—in two parts, jñānakāṇḍa and kriyākāṇḍa—and pass on the knowledge to Sanaka in 16,000 ślokas. In this treatment all the essentials will be covered: the six qualities of God; the Vyūhas, the Vibhavas, etc.; the forms and natures of Viṣṇu’s retinue; His ornamentation and attendant; His abode and how to prepare it; the nature of jīvātman, its mundane attachments and its final release; and the secrets of mantras, mudrās, yoga, etc.—all in the jñānakāṇḍa. Moreover, daily routines, occasional observances, expiations, and all temple-oriented activities will be dealt with in the kriyākāṇḍa (91-113).
KRIYĀKĀNDĀ:

II. स्नानविधि

“Rules for Bathing (of the Aspirant)”

Sāndilya offers to give in detail the procedure that makes one eligible to do yāga and homa. First of all one must bathe in the ordinary way; this only is preparatory to his spiritual snāna to come. In telling how to take the daily bath he outlines the various observances that a man does from the time he wakes up—recitations of Viṣṇu’s Holy Names, which foot to take the first step with, how to collect the proper detergent (viz., mud) for bathing, how to select an auspicious bathing place, etc. (1-70). Once the aspirant gets into the water and prays that all holy waters converge there to cleanse him, he does certain muḍrās and commences to wash himself doing ācamana-sippings at several points. When he emerges from the water, he does an informal tarpana-rite, offering water to the various gods, etc. (71-121). Then he gives some gauya-snāna-alternatives to taking a regular bath when normal circumstances are not present or when one is otherwise unable to bathe in water, namely mantrāsnaṇa (122-126), dhyānasnaṇa (127-130a), divyasnaṇa (130b-131a), agneyasnaṇa [dohanasnaṇa] (131b-133a), vālasnaṇa (133b-134a), and pārthivasnaṇa (134b-136a). The chapter concludes by saying that one may proceed to other daily obligations only after the bathing has been attended to (136b-138).

III. समाधिविध्याय

Samādhiivyākhyāna (230 śls.)

“Explaining (the Steps Leading to) Samādhi”

Once the bath is over, the next step is to apply the religious marks [puṇḍra] to the body at the appropriate places (10-20), dress and then proceed to the place where God is kept and “wake up” the Lord; where there is no temple, he shall go through the process mentally imagining (see śls. 38 ff) the sounds of conch, bells and drums, the door, the corridors etc., doing thus a mānasayāga. Before the aspirant can approach God for actual worship, he must further purify himself spiritually. [This is the second kind of snāna mentioned in ch. II, supra.] This is done, in brief, by a mental dissolution of the physical self, composed of its five constituent bhūta-elements (39-150), mentally offering these bhūtas up for purification (by prāṇyāma etc.). Control of breath (prāṇyāma) is then described (90-139); the Lord should be meditated upon during the prāṇyāma (129-30; 144-5), particularly as embodied in His mantra (Muntratman, Mantradēha) (145-6); and thus through concentration (Dhārayā) he should see steadily the inner effulgence of the all-pervading Lord in his samādhi (178-182). The presence of God’s (animating) Power is thus needed for this renewed, spiritually-cleansed body. In the human body thus reconstituted and transmuted, he should practice Nyāsa (222-230).
IV. मन्त्रन्यासविचि

"Concerning Strengthening Oneself with Mantra Powers"

Without such nyāsa-concentrations of God’s Power into one’s own being, one cannot be made ready to approach Him in worship (I-4). This brief chapter turns to an explanation of how nyāsa, such as is enjoined upon the aspiring worshipper, is to be done. Nyāsa is a spiritual undertaking wherein mantras are chanted to invoke God’s Presence while muḍrā-gestures indicate what aspect of God’s Personality is concentrated in what part of the body of the believer (4-44a).

V. मानसयागा

"Silent Worship"

This chapter deals further with the preliminaries of introverted meditation prior to liturgical worship. Already seated, the aspirant assumes the “padmā-sana”-posture and directs his sense-organs within. Concerted effort is made to “lift” from the abdominal regions the šakti-power resident there to the heart—all the while reflecting on how the timeless Lotus grew upwards from the Milky Ocean. This Lotus (in the heart) is to provide the throne for Viṣṇu Who is in the inmost heart of His believers. At this point various concentrated thoughts are to be directed to Viṣṇu, to the Lotus, to the Power that raises the Lotus, etc.—all as Aspects of the Divine Source. The ultimate phase of this yogic activity is to experience God’s Presence in a vision giving great delight to the devotee (I-II4). Thereupon, maintaining this Divine Vision, one offers all kinds of mental worship [māṇasa-pūjā] to Him—including mantras, ḍhūpa, ḍīpa, ghanṭā, etc. as well as offers mental libations [māṇasyāga] (I15-I68). The benefits of this kind of internalized worship are listed (I69-I83).

VI. बाह्ययागविचि (वेरयु)  

"Rules for Liturgical Offerings—Iconic Worship"

This chapter turns to overt, liturgical worship. First, the necessary paraphernalia must be collected, purified, and then placed where they will be needed (I-54). The incense-holder is described and its cosmic symbolism indicated (55-I61)—the appreciation of this symbolism being a prerequisite of worship—and a similar treatment is to be afforded the ghanṭā-bell (62-99). When and where these are used in the liturgy is given (100-109). The pūjā-liturgy ideally begins as one offers in the proper way, just as one would to any honored guest in one’s house, “arghya,” “pādya,” “puṣpa,” etc., to the icon (I10-I42). But before the worshipper can make these offerings he must first undertake some purificatory rites and also request the presence of various other divine powers (I43-I80); and as part of this invocation he must mentally conjure up
the proper (mental) image of each before addressing the appropriate mantra to it. How to imagine these beings is given at some length (185-277). Having secured their presence, he then commences to offer to them and to the icon the amenities of pājā-worship—various liquids, food-offerings, fruits, betel—and how to do this with all propriety and piety is explained step-by-step. This much over, then one offers to the icon of the Lord His sayanāsana (seat for rest) (278-420a).

VII. अशिकाये-पितुसंविभाग-लित्योतसवादविभाग

Agni kārya/pitṛsaṁvībhāga/nityotsavādividhāna (525 śls.)

“Procedures for Kindling the Sacrificial Fire, Making Oblations to the Forefathers, and Continuing Daily Worship”

Continuing from the preceding chapter with the methodology for liturgical worship, the arcaka then moves to the place where the sacred fire and firepit is readied, purifying the area prior to his worship. A digression is inserted here concerning how the kunḍās are to be fashioned (5-15) and made fit for use in worship (16-48). The instruments used in worship during this “agnihārya” portion are then enumerated (49-104). As a part of the “agnihārya” rites the arcaka is to perform some twelve saṁskāra-sacraments to the fire itself (105-140), prior to making the homa-offerings. The oblations are listed in the order in which they are made (141-220) up to the final pūrnāhuti. The efficacy of doing this last is particularly mentioned (221-232). After this major pūrnāhuti, then only may offerings be made to the various gods resident around the kunḍa, whereupon a last offering is made to rectify any mistakes. Thereupon the ācārya terminates this portion of worship and, without undue delay, he moves on to the next portion of the liturgy, namely “pitṛsaṁvībhāga” (233-255).

In order to make these oblations to the forefathers [pitṛsaṁvībhāga] Śaṅdilya says that the arcaka should follow the method found in essence in the Sāttvatasamhitā even though it is also elaborately treated in the Paushkara-samhitā. These oblations were made before God Himself are more efficacious. Then the qualifications are given for those who would participate—both as performer and impersonators—in this Śrāddha-rite (256-261). The reception and seating of the Śrāddha-Brahmans on darbha-seats in front of the Lord, their feeding, the offer of water with tila (sesamum-seeds) and of pīṇḍa (balls of rice), and the send-off to the Brahmans impersonating the pitṛs (ancestors) (262-365), are then described. The abbreviated or substitute form of Śrāddha called Hiraṇya-śrāddha (with money-offering instead of food) is then mentioned (364-7).

Continuing daily worship balidāna-offerings are next attended to, first by making offerings to the parivāra-deities, then to the balīpītha (375-404).
Approaching the deities again, the arca ka divests them of the flowers, leaves and water-offerings made to them (405-409). (Then, returning to his home) He takes his own meal—and in doing so he must be careful to adhere to certain disciplines and rules (410-428). After his meal he returns to the temple where he prostrates before God (431), after which he begins his study of the Āgama and its meaning [adhyayana] near the Lord. (435-6). He continues in this until dusk, at which time he attends to the evening worship of the Lord. (Once again when this cycle has been repeated, still in the temple) he starts practice of contemplation of Lord through the eight-limbed (aṣṭa-aṅga) yoga (438-503) with all the stages duly observed. Terminating his yoga, and ritually ending his day of service in the temple, he petitions that none of the good which accrued from his actions come to him but that it be returned instead to God (504-521). Thereupon he petitions the guardian-deities to attend the Lord during the night and then, closing the temple doors, he goes home for his sleep (522-525).

VIII. गरुडःविवक्षणमेतिपरिवारार्थविषय

Garuḍa-vivakṣaṇādi parivārārcaṇa vidhāna (215 śls.)

“Rules for the Worship Routines afforded Garuḍa, Viṣvaksena, Subsidiary Deities, etc.”

Sanaka asks about the procedure for worshipping Garuḍa. Śaṇḍilya replies by saying where in the temple compound Garuḍa’s shrine will be located, and which mantras are to be used (11, 14) in the steps of the worship of this deity and of his retinue (1-62). Worship of Garuḍa is said to be especially efficacious at one particular day in every twenty-seven days [ārdrā] (63-64).

Sanaka asks then about Viṣvaksena, and Śaṇḍilya quotes from the Paṇḍaka-saṃhitā to the effect that once Viṣvaksena has been installed in his shrine he should henceforth be worshipped in a certain way only (67 173). The parivāra-devatās are briefly mentioned as deserving worship three times a day—or at least once—according to rules already laid down (174-177).

Then Śaṇḍilya tells about bhaktas, what they do to demonstrate their faith—by building temples, by donating funds for utsavas, etc. (178-194). Icons to such persons may be fashioned and put in certain parts of the temple—and the mode of worship afforded these is determined by the deity with whom they may be lodged (195-212). [The final three slokas are a recapitulation (213-215)].

IX. द्वादासाल्पकालिकविभागालिप्य

Dvādaśakālālpakālavedāvabhaṅgaṁ (191 śls.)

“Limitation of Pūjā-Routines to Twelve Cycles a Day, and Other Matters”

The Lord in His temple must be worshipped with full pūjā-rites at least three times a day under normal circumstances. However, He may be so honor-
ed—in progressively streamlined ways—up to twelve times a day. It is prohibited to do pūjā more than twelve times a day, simply because to do it honorably requires a certain length of time, and the day allows only twelve such cycles (1-8). Daily routine worship is not to be interrupted when occasional festivals, etc. come along; the daily nityapūjā always takes precedence (9-13) even though it may have to be shortened to accommodate to special routines. A time schedule is then suggested for the various steps in each of the twelve pūjā-cycles—a full yāga takes about sixty “nādikās” [2 hours], the arca’s bath takes about seven “nādikās”, the evening yāga must take at least four “nādikās”, etc. A prolonged treatment is given for elements in any one given pūjā-cycle, particularly when this is to be unusually affected by special festivals which impinge upon its set time (14-154—see also the chart at beginning of published book).

Each day is divided into five periods [pañcakāla]—abhigamana, upādāna, ijjā, svādhyāya, yoga—and each of these is briefly described according to the Paushkara (155-179).

What is known as “bhagavadyāga” is comprised of eight steps [āśānga-pūjā]: Abhigamana, Bhoga (adoration with flowers etc.), Pūjā (offer of honey etc.), Anna (offer of food), Dāna or Sampradāna (gifts), Agni-santarpaṇa (offer in fire), Pitrīḍga (propitiation of ancestors), Prāṇāgniḥotra (gratification of one’s own life-breaths, i.e. taking food) (180-185). This kind of worship cycle may be done as an alternative to what has already been outlined (see chs. VI et passim, above). The chapter closes with (an enigmatic) counsel to ignore all the foregoing (186-191), in case one is to adopt other methods of worship as described in texts like Sāttvata.

X स्वयाम्यक्षेत्रादिप्रसाददेवतानिर्माय (स्वयाम्यक्षेत्रादिप्रसाददेवतानिर्माय)

Swayamvyakhdiprasadsadavedataniirnaya (Raŋgavimānāvibharānādi ca) (385-1/2 śls.)

“Regarding Ancient Temple Deities (and the Divine Origin of the Śrīraṅgam Temple)”

Sanaka asks to know about the scope and nature of temples and temple worship (I-2). Śāndilya commences to describe the cosmic symbolism of the temple, its various levels representing the various worlds and their concerns. The 25 tattvas are to be understood to be reflected in the various parts of the temple—e.g., “inhalation” is represented in the beaklike projection of the šukanāsā, “sight” by the gavāṣa-window, etc. (3-106a). Sanaka asks to know particularly about temples that are considered self-manifested and eternal [svayamvyakta] and Śāndilya narrates how, during the Creation of the World, Viṣṇu gave a vimāna-prototype (described 150-208) to Brahmā who in turn gave it to Ikṣvākū, the solar deity, as a boon for his penitential desire to see God. As well, he gave
the king the way to worship God in the vimāna in the Pauskarasaṃhitā. Rāma
got these two marvellous things as his heritage, and from him these were given
to Vibhiṣaṇa. This latter person set the vimāna-prototype down at its present
site on the Kauveri River—intending to move it later—where it became “rooted”
and has ever since remained and where it has provided a home for Lord Raṅga-
nātha. So great is this [Śrīraṅgam] temple of divine origin that even people
who live in its vicinity are made the better for being near to it (106b-311).

There are three ways in which God may be worshipped—the ways handed
down by God Himself, the ways recommended by sages, and the ways evolved
by certain saintly men. Each one of these ways is appropriate to use in one or
another kind of temple—like those established by God Himself, those set up by
sages, and those maintained by men (312-333).

Sanaka then asks about where the rules for worship are to be found, and
Śaṇḍilya says that they may be found in śāstras of three types—bhagavat-śāstra,
divyāśāstra, and rṣīśāstra. These are respectively also the sattvika, rājasī and
māṇasa types of śāstras, says Śaṇḍilya. A fourth class, pauruṣaśāstra, is also
mentioned, but these are to be avoided when any of the other traditions are
alternatively available. Then seventeen titles representing these types of śāstras
are listed and categorized [see Addendum, below], and caution is given to
understand these before employing them in worship (334-386a).

XI. द्वारावरणादिवदेवतायानविनियमः Duāravaranādidevatādhyānaṇirṇaya (399 śls.)

“The Section concerning Contemplation of the Subsidiary Deities of the
Temple Compound”

Sanaka asks to know about the gods to be found in the doorways and
courtyards of the temple-compound. The temple-compound, he is told, is
populated with gods at every point. Śaṇḍilya gives first the names of gods to be
found in, above and beneath all the doorways (3-30), and then the ones found
in each of the eight courtyards [āvavaraṇa] (31-337).*

These repositories of divine power must be reverently treated, and a con-
cluding section of the chapter tells about what kinds of prāyaścitta-remedies are
to be done when an icon breaks or falls, etc., including also rules for repairs
(338-399).

XII. पवित्रारोपणविधान Purārōpanāvidhāna (616-1/2 śls.)

“Regarding the offering to the Lord of the sacred thread”

*Note:—The printed edition of this work contains a diagram of the Śrīraṅgam temple complex
locating and labeling all these deities.
Sanaka asks how to atone for a lapse in service to God and how to absolve people from their sins. He is told by Śaṇḍilya that so long as the lapse and/or sin was unintentional the pavitrāropana—"the offering to the Lord of the purificatory sacred thread"—should by all means be done—for it is the best of all prāyaścīta-penances (1-17). The time for doing this in the "cāturnāśya"-period is discussed (18-44). The preparations are elaborate, and include construction of a yāgaśālā-area, preparation of altars, attending to decorations and placing appropriate pots (45-111), whereupon such matters as making the Pavitra-thread garlands themselves are turned to (112-190). The ceremony of pavitrāropana is briefly described step-by-step, including a maṇḍala-worship followed by garlanding the icons with the Pavitra-thread and a short pūjā-ceremony—marking the end of the first day's activities (191-351a). The second day's proceedings are outlined—with pūjā-worship first to kumbhas (pots), then to the maṇḍala-design and then, after worship of the iconic forms, an agnihoma (ovation in fire) is performed. Invoking the presence of God in all the threads, the latter are then distributed to the various deities, to the Kumbha, Maṇḍala, icons etc. (351b-439). After this, gifts and feasting of Brāhmaṇa, Vaikhānasas, Yatis and Vaishṇavas are to be gone through. All this is to be accompanied with the recitation of Vedas and Stotras (hymns), music, éclat and a joyous air. After petitioning God's satisfaction (451-453), the ceremonies draw to a close (449-456).

After discoursing briefly on the etymological meaning of "pavitra" (457-463), indicating that its main theme is that of purification, removal of and protection from evils and evil consequences, the narrative turns to miscellaneous matters connected with the rites—ankurārpana-germinations (443), permission and directions for a domestic version of the pavitra-rites (505-507), and the rewards for those who participate in various ways (509-603).

The remainder of the chapter, having dealt so far with "the best of all" prāyaścīta-penances, now turns to a general discussion of prāyaścīta. These are classified into nine types according to how elaborate their rituals are, or according to how many "days" [40, 30, 20, 15] are required to perform them (606-617a).

XIII. Svāpāsayingottāpanotsava (212 śls)

"The Festive Routines of (Putting the Lord to) Bed for Sleeping and Waking (Him) Up"

Sanaka asks to know certain things about God's "sleep" (1-3). Śaṇḍilya begins by giving the symbolic story of God's periodic yogasnādā-sleep—when it comes, and how we here on earth commemorate that period by special observances (4-21). Chief among the things to be done in commemoration is to observe in the temple the Lord's slumber by symbolically putting His icon to
bed—and here is included a description of the bedstead preferably to be used and the procedure for placing the Lord on it (22-85). It is during such a 4-month period that one may undertake to fulfil certain vows (86-125).

At the end of the "rest" period, the Lord is wakened with a special celebration in kārtiha-month. After a vigil, one morning the ācārya goes to the Lord's chamber and arouses Him with petitions and mantras, whereupon the Lord is taken in His chariots throughout the decorated village streets. This is a very auspicious time, and His Presence in the village thus will prevent disease, famine, death, etc. After He has been returned to His sanctuary, He is petitioned for His merciful care and protection (126-190). Thereupon brahmans are rewarded.

The chapter closes with alternatives that may be allowed in the performance of this festival and procession. The fruits of doing this utthāpana celebration are immense; even those who read about it will be saved! (191-212).

XIV. स्नापनाविधान

"Rules for Bathing Rites"

Sanaka asks to know how to do the great snāpana-rites (when the deity is roused from slumber). Śāṇḍilya replies at length (the entire chapter) by advising that snāpana-rites are classified into two types—"para," with 10 alternatives for numbers of pots used, and "apara," with 36 alternatives for numbers of pots used (27 ff.)—and he explains each in detail. In the course of his explanations he first says that the rites are to take place in the "snāpana"-mandapa; then he turns to the personnel needed for the rites, stating that four ācāryas is the minimum number required—each with his own sādhanaka-attendant (1-11).

Having made all the preparations before hand, on the morning of the day when snāpana-rites are scheduled the ācāryas go to the mandapa and begin the ceremonies (12-26). The remainder of the chapter (27-550a) deals with the 46 varieties of arrangements for the pots—their numbers, geometrical placements around the pedestal, particular contents, and the mantras that accompany their lavations. These combinations constitute good-better-superior-best types of snāpana-ceremonies. *

XV. प्रतिष्ठाविधान

"Rules for Consecration Ceremonies"

Sanaka asks about the consecration ceremonies for a temple-structure. Śāṇḍilya commences by pointing out that there are seven types of consecration ceremonies according to the mantras used (2-52), or eight types according to the posture of the icon being installed (53-56), or 5 types according to the

* The editor has provided lists and diagrams of the details found in the chapter on pp. 8-22 of the published volume.
number of icons to be used in the temple (57-67). Notes are then given on the proper modes of preparing the yāgasāla (68-155), purifications of the precincts, the preparations of the pots to be used, etc. (157-177).

Then, turning to the icon, the ācārya—if it is possible—moves it to where the services are to take place (178-210). The jalādhivāsa-immersion period is attended to—with specifications that all attention be given to the details of placement, to utterance of mantras, to considerations of the propriety of total immersion in water according to the material out of which the icon is made, to all other available utilities, to the placement of the maṇḍala, etc. (211-326). Nayananmilana-rites of "opening the icon’s eyes" are next attended to once the jalādhivāsa-period is over, starting with the right eye being touched with honey applied to a wooden splinter and followed by the left eye being touched with another splinter soaked in ghee (327-351). The next major step by the ācārya in the sanctification is observed with the āvāhana-invocations of the Lord in all His Power and Presence to enter into the icon (352-374). Thereupon the icon is given a ride through the village on a ratna-chariot and taken in splendor to the yāgasāla-pavilion of the temple. There He is laid to rest on a pedestal, His head toward the east (375-385).

During the time of this sahanādhivāsa-period, the pots which have been assembled in the yāgasāla-pavilion are charged with the power of mantras, to the accompaniment of appropriate homa-rites. Thus, all the cosmic energies will be present in the pots (386-596).

The exact location which is to be occupied by the icon once it is taken into the sanctuary is determined by dividing the area of the room into sections. These sections are determined in accordance with several considerations—the number of doors (2, 4, or 1) giving access to the chamber, their size, their relation to the piṭha-pedestal to be used there for the icon, the size of the chamber itself, etc. Certain parts of the grid so planned are considered better than others for final placement of the icon within the sanctuary (991-1083).

After making the proper ritual and architectural preparations in the sanctuary, the recumbant icon of the Lord is "awakened," and, along with the kumbha, He is brought into the sanctuary and placed on the piṭha-pedestal. There, the waters from the kumbha-pot are sprinkled all around—thus sanctifying all the constituent buildings of the compound—and the Lord is requested to remain there (781-847).

The pratiṣṭhā-installation of other, subsidiary deities is then to be attended to (848-852). The concluding ceremonies for pratiṣṭhā-rites are then turned to ending with the extinguishing of the fire (853-870).
During the course of the entire proceedings certain behavior is required (871-901) and at the conclusion of the activities all, including the ácārya and the spectators, take a ritual bath together [avabhirhasnāṇa] (902). All who participate in any way in the installation of an icon—no matter who he is or what part he plays in the proceedings—is blessed by great merit. The various benefits to be realized are listed (903-911).

Once an icon is installed, it should be worshipped according to a traditional routine which should not be altered (912-933). When an icon or a temple-building falls into disrepair, then it should be immediately attended to, and re-sanctified according to certain rules (934-990). Similarly, instruments of worship are to be treated reverently because they are full of holy power—and in this regard there is a protracted discussion of nirājanā-lights and ceremonies connected therewith (991-1083).

XVI. देवतावहानांतविशिष्ठ DEVATALĀVHĀNĀNṬIVIṢṬIṬHA (551 śls.)

"Rules up through Invocation of Gods for Mahotsava Proceedings"

Sanaka asks about festivals. He is told that the meaning of "utsava" [festival] is as a "remover" [ut] of "misery" [sava]. These utsava-occasions come regularly at stated times (nitya) or irregularly as occasions require (naimītiśka) or as one schedules them for a particular purpose (kāmya) (1-8). All big utsavas require, as part of the preliminary ceremonies, dhwajārohaṇa-flag hoisting rites; if a flag-pole was provided the temple at the time of pratiṣṭhā-rites, it is not necessary to construct a new one for each succeeding utsava—although flag-hoisting rites must still be observed (9-38). When the big utsavas may be observed, hence when flag-hoisting ceremonies are to be done, is given; how to attend to the flag-hoisting ceremonies from start to finish—along with attendant ankurāṇa-germinations—is also given (39-465).

The festive-rites begin in earnest as the avāhana-invocations to the various gods for their presence at the festivities are made; these are accompanied by the ritual beating of drums to certain specified rhythms which vary according to the different gods invoked at the different directions (465-538). During the course of the ensuing mahotsava-period, the ácārya must observe certain rules of behavior and attend to specified duties (539-549). If he dies before the utsava period is completed, his place must be taken only by his son or his śiṣya once the appropriate pṛāyaścitūs have been taken care of (550-551).

XVII. महोत्सवविष्ठ MAHOTSAVAVIṢṬHA (619ś śls)

"Concerning the Mahotsava Procedures (cont'd.)"

The preparations for mahotsava include requisitioning of brahmans; also performing ankurāṇa-germinations five days prior to the scheduled starting
day. And, on the previous night to the mohotsava, the ācārya-director goes to
the icon of the Lord and requests permission to undertake the grand celebration,
whereupon the kautuka-band is tied around his wrist (1-43). The daily schedule
is outlined in general first (44-87); then the special deities to be honored on
each day are listed if it is a nine or three or one or seven or fifteen-day
celebration (88-102).

At this point, a ten day festival is outlined [sic]. Bali-offerings for each
day of the festival are then discussed (103-122), and this is followed by a
description and discussion of the daily procession that is made with the deity on
a vāhana or on a ratha-chariot (123-252). Following this there is a schedule
produced for the major activities to be undertaken during the ten day period.
The routines enjoined during the second through the sixth day are, given (253-
3:3)—with a big snāpana-rite on the fifth (310-311) and a puspayogacycle on
the sixth day (312 ff.). On the seventh day the request for jalakṛitā is made
(324), cārṇa-powder and other items are smeared on the Lord’s figure (329 ff.),
and He is given an elaborate bath again. On the eighth day the hunting-
festival is observed (348 ff.), on the ninth day the Lord is taken on a
trihayātra procession as part of avahṛitoṣava (363-424), and finally on the
concluding tenth day the Lord’s Presence is transferred back into the mūlabera-
icon in the sanctuary (435-480).

Then follow special rules concerning personnel, a warning against innova-
tions, and some special considerations to be made when a temple has several
movable icons to use in the proceedings, etc. (481-504). Some special rules
apply for practical changes necessitated when the great festival is to last only
one (505-507), three, five or seven days (508-512). Other special rules apply
to “svayamvyakta”-images, for “ekabera”-temples, etc. (513-522). General
counsels for processions then follow, including bath-processions (523-555).

Finally, the chapter turns to a discussion of naimittikaotsava-festivals—and
here, damanikhotsava is treated at length (565-595). The times when certain
other one-day festivals are to be held is given; these festivals, however, are not
described here at length, and in some cases are only alluded to without specific
name (596-620a).

XVIII. भाषणाविचाराच्यानिवेदननिवेदनाधिकार प्रणांदनिमासिद्वनिवेदनाधिकार (441-1/2 शल्स.)

“On the optional and required measures of various things to be used in
the services”

Sanaka wants to know the quantities and numbers of things to be assembled
for the nitya and naimittika rites. Sāndilya complies by telling first what
measurements, amounts and proportions are to be used in respect of various
Pa33
things, food-stuffs etc., camphor, sandal, number of cooks, image-carriers, musicians etc. according to the best and ideal standard and the other permissible lower measures and numbers. (1-41). Quantitative recipes are given for various things (42-169, 200-252), and utensils to be used in the temple kitchen are listed and described (170-199). He then outlines how these offerings are to be transported from the kitchen to their appointed places (253-264) and how to present them to the Lord (269-291). He also points out that certain mantras were to have accompanied the preparations of these dishes; these mantras are named (292-315). The chapter ends with a discussion of the occasions at which it is proper to offer mahākāvis, along with how and where it should be done (316-442a).

XIX. प्रायाścittavidhāna

“Rules Concerning Penitential Rites”

Sanaka asks what is to be done when there are mistakes in the conduct of worship, etc. (1). Śāndilya thereupon enumerates various acts committed or omitted by a sādha or others, along with certain other events of a defiling kind or that reflect carelessness—all of which constitute reasons for undertaking penitential action of one type or another (2-521). The rites of prāyaścita should adhere to the same school as that from which the original pratiṣṭhā-rites were patterned, even though the daily pūjā-rites may now follow from another source (573-576). Then the four “siddhānta”-traditions recognized by the Pāñcarātra community are each defined (522-544), with the derivation of the title in each case given (544). One who changes one’s ācārya or one’s siddhānta endangers the whole community. Ārakas, too, should be selected in such a way so as to preserve the traditional line maintained in a specific Pāñcarātra temple (545-572) and do not mix rites and details found in Vaikhānasa or Śaiva-āgama traditions.

Certain general procedures, without going into details, are given as to the way prāyaścita-rites are to be undertaken (578-594).

XX. [प्रायाścitt] Tulābhāravidhi

“Concerning expiatory performance of “great gifts”, the ‘Tulābhāra’ Rite of Weighing”

[The best type of any prāyaścita-penance is when the king of the locality has himself weighed in gold (XIX: 585).] This chapter turns to how the king may atone for his own or for the sins of others. Such an act of royal penance so pleases God that He forgives all. The details for undertaking this elaborate routine are outlined—including the king’s petition, the preparations, the balance to be used for the purpose, the ritual preparation of the king, the
weighing, etc. (1-160a.). It is worth noting that so potent are the effects of this rite that anyone who dies during this period—even if it be by suicide [ātmahati]—achieves liberation so long as Viṣṇu is in the mind at the moment of death (149).

XXI. प्रयासिताहिरणयगर्भविधि

Prāyaścittahiranyagarbhavidhi (46 śls.)

“Concerning the Expiatory Gift of ‘being born out of a Womb of Gold’”.

This chapter turns briefly to consider yet another of the great gifts (mahādāna), by which certain persons may undertake prāyaścitta-atonements on behalf of himself and others. This involves making a gift of the gold used in a ceremonial emergence from a vessel containing gold [hiranyga-rbha—probably meaning a bundle of gold coins]. This vessel of gold is honored by liturgies—including several of the samkhāra-sacraments of birth, name-giving, etc. (1-32), as in a case of a regular birth. The king is to undergo this, since this prāyaścitta and dāna also concern the welfare of the whole community. The efficacy of this rite is the same as a tulābhāra-prāyaścitta and, like it, half the gold goes to the temple while the other half is to be distributed to brahmins (33-40).

Another of the great gifts as prāyaścitta which may be sponsored by individuals of considerable resources is then mentioned—tilāparvata (giving grain-mountains)—and it, like all the others, should be concluded by gurudakṣiṇā and awards to others who participated in the atonement rites (41-46).

XXII. प्रयासितासमप्रक्षानपञ्चगायस्थापनविधान

Prāyaścittasamprokṣaṇapańcagavyasthāpanavidhāna (119 śls.)

“Rules for Instituting Atonement Rites comprised of sprinkling Pańcagavya”

Sanaka asks about the role samprokṣaṇa plays in purificatory rites. He is told that samprokṣaṇa is appropriate whenever the sanctuary or the icon is polluted. The causes of pollution are listed (1-9). The samprokṣaṇa-ceremony must be done on an auspicious day, and according to the usual preparations, starting with ankurārpaṇa. After the cleaning of the temple precincts, the water sanctified with Punyāhavācaya-rite, along with pańcagavya, should be sprinkled. Water sanctified with six things including white mustard must be used to wash the icons on the night preceding (10-12). The steps for performing the actual ritual cleansings using milk and twenty four other articles throughout the temple are given (13-38).

Then the remainder of the chapter turns to the elaborate preparations for the Samprokṣaṇa including rules for making the pańcagavya-mixture. (39-119).
XXIII. सुदर्शनसिद्धान्तश्रीयान्त्रश्चरिकास्मात्

Sudarśanānṛsīṃhamahāyantrasvarāpakhāna (154-1/2 śls.)

"The Section concerning the ‘Sudarśana’-‘Narasiṃha’ Yantra-Designs"

The understanding of how to employ the Sudarśana and Nṛsiṃha yantra-designs is traced back to Śiva, who was instructed by Nārāyaṇa Himself to use them in expiation for cutting off one of Brahmā’s five heads (1-12). The secrets of the yantra-designs passed from Śiva to Indra to the lokapālas to all the world. All who would undertake to bring good to the world should see to the establishment of a yantra-design, accompanied by its bimba-image, in a temple; but, once installed and established, such a feature in a temple cannot be ignored—regular worship of it must henceforth follow. Sections of this chapter are also given over to descriptions of the icons and the composition of the yantras of Sudarśana (39-90) and of Narasiṃha (91-118); as well, the steps for installing their images over the mahāyantra-designs are given (119-149). A yantra, of course, may also be made in the form of a talisman or a sacred object for individual use (150-153).

XXIV. यन्त्रराजमन्त्रोद्वारविवादन

Yantrarājamantraddhāravidhāna (162 śls.)

"Rules concerning the mantra of the Chief Yantra (of Sudarśana)."

Sanaka asks how to transfer the powers inherent in the (Sudarśana) yantra to the worshipper. Śaṅḍilya tells that the knowledge of the process of making this yantra originated with Samkarṣaṇa, who gave it to Śaṅkara (who gave it to Śaṅḍilya)—and he then explains the various letters “a” to “śa,” that inhere in the yantra-design (1-8). Before invoking in those letters the powers of deity appropriate to them, one inscribes also around the edge of the yantra either the 6- or 8-syllable Sudarśana mantra then, invoking the appropriate deities, the Sudarśana-yantra is ready for use (9-30). Thereupon the worshipper infuses his own body—from the heart upward—with powers drawn from the Sudarśana mantra (31-67). Turning to the Narasiṃha yantra, the 8-lettered Narasiṃha mantra in this case circumscribes the design, and the rest of the procedure is the same as before (68-76). Similarly, treatments are given for the yantra devoted to Keśava et al. (77-96).

Returning to Sudarśana and Narasiṃha, Śaṅḍilya expounds upon the 18-, 10-, and 12-lettered mantras which may alternatively be inscribed around the yantra if the fruits of worship so require these to be there (97-120). Even if this is done for individual use, the benefits accruing to one who has so installed a Sudarśana or a Narasiṃha-yantra for worship are great—but the demands upon them for maintaining that worship to these powers are also great. The worship is done primarily by employing the “Gāyatri”-mantra appropriate
to either Sudarṣana or Narasimha, accompanied by an attitude of propatti renewed daily before the yantra-presence of the deity (121-162).

XXV. सुदर्शनमहामान्त्रवाचायान्तरयागानिणीय
Sudarṣanamahāmantrabāhīyānhayanlarayāganinrṇaya (97-1/2 śls.)

“Discussion of the Steps for Silent and Liturgical Worship of the ‘Sudarṣana’ (and ‘Narasimha’) Yantras”

Sanaka asks to know more about the process of worshipping the yantra. The answer he is given goes into all phases of the daily worship honoring the yantra-empowered icon to Sudarṣana (and/or Narasimha): how the ācārya prepares himself, goes to the temple and opens the doors, seats himself before the icon (under which the yantra is depicted), performs nyāsa, etc., and all the other phases of silent worship [mānasayāga] (1-58, 63-80). Then, these things having been done, regular liturgical worship [bāhyayāga] is commenced; it is described up to homa (81-98a).

XXVI. सुदर्शनमहायान्त्रवाचायान्तरयागानिणीय
carikāryaviśiṃhi (51-1/2 śls.)

“Rules for Fire-Offerings during the Worship of the ‘Sudarṣana’ Yantra”

The description of liturgical worship to the yantra-based icon of Sudarṣana and Narasimha is continued here from the last chapter, picking up at the point where homa begins. The yāgasīlaya is described, wherein a “cakrābjya”-maṇḍala is kept to provide a center for attention in all the rites done there (3-34). After pūrṇāhuti, the ācārya is to leave the yāgasīlaya and make the offerings to the pītras followed by bali-offerings (35-36).

Having thus attended to these special daily liturgies, the ācārya thereafter is to attend to his other daily duties as earlier described. Because he attends daily to this Sudarṣana-Narasimha worship the ācārya gets peculiar and special abilities that aid him in helping others to overcome their malfunctions, fears and other disabilities (37-48).

This Pārameśvara Saṃhitā should be given only to those worthy and needful of its divine truths. What is said here is equivalent to that found in the Veda (49-51a).

CRITICAL NOTES—

In the matter of dating this work, due regard must be given to the fact that other works are mentioned in this work. Here we have in mind not only the Pauska (spoken of in chs. I, VI, VIII and X), but also the Jayākhyā (named in chs. I and X) and the Sātvata (I, X, and also VI in which itis
afforded a preferential treatment over the Pauṣkara). Further, in regard to at least one title on that list, there are some long iconographical passages in our Pārameśvara-text that seem to have come verbatim from the Īśvara-saṃhitā. Other matters relevant to those concerned with dating this text will be found in ch. VIII where icons to bhaktas who belong to different castes and who have sung in their own languages (i.e. the Ālvars) are mentioned (195-212).

The editor of the present printed version is to be commended for the many explanatory diagrams and tabulated data he has provided the reader. They are invaluable to serious students who would turn to this work for its practical dimensions as well as for its intimate association with the temple at Śrīraṅgam. The edition in hand was reviewed in The Adyar Library Bulletin, Vol. 18, pt. 1 (1954), pp. 158-160.

There is a work called "Pārameśvara Tantra" that should not be confused with the text under scrutiny here. The other piece is a work of the Vīra-Śaiva school and exists in manuscript in some twenty-three paṭalas (see RASB, VIII : I : 5803).

ADDENDUM

LIST OF SAṀHITĀ TITLES FOUND IN PĀRAMEŚVARA SAṀHITĀ
(X: 374-386a)—

Divya:

1. Sāttvata
2. Pauṣkara
3. Jayākhyā

Sāttvika but "Munivākya":
4. Īśvara
5. Bhāradvāja
6. Saumantavi
7. Pārameśvara
8. Vaihāyasī
9. Citraśikhandī
10. Jayottara

Rājasa types:

II. Sanatkumāra Tantra
12. Padmodbhava
13. Satyā (?)
14. Tejodraviṇa
15. Māyāvaibhavika

Tāmasa types and "Pauruṣavākya":
16. Pañcapraśna
17. Śukapraśna
18. Tattvasāgara-saṃhitā
Puruṣottama-Sāṃhitā

[Index Code: PSOT]

RARE:

Introductory Remarks——

This is a work of slightly over 1800 ślokas, divided into 33 short- to medium-length chapters, and devoted almost exclusively to the practical, temple-oriented concerns of the Pāñcarātra priestly community. Over half of the chapters (chs. II-XXI) concern themselves with matters pertaining to temple-building, the fashioning of icons and the installation services consecrating those structures and images for holy uses. Other large blocks focus upon festival cycles celebrated in a temple (chs. XXIII-XXVII) and the modes of regular daily worship (chs. XXVIII-XXXIII). One chapter only turns briefly to dīkṣā-initiation, and there is a notable absence of material relating to mantras and to philosophical or theological interests. Nonetheless, the text presents a clear and concise treatment of its subjects, comparing favorably to such works as Aniruddha-sāṃhitā (q.v.) and Kapipījala-sāṃhitā (q.v.). Like the latter of these two just-mentioned texts, the work at hand also contains a list of canonical titles in its opening chapter (see Appendix, below).*

"Puruṣottama" is found named as canonical in the following lists: Kapipījala (100/100), Pāđma (19/108), Bhāradvāja (103/103), Viśvāmitra (12/108) and Viṣṇu Tantra (29/154). It seems to be quoted occasionally in secondary Pāñcarātra sources, but none of the classical commentators of the school seem to have known of it.

The narrative framework has Vasiṣṭha relating to some sages what his father, Brahmā, learned in a session of five nights from Viṣṇu (Bhagavān).

DESCRIPTION OF CONTENTS

I. शास्त्रवातारविधि Śastra-vatāravidhi (45  śls.)

"Concerning the Lineage of the Teaching"

A number of rṣis have gathered to seek knowledge from Vasiṣṭha of the ways and means to attain liberation. Vasiṣṭha says that what he is about to tell

* The list bears certain similarities to that found in Mārkandeya-sāṃhitā (q.v.).
them deals with devotion to the Lord [bhagavadbhakti] as is taught in the Pāñcarātra school [śāstra]. This teaching was revealed by Viṣṇu to Brahmā in 1-1/2 crores of granthas to remove rajas-guna-defects and it was a teaching given over a period of five nights (1-7a). In it are instructions for building temples and worshipping daily in them—by following out which leads to eternal beatitude (7b-8). Synonyms for Pāñcarātra are "Mālaveda," "Sāttvata," "Tantra," "Bhagavat Śāstra," "Ekāyana," "Āgama"—and reasons why these are adequate terms for the divine teaching are given (9-17a.). After an eulogy of the Pāñcarātra teaching (17b-20), Vasiṣṭha describes how he himself got the essence of the teaching from Brahmā, his father, and how this condensation—which he is about to impart to the sages and which he calls "Puruṣottama-sāmbhiḍa"—covers all the essentials from kṛṣṇa to pratiṣṭhā and from uṣava to prāyaścitā (21-27).

Asked by the rṣis if there are other tantras, Vasiṣṭha replies by saying he knows of ro8. He lists these by name (30-44a),* and concludes by saying (44b-45) that what he does not tell the sages himself may be gleaned from these other texts.

II. अचार्याधिकलक्षणपूरीकाधिधिः

"Pre-requisites of an Ācārya-Director and Rules for Examining a Plot
(for a Temple Site)"

The sages ask to know the pre-requisites of a yajamāna-patron, an ācārya-director and how to take the first steps toward the construction of a temple (1-2a). Vasiṣṭha says anyone of the four classes as well as an anulomaka may be a yajamāna-patron so long as he exhibits the requisite faith and other qualifications (2b-3); as for the ācārya, his qualifications are discussed at somewhat greater length (4-8). An ācārya is engaged for the directorial tasks (in the temple-building enterprise), whereupon the first thing to be done is to go out to select the proper piece of ground on which to build the temple (9-23). At the site selected a hole is to be dug, and it is to be ritually filled in (24-31) before construction commences.

III. अलायनिमाणफलविधि

"Concerning the Rewards for Raising Different Kinds of Temple-Structures"

The sages ask to know what benefits will come from building a temple, installing an image, and instituting worship to it (1). Vasiṣṭha begins his reply by detailing specially what good effects come from a yajamāna-patron undertaking to subsidize a temple-building project (2-31)—citing eulogistically that even a child playing in sand who fashions a temple is greatly benefited (14).

* See list separately in the Addendum, below, containing 106 names.
Indeed, even one who cleans some part of a temple will get mokṣa (16b-17a).
As for icon-preparation, he who has a Viśnu-icon prepared reaps more reward than one who builds an entire temple dedicated to Śiva or other deities (32-37).

IV. आलयांलक्षणमूर्द्धेशनविधानः
"Rules for the 'Last Bricks' Ceremonies, and Regarding Requirements of Temples"

After telling about the requirements for proper pratiṭhā-installation procedures (1-6), Vasiṣṭha then tells about the stones to be collected for making icons (7-9a) and the standard of measures to be used in making the icons and the temple (5b-10). As for the temple, some instructions are given for its inner dimensions and height (11-17), followed by general measurements and dimensions of mandapās (a-dhamaṇḍāpa 18-21; nritamandapā: 22-25; the antarāla-space: 26-31; garudamandapā: 32; dīna-mandapā: 35b-39a) and some remarks about the prākāra-courtyards (33-35a), and the doors to the sanctuary (39b-43). The six kinds of temple styles—"nāgarā," "dāvīḍa," "vrīka," "vṛtāyala," "vesara" and "svavatantarāgama"—are briefly described (44-50).

Then Vasiṣṭha turns to the rites of placing the "last bricks" [mūrdhē-śṭakā] (51-72), after which the artisans and workers are paid and discharged and the stūpikālā is put in place (73-78a). This finial is topped by the śikhā-kumbha and a cakra-symbol (78b-79).

V. शिलासंग्रहणः
"Selecting Stone (for Sculpting)"

Brahmā [n.b.] asks Bhagavān about the characteristics of pratiṭmā-icons. Bhagavān replies by saying that an icon should be comely and attractive; into such only should the Lord's Presence be invoked (1-2). No one can concentrate on God without an icon; but with concentration comes equanimity that leads, finally, to nirūṣa (3-6). Then the speaker outlines the acceptable materials out of which icons can be made, turning attention thereupon to the processes for gathering stone for sculpting—including where the stone may and may not be quarried (up to 26a), the effects of choosing inferior stone (26b-27), the time for selecting useful stone materials (30b-32), and the rituals enjoined as a necessary part of the correct method in acquiring them for divine uses (33-58). Other matters such as "sex" of stones are discussed along with other tests of their qualities and durability (59-73).

When an icon of Śri is going to be made, special additional rites should be done preliminary to the fashioning (74-77a). When stones which are to be used for parivārdevalās are taken, this should be done with the appropriate mantra to each given deity (77b-78a). When all is finished, the ācārya should be honored (78b-80a).
VI. दरुसंग्रहविधान

"Rules for Selecting Wood (for Sculpting)"

Icons made from other materials—e.g., gems, etc.—yield a variety of different results (1-4a). Then, turning to icons fashioned from wood, Bhagavān tells—much as in the preceding chapter—how to go about selecting the proper wood, both scientifically and ritually (4b-35).

VII. प्रतिमामुद्रण

"Concerning Selection of Clay (for Modelling Icons)"

An icon made of clay may be either "fire"d or not (1-2a)—the unbaked type being considered superior. Bhagavān then turns to the qualities of clays that are to be used according to the status of various yajamānas (2b-4), and how to mix the clay with bark before using, etc. (5-17a), prior to performing adh vāsa-rites, and other rituals (17b-20). Only after a month has elapsed should the icon be fashioned from this "seasoned" clay (21).

VIII. ध्रुवाबेरादिविधालक्षण

"Requisites of the Main Icon and other Images"

The main icon dhruvabera may be made in proportion to the garbhālaya-structure, the gate, or the yajamāna's height (1-6). After discussing some units of measurement (7-11), Bhagavān points out which ones should be used for icons, which for ālaya-buildings, etc. (12-14). For icons of the Lord, some specific measurements are given (15-31); similarly, measurements are given for icons of Devi, et. al. (32-38a)—when these are dhruvabera-main icons. The kau'ukabera-icon, snānabera-icon and others are also to be attended to (38b-40a).

Then the iconography of Sudarśana is discussed (40b-42a), as well as the iconography and iconometry of the dvārapālakas (42b-44, 45-46).

IX. रथावलक्षण

"Descriptions of Vehicles and other Carriages"

The narrator declares he will tell about the ratha-chariots and their characteristics. The height of a ratha should be equal to the height of the vimāna, or of the gepura, or of the dvajastambha, or of the mandapa (1-2a). The best kinds are made of metal or wood. Inside these should be 100 pillars, and the sides should be studded with the nine gems (2b-3). Its width will be proportionate to the height (4-5), the same principle applying to the wheels (6). What is to be carved in the seven lower tiers, as well as what is to be affixed to the seven upper tiers, is given (7-13). The reward to him who subsidizes the construction of a ratha is to enjoy a place near Viṣṇu's Feet (14).
Other vāhanaś are listed—some dozen are mentioned by name—and these are to be made in proportion to the garbhagṛha, the gates or the icon (15-17).

X. प्रतिष्ठानमुहृत्तिनायः Pratiṣṭhāmuhūrttanārayaḥ (31  śls.)

"Fixing the Auspicious Time for Pratiṣṭhā-Rites"

Brahma asks Bhagavān to tell him the details of pratiṣṭhā-rites. Bhagavān lists 16 steps that should be followed in the rites (1-6), explaining them individually by beginning even prior to the first step—that is, by explaining how to select the proper time to install the Lord’s icon (7-31).

XI. यूगशलाकुञ्जन्तरायशिलक्षणः Yūgaśalākkuṇḍatorāyaśilakṣaṇa (43  śls.)

"Concerning the Entrance, the Firepits, etc. of the Hall for Sacerdotal Offerings"

Brahma asks about some of the items needed for the sacrificial aspects of the pratiṣṭhā-ceremonies (1). The Lord tells him first about the location, size and shape of the yūgamāṇḍapa (2-5a), with special attention given to the kuṇḍa-firepits (5b-20a). The hall may also be furnished with wooden decorative torana-arches (2c-33). The remainder of the chapter deals with smaller items to be procured: aṣṭamaṅgalam-membrillons (34-37), saṃśīl-twigs for the fire (38-41a), the ladles, etc. (41b-43).

XII. म提议ग्रहणविधिः Mṛiṣaṅgṛahāvyādhī (20-1/2  śls.)

"Gathering Mud (for Germination Rites)"

The narrator says that on the day when the pratiṣṭhā-rites are to be performed the yōjamāna should call on and then bring the ācārya to the temple (1-7). There, "Viśvaksena"-pāja having been performed, the ṛtuḥs are honored and in the evening, the gathering of certain types of muds for use in the subsequent germination ceremonies should be done (8-21a).

XIII. अकुर्दप्रणविधि Ankurdāpanavīdi (42-1/2  śls.)

"Concerning the Germination Rites"

The narrator continues by telling how to prepare the manda-la-nītī upon which the pālihā-germinating trays are to be placed (1-6), how to prepare the pālihās themselves (7-12a) and how to place them (12b-20). Having done this much, water-pots are also placed around the pālihās on the manda-la (21-25). The seeds are next taken, washed, blessed, etc., and planted (26-43a).

XIV. [no title] (47 śls.)

"Concerning ‘Vāstuvyāga’ Rites"

Another preliminary to the actual pratiṣṭhā-rites is to perform "vāstuvyāga"-rites, in connection with the site chosen, an operation said to validate
the whole undertaking (1-2a). First a "vāstu"-maṇḍala must be prepared and duly honored (2b-10). To the East or North of where this has been fixed a "soma"-maṇḍapa is built, soma is invoked, and the guardians of the directions are worshipped (11-29). Thereupon all the deities appropriate should be invoked into the "vāstu"-maṇḍala-design, whereupon the "vāstu-homa" is done (30-47).

**XV. अलाघिधवासविधि Jalādhivāsavidhi** (98 śls.)

"Rules for Immersion (of the Icon in Water)"

The ritual of starting a fire with darbha-stalks [paryagnikaraṇa] having been done (1-3), prokṣaṇa-sprinkling with a pūṇcagavya-solution should be done in the yāgaśāla-hall and in the eight directions (4-22). The ācārya goes to where the silpin has been preparing the icon, honors him there, and examines the quality of the icon, whereupon he performs to it the "eye-opening" rite of nayananonmiłana (21-27). After śāntihoma is offered, the icon is paraded through the streets in a palanquin and taken to the temple (28-37).

The rite of jalādhivāsa is then taken up: where it is to be done (38-45a), the pandal [prāpa] to be erected for the occasion (45b-47), and how the service progresses step-by-step (48-55). After the icon is contemplated as constituted of the five elements [tattvasavāhāra] (56-61), the icon's position in the water is changed when, after wrapping it in a white cloth, it is laid down with its face toward the East and its head toward the North (62-93). Thereupon, some mudās are directed at the icon (94-96).

The time for performing the jalādhivāsa-rites is discussed (97-98).

**XVI. बहद्रकमण्डललक्षण Bhadraṇa maṇḍala lakṣaṇa** (12 śls.)

"A Description of the 'Bhadraṇa'-Maṇḍala Design (Used during Consecration Rites)"

Some further remarks are made about the time for pratiṣṭhā (1-2). Then the topic turns to the construction and design of the "bhadraṇa"-maṇḍala design in which the deity is to be installed during the pratiṣṭhā-rites (3-12).

**XVII. वास्तुपुरुषवाहाणजलोद्दरण Vāstupuruṣavāhāna jaloddhāraṇa** (17 śls.)

"Taking the Icon out of the Water Immersion and Invoking the Presence of Vāstupuruṣa"

The next morning [continuing from Ch. XV.], "Vāstupuja" is done (1-12a). That afternoon the ācārya removes the icon from the water and takes it to the yāga-maṇḍipa (12b-17).

**XVIII. प्रतिष्ठास्नोपानविधि Pratiṣṭhāsnopanavidhi** (58 śls.)

"Concerning the Bathing Ceremonies during Consecration Rites"
At the yāsa-maṇḍapa the vrtonmilana-rites are (again) done (1), whereupon the ācārya performs rakṣābanḍhana in preparation for the imminent snāpana (2-12a). The bathing ceremony should be done in an especially prepared maṇḍapa (12b-21) which is furnished with the proper kinds of kalāśi-pots (22-45). The method of performing the snāpana step-by-step is given (46-58).

XIX. शय्याधिवसविधि Śayyādhivāsavidhi
(52 śls.)

"The (Final Step of) Giving Repose during Consecration Rites"

Bhagavān turns now to the steps of "śayana" by which pratiṣṭhā-rites are completed. He starts by describing how to make the śayana-couch (1-7), then how to place the icon of the Lord on it along with His retinue (8-11). The mantras that accompany these steps are suggested (12).

Also, kumbhas are to be prepared and ritually placed for the next part of the consecration rites. A large pot is also prepared with sanctified water and containing the aṣṭomaṅgala-medallions, whereupon homa is done (13-29a). The power and presence of the Lord is invoked into the main pot by the ācārya, whereupon "tattvasamāhāra"-homa and "nyāsa"-homa are done, followed by "śānti"-homa (29b-45). The icon is invested with a living soul [saṅgacakaraṇa] (46-48).

After this the yajamāna and ācārya go off to their beds and, later, use their dreams as good or bad omens (48-52).

XX. प्रतिष्ठाविधि Pratiṣṭhāvidhi
(54 śls.)

"Installation Procedures"

The next morning, at the proper moment, the ācārya, after doing "vāstu"-homa, does the actual pratiṣṭhā in the company of the yajamāna (1-2a). A gem-burial should be done, as part of this, by depositing some precious stones in the base of the pedestal; also seed-planting should be ritually done in the eight directions (2b-5a, 6b-9). The gem-filled pot should be covered with "female" stones (5b-6a). "Prāṇava"-nyāsa is to be done over the pit, after which nine priests carry the big pot and, with other priests carrying the icons, they enter the garbhagṛha-sanctuary with the ācārya. He then fixes the icon on the piṭha-pedestal with cement (10-20). The holy waters from the large pot as well as from the smaller pots are then poured over the icons’ heads (21-29a), whereupon the yajamāna and the ācārya together pray for God’s grace and protection (29b-32).

The yajamāna should make certain that the temple is sufficiently endowed with funds so that worship, once instituted, will never be interrupted or disrupted (33-40). He should also engage a regular, resident priest and other servants needed to carry out the various temple routines (41-47a). Then he must give
dāśīṇā to one and all, including the officiating ācāryā (47b-52). The rewards for seeing to prātiṣṭhā-rites are then listed (53-54).

**XXI. विमानगोपुरमण्डपादिप्रातिष्ठाः** (58 śls.)

"The Consecration of the Temple Structure, Entrance Towers, Pavilions, etc."

Bhagavān says he will now tell how to consecrate the structural buildings in a temple. The details for consecrating the vimāna are first outlined (1-15); the same is then outlined for maṇḍapās (15-23), and then also collectively for rathaś, vāhanas, dvāras, goṭūras etc. (24-34). The remainder of the chapter deals with Sudarśana-consecration (35-58).

**XXII. चक्रब्रजमण्डलाधिष्वाविधि** (80 śls.)

"Concerning Initiation of the ‘Cakrabhaja’-Maṇḍala Type"

Erahmā asks to know about the initiation that allows one the privilege of worshipping God (1-2). Bhagavān replies that whoever undergoes aṅkā-initiation becomes his favored one (3). The meaning of "aṅkā" is given (4), as are the qualifications of those who would conduct the ceremonies (5a-b); the place for the initiation (6b-7a), some general counsels (7b-9), and the time when it should be performed (10-12). The step-by-step description of the aṅkā-ceremony—which lasts two days—is given (13-55). The ceremony is praised (56-59a) whereupon some directions for how to "terminate" the ceremony ritually (59b-61a).

The remainder of the chapter (61b-80) discusses the maṇḍala-samsāras and each of the five is described more or less briefly.

**XXIII. ध्वजारोहणदेवतावानीविधि** (95-1/2 śls.)

"Concerning Flag-Hoisting Rites and Invocations of the Gods."

Brahmā asks about: the conduct of the mahotsava festival routines. Bhagavān replies by eulogizing utsava in general, defining "utsava" as that which takes away samsāra. He says there are three types of festivals—nītya, naimitīti and kāmya (1-6). In order to settle the date for a 1, 3, 5, 7, 9 or 12 day festival, one must first determine the time for the concluding itiśtha-celebration and then work back (7-11a). As for dhvajārājan-FLAG-HOISTING rites, these are not necessary when only a 1 or 3 day festival is being called, but for longer festivals the rite is necessary (11b).

The preparations for the mahotsava-festival begin with the construction of a maṇḍapa, the decoration of surrounding streets, the issuance of invitations to pūjāks, etc. (12-21).
Before the festival proper commences, the god will have been ritually bathed, the flag raised and germinations of seedlings attended to (22-23). Details of the flag-raising rites are given by discussing the preparation of the flag (23a-39) and its hoisting (40-47). This is to be followed by a consecration of the musical instruments to be used during the *utsava* (48b-60), whereupon an invocation is made by the ācārya to all the gods to be present at the forthcoming *utsara* accompanied by specific drum-beats (61-62a). Then, the bali-bhera-icon followed by the *utsavabera-icon* are taken in procession and bali-offerings are made in all the directions (62b-95a).

**XXIV. अद्भूतसत्काविधि**

_Brahmotsavavidhi_ (202 śls.)

"Concerning the Great Festival"

Bhagavān turns now to the preparation of the "śakti-bija"-manḍala upon which the pot containing the śakti-power of the *utsavabera-icon* will be kept (for purposes of rituals in the *yāgamaṇḍapa* which, due to practical problems, the *utsavabera-icon* itself cannot enter during the festival period—1-48). He then explains the daily routine for bali-offerings during the festival period (42-57). Only after these offerings have been daily attended to will the daily pājā be done. The procedure each day will be that, after pājā is finished, the Lord in His *utsavabera-form* will be taken in procession with great éclat (58-60a).

Thus the icon, returning from the procession, be taken to a maṇḍapa and given a daily snapana-bath (60b-66).

Each day the procession will employ a different vāhana-vehicle. These are listed (67-79). For special observances within the *brahmotsava* period, other optional directions are given—kalyāṇotsava (celebration of the marriage of the Deity) on the first day (82-104a), vanavihārotsava (excursion to the forest) on the second day (104b-113), *flavotsava* (floating festival) on the third day (114-128a), *dolotsava* (swing festival) on the fourth day (128b-134), *śrīraṇotsava* on the fifth day (135-141), *jalaśrayotsava* on the sixth day (142-154), *rāhotsava* (going on a chariot) on the seventh day (155-174a) and *nraṇyaotsava* (hunting festival) on the eighth day (174-181), *av bhihotsava* (concluding festival) on the ninth day (182-197). At the discretion of the ācārya certain other celebrations may thus be added to the *brahmotsava* cycle (193-202).

**XXV. पुष्पयागविधि**

_Puṣpayāgavidhi_ (66 śls.)

"Rules for Special Worship with Flowers (during the Festival Period)".

Brahma asks what can be done to atone for errors and omissions in any of the liturgies during the festival cycle (1-3). Bhagavān tells him that the perfect way to pacify any evil effects is to do a *puṣpayāga* on the ninth day
night or on the tenth day morning. The preparations (4-17) and the procedure (18-14) for this yuga are given. Afterwards, the Lord is taken in procession to the place where His consorts recline awaiting Him, and the icons after being allowed to "converse", are then together honored with offerings of various kinds (35-47). While the Lord remains with His consorts, the concluding routines of the brahmotsava are attended to by the acarya (48-56a). The acarya, having returned the Lord to the sanctuary, is then paid and is himself taken in procession (56b-63). The benefits that accrue to those who observe the proper rules for celebrating makotsava are listed (64-66).

XXVI. पवित्रोपायविविधा 
"Concerning the offer of purificatory threads".

Brahmā asks when the pavitraropana festival should be done and how the pavitras are to be made (1). Bhagavān replies that it should be done either in "kārtika", "kārthika" or "bhādra-pada" month during the bright fortnight (2-5a). He tells how to construct the special maṇḍapa for it (7-10), how to make the thread-garlands (11-34), the procedure for offering them (35-62), and how to remove the thread-garlands 21, 14, 7 or 3 days later (63b-64), giving them to the acarya since no one else is to touch them (65-67a).

XXVII. समवतसरोपायविविधि 
"In regard to the Annual Festival Cycle"

Bhagavān says that the (liturgical) year starts with the vasanta season. On the first day of this—to satisfy the deity who is guardian of that period—the vasanta tsava festival is celebrated (1-3). In the first month—"caitra" [April-May]—of vasanta-season, the birth commemorations for Rāma are held (4-6a). In caitra-month also are to be the damanotsava-celebrations (6b-8a) and the birth commemorations of Nṛsiṁha (8b-10a). In the second half of vasanta-season, namely in "vasīkha"-month [May-June], are to be celebrated kalārotsava (10b-12a), Vāmana’s birth commemorations (12b-13a), and Hanumān’s birth commemorations (13b-14a). Then, in "aṣṭāda"-month [July-August] is to be celebrated svāpotsava (the Lord going to sleep) (14b-16) which lasts four months. In the "śrāvaṇa"-month [August-September] is to be commemorated Kṛṣṇa’s birth (17-20a); in "bhādra-pada" month [September-October] Varāha’s birth (21b-21). In "āṣāyaṁ" month [October-November], Viśalakṣīni is to be honored by a nine-day festival during the nights (22-25); and this is followed on the tenth day evening by the viṣayaḍaśami utsava festivities (25b-30). In the same month dīpavalyotsava is to be done after having celebrated the night before the death of Narakā (31-36).

In "kārthika" month [November-December] the bodhanotsava rites of "waking the Lord" after his four month rest are celebrated (37-39a).
followed soon after by kṛitiḍāiapotsava (39b-45). In “dhanurmāsa” month [December-January] there are to be special pūjās at dawn all month (46b-47a) and in the afternoons of 20 days of this same month are to be the festival obcerances called adhyayanotsava (47b-50), ‘the recital of sacred texts’. In “māgha-māsa” month [February-March], tilapadmotsava is to be done on the fifth day of the bright fortnight (51b-59a). In “phālguna”-month [March-April] mahālakṣmyutsava is celebrated (59b-66).

XXVIII. सालग्रामलक्षण

Sālagramalakṣaṇa

(112 śls.)

“Characteristics of Sālagrama-Stones”

Brahmā wants to know about sālagrama-stones (1). Bhagavān says that worship with a sālagrama gives relief from all sins, for any such stone represents the place where Hari stands at all times (2-3). The bulk of the chapter is then given over to descriptions of specific types of sālagrama-stones which, according to their characteristic flaws or marks, are to be identified with certain forms of the Lord for worship—viz., Kūrma (4-10), Varāha (11-17), Nṛśimha (18-37), Vāmana (38-45), Paraśurāma (46b-49a), Rāma (49b-62), Kṛṣṇa (63-71a), Buddhamūrti (71b-72a), Kalkīmūrti (72b-73). Also, Matsya (74-75a), Keśava (75b-76a), Nārayana (76b-79), Mādhava (80), Govinda (81), Viṣṇu (82), Madhusūdana (83), Trivikrama (84) and some fifteen others (85-107).

He then says that every temple should have a sālagrama-stone corresponding to the main deity, and this is to be used as the tirtha-hera-icon (108-109). Water used in libations of this sālagrama-stone is highly efficacious and should be taken as tirtha-holy water (110-112).

XXIX. स्नापनविधि

Snāpanavidhi

(32 śls.)

“Rules for Bathing (the Icon)”

Bhagavān turns then to snāpana-rites—when they should be done (2-4), how the maṭārapa is to be arranged (5-6), and what other preparations have to be made with pots, etc. (7-25). Then he tells how the icon should be washed with all care (26-29a) prior to its worship (29b-30), and the prayer of petition [which seems to be the object of the preceding bath and other rites] (31-32).

XXX. प्रयासितसमशोषणातिहोस्विधि

Prayaścitasaṁprokṣaṇaśaṁtihomavidhi

(62 śls.)

“Rules for Pacification and Expiatory Rites with Fire and Water”

Brahmā wants to know about expiatory rites (1). Bhagavān’s reply turns mainly to the consideration of replacing broken icons (2-20) or their repair (21-34). When any repair is undertaken—to gopura, āhuaja, piṭha, etc.,
prā āda, etc—it must be followed by a sambhokṣaṇa-sprinkling rite in order that the spot may be ritually cleansed. How to do the repair work is given (35-51). Such sambhokṣaṇa-sprinklings are to be done not only after repairs but also, generally, at other times as well—and how to do it is given (54-52).

XXXI. अग्निधारणविविध । Agnibhāryavādhi

“In Regard to Fire-Offerings”

Bhagavān says he is going to give details on how to perform one’s duties to the fire on such occasions as prāyaṣcitā, ārkṣā, prakṣaṇa, utsava and pralīṣṭā (1-2a). He then outlines these rūnas—sanctifying the kulā-firepit (5-9), sanctifying the vessels (10-14a), sanctifying of the ghee to be used (14b-15a) and sanctifying the srūk and sruva ladies (16b-18a). Then sacred darbhastalks are to be strewn about the area (18b-21), whereupon the homa-rites may commence (22-33). After the last offering, the ācārya should circumambulate the firepit (34-35a).

XXXII. नित्योत्सवविविध । Nityotsavavādhi

“Conduct of Daily Rites”

Brahmā asks about the daily conduct of rites (1-2a.) Bhagavān replies by saying first that utsava means “best yajūś” [utra “best”; sava = “yajūś”] (2b-3a). After praising and classifying nityotsava, he turns to the matter of balṣpradāna, and for the bulk of the chapter he speaks of how to procure and dispense the necessary bali-offerings (6-16) and of the musical accompaniments for bali-offerings (17-29).

XXXIII. मुद्रालक्षण । Mudrālakṣaṇa

“Description of Ritual Hand-Gestures”

Brahmā asks about ritual hand-gestures, when and why they should be demonstrated (1). Bhagavān says that “maūrā” means that which gives pleasure for everyone (2). Then he describes briefly how to formulate some different maūrā-gestures (3-44).

Critical Notes—

The problem of dating arises here as with all other samhīti-texts. There is not much to go on here. Yet the chapters on temple building—the parts and types mentioned—may afford some clues in so far as the emergence of such architectural details can be dated. In ch. XXII (61b-83) the pañcaśāman kāra-sacraments are mentioned and described. Further, in ch. XXVIII where various avatāra-forms are mentioned, the Buddha is named along with the others. There is no evidence to encourage seeking too early a date for this work; indeed, it probably is the product of the period after Rāmānuja, and perhaps also after Vedānta Deśīka.
## ADDENDUM

**LIST OF TITLES FOUND IN PURUṢOTTAMA-SAMHITĀ I : 30-44a:**

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*Verse 29 says the list contains 108 titles. Note certain similarities in this list to what is found in Mākaṇḍeya-samhitā (q.v.)*
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Available:


Introductory Remarks:

This is one of the most famous, perhaps also one of the most ancient,* and certainly one of the most respected of the saṁhitās in the Pāñcaratāgama canon. It is named as canonical in most of the lists: Kaṭijjola (8, 21/100), Pāḍma (11/108), Pāremeśvara (2/17), Puruṣottama (10/106), Bhāradvāja (10, 23/103), Viṣṇumitra (11/108), Viṣṇu Tantra (3/154) and Hayafiṣa “Ādi” (4/25); Māhañceya lists a “Puṣkala” which may perhaps refer to it (10, 47/91); the title is also listed in both the āgni Purāṇa and the Mahaśvara Tantra. It is alluded to in other Pāñcarātra works—e.g. Aniruddha-saṁhitā (XXIV: 76), Īśvara-saṁhitā (I: 64, 67) and Sāltvata-saṁhitā (IX: 133a), et al.—sometimes with considerable respect. It has assumed a place of authority in the canon along with the Sāltvata-saṁhitā (q.v.) and the Jayākhyā-saṁhitā (q.v.) as one of the so-called “Three Gems.” It is quoted as authoritative by both Rāmānuja and Vedānta Deśika.**

The published version reveals that even in its present state (see “Critical Notes,” below) it is a large work—almost 5000 ślokas divided into forty-three chapters. The frame-work dialogue is between Pauškara and Bhagavān. In the first twenty-five chapters the Lord instructs Pauškara in the means of mastering the intricacies of maṇḍala-designs and their esoteric meanings, presumably as this is part of what is entailed in the dikṣā-initiation rites required of Pāñcarātra adherents. Other major blocks of materials are devoted to ordinary and extraordinary worship routines (chs. 26-32, 34-35, 37-38a) and to the construction and consecration of images and temple buildings (chs. 41-43).

The Pauškara-saṁhitā is held in particularly high esteem by the arcakas at Śrīraṅgam and at Conjeevaram (the Varadarajaswamy Temple); indeed, a work

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*Schrader, Introduction to the Pāñcarātra, Adyar, 1916, p. 20, says this is one of the oldest and may be datable as early as 450 A.D.

closely associated by tradition with the present work—the *Paramesvara-samhita* (g.v.)—provides the guide for worship at the former place. The present work, though written in a cumbersome style despite its *śloka-*metre and structure, and though full of archaic forms, nonetheless displays a certain primitive and vigorous quality that has already been noted in others of the "earlier" works of the *Pāñcaratragama*.

**DESCRIPTION OF CONTENTS**

I. **शिष्यपरिशालक्षण**

"Chapter Dealing with the Selection of an Initiate"

An initiate must first approach his preceptor in the Pāñcaratra in the traditional way. The initiation into Pāñcaratra requires four years' progressive mastery over (each of) four *maṇḍalas*—after completing the first year stage he is called "śamsīya," because he has mastered the "padmāyana"-*maṇḍala*; after completing the second year stage he is called "śrīraja," having mastered the "aṅka-kajo-garbha"-*maṇḍala*; during the third year stage he is to be called a "śādākara," and he masters the "cakrābhja"-*maṇḍala*; the last stage, when he is a full "ācārya," is when he has achieved complete mastery of the "miśracakra"-*maṇḍala* (1-32). Greater than all these four is the Mahācakra of nine constituent lotuses which is productive of the highest spiritual benefit. The qualities of a prospective candidate are listed (33 ff.), and how such an one is to be instructed in the *maṇḍalas* is suggested (40 ff.). Patience is urged upon the ācārya whose student shows slow comprehension yet perseverance regarding the significance of the *maṇḍalas* (45 ff.).

II. **भुपरिशालक्षण**

"The Choice of the Ground-Plot (for yāga)"

Only certain kinds of desirable places are advisable for constructing a *maṇḍala* of any kind (1-10). The specific characteristics of such a peaceful place are given, along with the benefits of using various kinds of recommended places (11-25). Once an acceptable place is found, then care must be taken to locate within it the best spot for the eventual *homa*-sacrifice and for the *bali*-offerings which must be done to appease the local spirits (26-36). The area is further purified by allowing cows to graze there for three days (37). On the fourth day the plot is ploughed, packed down smoothly, sprinkled with seeds, etc. (38-45a).

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1 Given so out of metrical necessity; ‘ka ττ means padma, lotus; the *maṇḍala* is called ‘bahu-pad na’. See *Paramesvara*, Srirangam edn. XII. 279-280, while the present text Pauṣkara is mentioned as having described these *maṇḍalas*. 
"Concerning the Determination of the Directions"

The maṇḍala should be located somewhere near the centre of the plot selected—as determined by peg-and-string compass measurements. Elaborate and complicated instructions are given for determining the precise location according to the directions (1-35, 43-60). Different rules are incidentally given in regard to the planning out of a town, the setting up of a temple, etc. (36-47). Various deities are then invoked to reside within certain designs (pārāma) drawn near the centre of the plot, and in the very centre itself Viśvarūpa is to reside as "Oṃ." Customary worship with mantras is thereupon to be done (61-96).

"Chapter Dealing with the Hall for Sacerdotal Offerings"

Measurements for making maṇḍalas are given (1-20), followed by rules for the construction of an elaborate protective building (maṇḍapa). This building will house the sacred fire itself as well as the particular protective deities who are to be invoked within and around it (21-133). [Note: The instructions for the preparation of the maṇḍapa are as elaborate as those found in other samhitās for building and consecrating a temple]. The places where the sacred fire-pits (kuṇḍa) within will be located are near a raised dias in the centre of the maṇḍapa. The presence of Caṇḍa (described 163-169) and other deities (described 170-194) is invoked, whereupon darbha-grass is to be scattered over all the floor of the maṇḍapa except for that area in the centre near the dias (134-267).

"Chapter Dealing with the 'Sarvabhadra' and other Maṇḍalas"


"Concerning the Lotus-Design"

In the centre of the maṇḍapa (on the dias), a lotus-design should be made

* Incomplete: lapses at the beginning and in the middle of the chapter.
—some specific measurements for the central carp of the lotus-design being given (1-13). The petals are composed of a double fish-shaped design (25-33), surrounded by crescent forms and fully enclosed by a circle (34-57). Directions for coloring the interspaces with metallic powders are also given (58-83).

VII. व्यूहक्षेत्रण  
Vyūhabkedalakṣaṇa (173 sls.)

"Chapter Concerning Various Kinds of Patterns (for drawing 'Padma'-Maṇḍalas)"

Given the preceding lotus-motif, directions are given in this chapter for using this same motif in larger designs. The plans for such larger designs [vyūhas] are described. Where the lotus-motif is to go in a larger design is given (6-40); how the motif is to be enclosed in a square [piṭha] is given (4-64); where openings [dvāra] may be made along the sides of the square is given also (63-109). Deities are to be imagined to be present in various parts of the overall design [vyūha] (110-173).

VIII. चक्रबज्ञक्षेत्रण  
Cakrābjalakṣaṇa (213 sls.)

"Chapter regarding the Disc-like Lotus-maṇḍala"

The most celebrated of the lotus-motif maṇḍalas is the "cakrābja" (1-11). It may be represented in nine different patterns and measurements—the details for which are given interspersed with etymological explanations for the names of the different parts (12-153). How the interspaces are to be colored is given (154-165), followed by instruction of where in the maṇḍala-design various deities are to be invoked to reside (166-203). The benefits of worshipping each of these "cakrābja" designs are described (204-213). [Note: The best of all is the ninth according to Ch. X, below].

IX. भिष्षचक्रक्षेत्रण  
Miśracakralakṣaṇa (165 sls.)

"Chapter on Miscellaneous Circular Designs"

There are three groups of miscellaneous circular designs, of which only the two better classes are recommended for worship (7-29). Measurements (30-86), special characteristics (81-85), methods of coloring (86-98), and general remarks on invocations to be made (99-122) are then given for the recommended types. Generally speaking, the maṇḍala-design is the microcosmic reflection of the macrocosmic reality (123-165).

X. नवपचविधानक्षेत्रण  
Navapadamvidhānalakṣaṇa (92-1/2 sls. [inc.])

"Chapter Concerning the Design of the Nine-lotus Pattern"

Since worship of a particular maṇḍala is meditation upon the universe itself, care must be taken to establish in the pattern the proper representations
of the cosmic powers—such as the four \(\mathfrak{V}/\mathfrak{h}/\)a-forms of Aniruddha, Saṁkarṣaṇa, Pradyumna and Vāsudeva; etc. Of the nine "cakrābja"-\(\mathfrak{m}/\mathfrak{d}/\)al-designs already given (in Ch. VIII, above), the ultimate one is the ninth variant containing a design of nine lotuses. In this pattern, a different cosmic power [\(\mathfrak{s}h\kappa\)] is put in each lotus—the Four \(\mathfrak{V}/\mathfrak{h}/\)as, NāŚΓ-\(\mathfrak{\varepsilon}\), Brah\(\mathfrak{\nu}\), \(\mathfrak{V}/\mathfrak{\varepsilon}\), Yajñ\(\mathfrak{\varepsilon}\)-pru\(\mathfrak{\nu}\)ṣa and VāriŚ (1-33). How this ultimate of all \(\mathfrak{m}/\mathfrak{d}/\)alas is to be undertaken, measured out, colored, etc., is given (34-93a).

XI. व्रतिबिम्बलक्षण \(\mathfrak{V}/\mathfrak{r}/\mathfrak{b}/\mathfrak{i} \mathfrak{b}/\mathfrak{m}/\mathfrak{l}/\mathfrak{k}/\mathfrak{s}/\mathfrak{a}\) (ı 2 śls. [inc.])

"Chapter on Design of the Outer Disk (of the 'Nav\(\mathfrak{r}/\mathfrak{p}/\mathfrak{d}/\mathfrak{m}/\alpha\)' \(\mathfrak{m}/\mathfrak{d}/\)ala')"

In the \(\mathfrak{m}/\mathfrak{d}/\)ala here taken up, containing nine lotuses, the best kind will always have the central lotus-motif of the nine predominating over the others by its size—since it alone represents Vāsudeva, and the eight surrounding lotus-motifs contain comparatively lesser powers (1-12).

[Note: This chapter seems incomplete in view of the details found in the foregoing chapters.]

XII. पञ्चराष्ट्रबिम्बलक्षण \(\mathfrak{P}/\mathfrak{n}/\mathfrak{c}/\mathfrak{r}/\mathfrak{d}/\mathfrak{m}/\alpha \mathfrak{c}/\mathfrak{k}/\mathfrak{r}/\mathfrak{b}/\mathfrak{i} \mathfrak{m}/\mathfrak{l}/\mathfrak{k}/\mathfrak{s}/\mathfrak{a}\) (28 śls.)

"Chapter Concerning the Design of the 'Five-lotus'-\(\mathfrak{m}/\mathfrak{d}/\)ala"

In the \(\mathfrak{m}/\mathfrak{d}/\)ala-design with five lotus-discs, the central and dominating lotus-motif should be thought of as representing Pradyumna and his attendants. (It is not specified exactly which powers are invoked into the other four lotus-motifs.) Measurements (1-13), coloring (14-18), invocatory mantras (19-27), etc., are given, with closing reference (28) to Pradyumna’s location.

XIII. सूर्यबिम्बलक्षण \(\mathfrak{S}/\mathfrak{\upgamma}/\mathfrak{\upsilon} \mathfrak{b}/\mathfrak{i} \mathfrak{m}/\mathfrak{l}/\mathfrak{k}/\mathfrak{s}/\mathfrak{a}\) (13 śls.)

"Chapter Concerning the 'Sun-Design'."

Given the single lotus-motif, certain alterations can be made to produce the so-called "sun-design"—which is supposed to contain Brahmā (1-13).

XIV. चन्द्रबिम्बलक्षण \(\mathfrak{C}/\mathfrak{\upnu}/\mathfrak{\upvarphi} \mathfrak{b}/\mathfrak{i} \mathfrak{m}/\mathfrak{l}/\mathfrak{k}/\mathfrak{s}/\mathfrak{a}\) (15-12/ śls.)

"Chapter Concerning the 'Moon-Design'."

This chapter concerns itself with "moon-design," which differs from the "sun-design" by the fact that it is the same thing cut in half. Nārāyaṇa should be invoked in this halved \(\mathfrak{m}/\mathfrak{d}/\)ala-design (1-16a).

XV. त्रिकोणबिम्बलक्षण \(\mathfrak{T}/\mathfrak{r}/\mathfrak{k}/\mathfrak{o}/\mathfrak{n}/\mathfrak{a} \mathfrak{b}/\mathfrak{i} \mathfrak{m}/\mathfrak{l}/\mathfrak{k}/\mathfrak{s}/\mathfrak{a}\) (35 śls.)

"Chapter Concerning the Triangular Design."

Taking the "moon design" and cutting it with lines, one can get a triangular \(\mathfrak{m}/\mathfrak{d}/\)ala-motif containing smaller triangles—each of which "contains"
minor deities (1-29). This, too, is to be colored (30-32). Brahmā is the presiding deity of this mandala (33-35).

XVI. Kūrmabimbalakṣṇa

"Chapter Concerning Specification for the 'Tortoise Design'".

Just as a lotus-design can be the motif for a mandala, so a tortoise-pattern can serve meditational purposes. It is to be placed, however, not on the dias as the others have been but in a particular sector of the north-east corner of the mandapa-pavilion. Directions for making the kūma-design are given (1-41), being elaborations of and alterations to the preceding designs already given. Coloring and other instructions are also given for this particular design (42-48).

XVII. Śūnkhabimbalakṣṇa

"Chapter Concerning the Special 'Conch Design'".

Particularly pleasing to the Narasīṁha-aspect of Viṣṇu is the conch-design. The directions for making and the measurements of this design are given (1-40). Coloring, etc., is prescribed, and the finished design should have the presence of Narasīṁha invoked into its centre (41-46a).

XVIII. Navanābhalakṣṇa

"Chapter Concerning the 'Nine-lotus Design'".

Yet another design to be placed in the mandapa-pavilion for the establishment of the pitcher is the Nine-lotus design. Measurements and directions for making it are given (1-45), as are specifications for coloring (46-49). When this design is enclosed by nine concentric circled-squares [pitha] it is called "navanābha" or sometimes "navagrabha" (50-58). The superior effects of employing the "navanābha" in meditation are given (59-62).

XIX. Navanābhārca

"Worship of the Nine-lotus Cakra"

Efficacy of the worship done through the "Nine-lotus mandala" is given (1-20). He who worships the "navābha" will get higher knowledge, says Bhagavān. Thereupon Pauṣkara asks to know the rudiments of higher knowledge [vidyā] (21-25). Bhagavān gives an outline of the philosophical aspects of vidyā (26-47); the elementary principle of the highest concept is sound [śabda]. Groups of sounds, or chants, are examined and are demonstrated to be true reflections of ultimate reality; repetition of these brings the believer to a comprehension of their corresponding levels of reality (48-74). Pauṣkara asks if the mantra can do this much, what will happen if one turns to "navābha"

1 Same as navanābha.
-mandulas and through them worships the higher realities (Vyāhas, etc.) represented in their designs? Bhagavān replies that these meditations will lead the devotee to a higher comprehension of reality consonant with those powrs. He gives the details of such worship with mantras, nyāsa, puṣpa etc. (75-140).

XX. Viṣvaksenārcana

"Worship of the Commander-in-Chief of the Gods".

Bhagavān says that the powerful Commander-in-Chief of the gods, Viṣvaksena, must always be worshipped (1-3). Pauśkara asks how and Bhagavān outlines the procedure, stating that the same materials offered to the central deity in a mandala are always next to be offered to this Viṣvaksena (4-22). An anthropomorphic description of Viṣvaksena is given (23-38); his four subordinate commanders—Gujānana, Jayatsena, Hariṇaktra, and Kālaprakṛti—are also described (39-50). Then follow some miscellaneous details concerning offerings to be made to these attendants (51-79).

*** [A break occurs at this point, and the narrative picks up again in the midst of a discussion on naibeda.] *** Food which has been offered to the Lord is not to be eaten or otherwise distributed once it has been offered to Viṣvaksena (80-83). Pauśkara asks to know more about such articles connected with worship of the Lord as may be unlawful for devotees' use. Bhagavān in reply launches into a lengthy clarification of all types of prohibited articles, activities, gestures, offerings, etc., in connection with the Lord's worship with a special emphasis on naibeda (84-121).

XXI. Parivāralakṣṇa

"Description of (Viṣṇu's) Attendants"

The female attendants [śikt] for the great Lord Viṣṇu are listed, headed by Lakṣmī [sarasvatiṃpatrādā Lakṣmī] and their worship is generally indicated (1-23).

XXII. Ādhārāsanalakṣṇa

"Chapter on Ādhāra Šakti (and other) Modes (of God, as apprehended in the Sāṅkhya's Mind as he comprehends the Cosmic and Existential Symbolism of the Mandula)".

First there are three levels or forms in which the Lord, who is devoid of change, appears—the basic substratum (ādhāra), the universe (viśva) and the various mantras. (1-3). In the "ādhāra"-power God potentializes and provides the basis (ādhāra) of all things (7-12); on another level the motif represents symbolically the entire physical universe (viśva) of which God is the material cause (13-17); and yet another level is to see the central motif as a pictorial
representation of the source of all sound; the mantras and their worship are but mere inflections of this infinite, universal sound (śiva) (18-25).

The ādāra-śakti is in two forms, unmanifest and manifest; in the latter, it takes two forms, Kū ma (tortoise) which throws out the universe and withdraws it; and the Śa or Ananta, the Serpent, the receptacle of all the seeds of the universe (4-12). The celestial tree and the milk-ocean representing ra' (taste), then vāh (sound), Kālu (time), the five elements (sky etc.), buddhi, manas, the unmanifest primordial Matter (prakṛti) of which buddhi etc. are modifications, (13-29) and the evolution of these are then set forth. Then follow the kalīs or Śaktis of the Lord, jñāna (knowledge), anugraha etc., these being really infinite (30-36).

After the prescribed contemplation of the above in their places in the lotus-mañḍalas, the sādhaka is to resort to the mantra-śakti and the contemplations through them. Those who are endowed with knowledge will mentally retrace the evolutes and concentrate on the Lord as the unmanifested basic substratum, others in the Lords evolved and manifested forms (48-51). Thus the Lord comprehends the unmanifest and manifest forms through H's manifold śakti for sādhakas of different levels (51-61). By Himself the Lord is like a rippled less ocean, of the form of pure consciousness; it is by taking on the manifold Śaktis that He renders Himself diverse (54-74).

XXIII. असनदेवतालाखण्ड "Asanadevatālākhanda (71 śls.,)

"Chapter on Locating the Divine Powers in their Positions"

While the preceding chapter dealt with the esoteric levels of understanding to be conveyed to the sādhaka-aspirant by the maṇḍala's central motif, the present chapter turns to a larger design within the maṇḍala as a whole, namely, the pericarp-portions of it wherein the presence of devatās is supposed to be effected by the chanting of the four Vedas (1-71). [Note: Not only sound [śiva] but time [kāl] also is conceived to be comprehended within the cosmic symbolism of the maṇḍala (50 ff.; 41-45)].

XXIV. अधारासनादेवतालाखण्ड "Adhāraśanadevatālākhanda (57 śls.,)

"Chapter Describing the Ādāra-powers"

In the meditation upon the maṇḍala, the sādhaka-aspirant must strive to move to cosmic and universal realities which are beyond the symbols themselves. But as a help to move in this direction, certain anthropomorphic conceptions of God's powers may be useful in moving from the maṇḍala-design itself to the further levels of reflection. This chapter deals with physical descriptions of some of these personified powers—e.g. Caṇḍa (4), Kūrma (22-24), Ananta (25-26), Lhaṛa (28a), Padma (28b-32a), the four Vedas (3-b-35), the four Yugas (36), closing with a further description of their powers (37-57).
“Discussion of (suitable) Positions”

Whoever, no matter who he is, comes in contact with such mandalas as have been discussed—although he understands them but little—will be a better person; and he who masters the intricacies of the mandalas and comprehends their mysteries will be incalculably the better person for it (I-6). The samhita has so far been assuming that mandalas are produced on a grand scale with all ideal conditions present; the remainder of the present chapter turns to the problem of having to maintain worship [dradhana] in places not naturally suited for them. How to rectify an otherwise unsuitable place, by providing all necessary paraphernalia ahead of time, is given (8-27). The gain [phala] for a worshipper who does this is given briefly (30-41a).

“Kinds of Pleasant Offerings”

Just as God and His hosts, by virtue of their recognized presence in the mandala, are invoked and honored by other rituals, so He and they are to be given other courtesies. Indeed, the acceptance of God’s presence in the mandala and worshipping Him there are themselves, the chief delights that can be given Him—and they should be done first (10). Then, secondly, as another way to give delight, there may be successive invocations of the other gods individually (23-24). To all of these deities, firstly, food (3-5), flowers and incense, etc. (13-14), may be given. Then, furtherly, yaga-sacrifice may also be performed to their recognized presence in the mandala (16-17); and, as a fifth type of pleasant offering to the divine presences in the mandala, one may meditate upon them (26-52). The closing sutas (53-60) recommend that the foregoing things be done carefully and completely.

“Chapter on Routine Obligatory Rituals”

The first section of this long and intricately-constructed chapter concerns itself with routine, regular domestic rites which are obligatory [nitya-āddha] (1-146a). Such a regular obligation is the performance of the so-called śārdha-rites to departed ancestors, itself comprised of three parts [aṅga]—koma-offerings and bhoga-leasting (14-92) and a concluding libation [tarpāṇa] (93-124). All, whether finally initiated into Pāñcarātra or not, must attend to these śārdha-rites, using the “dvādāśaśara”-mantra (or “aśāśara,” or “aśāśara”). Sudras who are so qualified may use the above mantras together with Praṇava (Om) or use them without Om; the same applies to women
observing the proper conduct. In all cases the prescribed mantras must be meditated upon properly (123-146a).

A second section of this chapter deals with the occasional or seasonal, but still obligatory, śrāddha-rites [naimittika] (146b-248a). The proper place, a proper time and a proper recipient are all necessary to perform perfectly the enjoined celebrations (152-206); also, deities are to be invoked for protection of the particular performance (201-214), and mantras are to be meditated upon properly (2.5-248a).

A long digression (248b-431) deals more directly with mantras—who is eligible to receive them, how they are to be recited upon, how used in the worship enjoined on the faithful, what part nyāsa plays, etc. In terms of the philosophical orientation of this discussion, it may be observed that yogic principles are assumed—for the worshipper through meditation upon the mantra and its parts must “become” (as it were) the mantra before he undertakes to chant it. Familiar yogic terms are used throughout the discussion.

Returning to the general subject of naimittika rites, a detailed discussion of the śrāddha-rites is given as these are performed on the eleventh day immediately following the funeral. The rites enjoined at that time are to be performed annually at the death anniversary thereafter. These rites are described step-by-step (432-593).

Then, the third topic of the chapter begins (śl. 594 ff.), and concerns itself with the celebration of śrāddha-rites according to the prescribed rule that, in addition to the annual death-anniversary celebration, the śrāddha-rites must also be repeated at some time during the four months of Vишну's śiyana. The precise date of this celebration is itself an option—just so it is on the corresponding sīkhi-date of the actual anniversary. The procedures for this “optional” celebrations are detailed, with only a few deviations from the annual rites (594-729a).

XXVIII. हुद्दशनयोनिविवाह Huddhāsanayonivibhāga (51 śls.)

“A Chapter on the Sources of Fire”

[This chapter, in most manuscripts, is riddled with lapses, so that the printed version also is incomplete. What remains are at least two fragments: one dealing with the importance and proper performance of the Agnimhotra ritual (4.9a), and another dealing with the sources from which one may properly kindle a sacred fire (10.51)].

XXIX. कुण्डालक्षण Kūndalakṣaṇa (165 śls.)

“Details about Fire-pits”
Offerings are efficacious only if offered in the correct kind of fire-pit properly made according to directions given (1-18). Construction details are given about bricks to be used, measurements to be adhered to, ingredients to be used, etc. (1-47), followed by instructions regarding its consecration by performance of hema (48-59, et passim), japa and meditation upon maṇḍalas (60-77). The discussion then abruptly turns to another subject apparently unconnected with the foregoing, that is, the preparation of a flag for raising on a pole (79-130), but the chapter returns (131 ff.) to the subject by discussing how to make srūk and srūva ladies for kuṇḍās.

XXX. पवित्रारोहः (पवित्रारोहः)

The Ceremony of ‘Garlanding’ the Deity”

In order that any ritual act be efficacious—as well as to recover lost virtue (purity)—one should see to it that the pavīṭhāraḥ(प)ṇa-ceremonies are done (1 ff. 12-28). These celebrations cover a three-day period, and are to start on the tenth day of the fortnight during one part of the year only. They involve immersing a very small image of Vīṣṇu in a pot of water on the first day (8-11), followed by n petitions of mantras and the invocation of various deities (12-27). pavīṭhāra-garlands (of śūn thread) (28-33) and kumbha pots and maṇḍalas-designs (34-63) are then prepared. How the small image is to be worshipped (64-7) and bathed (68) is given, along with some details about other first-day celebrations (69-83). The second day (or the eleventh day of the fortnight) is mainly centered around repetitions of the first-day’s celebrations (84-110); the observances on the third (or the twelfth day of the fortnight) day are also mainly repetitions (111-138)—although there is then also a dinner which is to be prepared. The petition for this ceremony is given (139-151) as are the benefits of doing it generally (152-164). The chapter ends with a discussion of the qualifications of a deśīka (= guru = ācārya = sādhu) who would be an exemplary performer of this rite. If such a person does the ceremony correctly, the rewards are mentioned (166-220). The last lines (221-227) give favorable times, and places for pavīṭhāroṣṭaṇya.

XXXI. लोकधर्मम्

“Mode of Daily Life”

After the pavīṭhāraḥ(प)ṇa-ceremonies have been taken care of, the small Vīṣṇu image is to be allowed to enjoy repose [śayana] for a period of four months. How the Lord is to be attended to by the ācārya during this period is given (1-23)—along with some injunctions relating to what the ministers themselves may and may not do during the same period (82 ff.). At the end of two months, after remaining more or less undisturbed in His sleep-like trance
[yoginiśrā], the deity is gradually attended on more and more as His thoughts return to the world until, finally, He emerges [ulhatā] altogether from His withdrawn state (24-28). Then, Garuda heralds the Supreme God's resumption of His worldly concerns, and, as His messenger, is supposed to take to the faithful the news of God's "return". The people, at this point, prepare festoons for the streets throughout their village and, after a fast, they repair to the maṇḍapa (where the pavitra-roha (pa)ṛi ceremonies had been done four months before) and once again after an interval of four months begin to worship the maṇḍala in the routine way with homas, etc. (29-47). After this a pot of sanctified water is carried in procession from the maṇḍapa through the streets and back to where the Viṣṇu image has meanwhile been waiting; thereupon the pot is placed in front of the image, and all the people prostrate themselves before it and the image (48-53). At this point in the text there is a brief digression on the various ways that the fervent devotees may resort to, to circumambulate the shrine of God (pradaksinā), by crawling, rolling, etc., each listed with its particular rewards (74-71). The image itself should be worshipped, and brahmmins fed; this method of worship is called "Kauṃudīyaka" and it brings one into God's eternal presence (72-81).

At the end of four months, God is to be roused in a certain way (92-102), and an abhisheka is prepared and given to Him and all the other gods resident in the maṇḍala (102-119). At this time the yajamāṇa who sponsored the pavitra-rohaṇa ceremonies four months before is allowed to take his ritual bath (120-123). Also at this point the ācārya kindles the agnikārya-fire, makes the various necessary preliminary offerings into it, and finishes this rite before taking his meal (124-169). What the ācārya will have done the faithful must also do daily—and those who do their regular agnikārya, etc., are following the prescribed mode of life (170-199).

Proper offerings to God are then discussed (202-234), as well as the best times for worship (256-257). Fasting [upavāsa] is then touched upon as a meritorious act pleasing to God (258-292). The chapter ends with a discussion of the especial importance of worshipping God on the 12th day of each fortnight (293-309).

XXXII. भाराधन जोपरिचार  
Arādhana-lopolavīcāra (158-1/2 sls.)

"Discussion Concerning a Break in Routine Worship"

Ideally, a man should worship God daily throughout his life without interruption (7-42). There are two ways to worship God—by performing certain ritual acts, and by meditating upon mantras. The mantras mentioned and discussed here are "dvādaśākṣaśra," "ṣaḍ-ākṣaśra" and "aṣṭākṣaśra" (43-83). In either mode of worship, an icon [bimba] is needed; and this may be procur-
ed from a number of sources—from family, from teacher, from shops, etc. (84-121). Each man must worship according to his means, and in so far as he does so with devotion and with attention to detail, there will be no difference of fruits for a rich man in his elaborate worship and a poor man in his modest modes of worship (122-159a).

XXXIII. तत्त्वसामाख्याना Tattvasamākhyaṇa (173½ śls.)

"The Expounding of the Tattvas"

Pauṣkara says he understands well enough how to worship the nine mūrtis*, but what he asks is the philosophy behind them (1). Before answering, Bhagavān repeats how the mūrtis, and in particular the four Vyāhas, are to be set in the lotus of the maṇḍala and what the expectations of worshipping them thus are (2-86). As for mastery of the tattvas [tattvajaya], this comes only by mastery over life by means of practical yoga which is aimed at the acquisition of jñāna-wisdom (87-130). To this end, certain kinds of knowledge and behavior should be cultivated, other kinds should be eschewed. The kinds of knowledge to be acquired are six: adhibhāta, adhyātma, adhidaiva, pūrāya, srṣṭi and aśvārya (145-146)—and in a grasp of these is all knowledge comprehended (131-174a).

XXXIV. धूपघंटालक्षणा Dhūpāghanṭalakṣaṇa (89 śls.)

"Significance of the Bell and Incense"

Any place where worship is to be undertaken can be purified and cleansed best by means of burning incense and ringing a bell (1-12). There follows a description not only of how the bell [ghaṇṭā] is made but also what its mystic shape, size and sound represent. There is close identification of the finished bell with the maṇḍala shape-and-size upon which it is to rest and which reflects in a diagrammatic way the ultimate principle of sound, etc. (15-56). Similarly, one should be aware of the gods represented in the burning incense as the holder is waved and the rising smoke describes a meaningful disc-like or conch-like shape. Moreover, when the incense is thus burned and waved, the bell should be simultaneously sounded (57-89).†

XXXV. धूपधारालक्षणा Dhūpādhāralakṣaṇa (68 śls.)

"Description of the Incense-Holder"

This chapter turns to the holder for burning incense, and describes its constituent parts with their measurements (1-63), and tells when the incense is to be used (64-68).

* These have not been taken up elaborately as such. Possibly the reference is to a point raised in Ch. XXXII, or, alternatively, in Chs. X, XI or XVIII.
† In contemporary practice, this is done in public (temple) worship; but Tengalais avoid use of the bell in private, domestic worship.
XXXVI. आयतनविचार  
Āyatanavicāra  
(459-1/2 śls.)

“Discussion of the Places Where God’s Presence is Felt”

God’s presence at certain places—Mt. Trikūṭa, Mt. Raivataka, Sālagrama, Sahya Mount, Viśupada, Vyāvarta, Kṛṣṇāśva, the Himalayas (Tuhinācala)..., Hastisaila located in Satyavrata (= Conjeevaram), Siṁhacala (in Āndhra), etc.—has made these places particularly sacred (5-28). People who live in such places will enjoy certain spiritual benefits (29-84). Those who pollute such places incur double sin, but rebirth in the holy vicinity will give them the more opportunity to atone for their former evil ways (85-125).

Given the various names and aspects of God—like the four Vyāhas, the ten avatāras and names like Keśava, etc.—how these are to be distinguished, and how they are separately to be meditated upon is described (126-267a). This is followed by a more detailed description of the all-embracing power [vyāpti] of Vāsudeva (267b-289).

The remainder of the chapter amounts to a eulogy of God’s omnipresence and omnipotence in this world and all its parts: each holy place [aśtra] has a particular deity connected with it; the relationship between the place and the deity is stated—in some cases specifically, in others more generally (290-460a). For a few examples, in Ujjain, Narasimha reigns (323); in Kṛṣṇāśva, Hayagriva (321); in Citrakūṭa, Rāma (328); in Dvārakā, Kṛṣṇa (330); while in such places as rivers, God in His fish-form reigns (318). Indeed, Bhagavan is to be found everywhere—from the sun’s rays and the moonlight, to the fire’s flames and the ocean’s waves (383).

XXXVII. आयतनविचार  
Āyatanavicāra  
(64-1/2 śls.)

“Discussion of the Places Where God’s Presence is Felt (cont’d.)”

Certain objects—stones, mountains, footprints, etc.—by virtue of the respect naturally and traditionally accorded them invest their surroundings with an associated holiness; these objects deserve regular worship [ārādhana]. This is to be done just as one worships in a temple—with mantra, tantra, etc. How to do this worship and how it is effective is elaborated in this chapter (r-65a).

XXXVIII. अधिकारनिर्णय  
Adhikāranirṇaya  
(309 śls.)

“Discussion of Investing Holy Power into Objects”

Such holy places as have been discussed are not to be found everywhere. For those not living in a place naturally sanctified by God’s presence or by holy objects, Pauṣkara asks how their place can be sanctified. Bhagavān replies (3 ff.) that any place can be made holy by invoking holy mantras and investing the place, by virtue of the mantras, with holy power (3-14). A proper object
must be used as a medium for invoking the mantras' power, and only
certain persons are competent to sanctify [pratisthā] such objects (15-46).

Pauṣkara asks about the improper "mixing" of modes of worship, and he
is told that anyone who would undertake to worship the Lord must first be pro-
perly initiated as a prapanna by a qualified master. Any irregularities—whether
by overlooking the disqualification of the aspirant, or in the dikṣā-initiation rites,
or due to the disqualification of the master—will lead to disastrous results should
one attempt to institute worship (47-71).

When an icon is to be made, the materials should be procured and the
appropriate artisan—working in wood, stone or metal as the case may be—employed (72-84). In due time, if an icon becomes worn or damaged—except in
the case of a broken stone image, in which case an entirely new image must
replace it—repair should be undertaken in a certain way and according to certain
rules (85-97a). Once an image has been installed and has become identified
with God, then the question of replacement or disposal of it—when damaged or
worn—becomes much more remote. Even on grounds of economy alone, it is
better to repair an image (already installed)—performing prāyaścīita-rites
appropriate to the occasion—than to replace it. Further, just as a defective
icon can affect adversely the effects of pūjā so also can other defective elements
connected with pūjā do the same—for examples, if the arcaṇa falls ill, or if
there is an interruption in the liturgy, etc. (98-147).

Evil effects that are inevitable due to the above-mentioned defects may
be warded off by the chanting of mantras and the celebration of homas to restore
the purity of the affected items—so long as this is done by competent persons
(148-169). There follow then instructions how to construct the mantra, how
properly to employ it in situations when pacification of untoward effects threaten
(170-282). The efficacy of mantras when pronounced in certain specific time-
periods increases, and these specific suspicious periods are mentioned (283-294).

Bhagavān then says that that system [śāstra] which deals with the mystic
comprehension of the Vṛīḥas, the mūrīs, the vihāvas and gaṇas through the
initiation into the mantras and all that they signify and recall—that is called
"mantra-siddhānta" (297). He who comprehends and undertakes practice in
accordance with this mantra system will have all benefits accruve to him. That
system which involves the worship of a concrete idol [vighraha] and employs all
the devices of worship—hand-gestures, repeated mantras, offerings, etc.—that
is called "tāntra-siddhānta" (300). He who practises according to this method
gets happiness in this world and emancipation in the next. That system which
enjoins yogic concentration on one or two or three or four of the vyūha-man-
ifestations with or without their attendant deities—according to the person's
ability—that system is called “tanrāntara” (302). These systems collectively may be referred to as “mūlāgama” and this in turn has two branches—one called “śādhānta” (of the types already mentioned) and the other called “Pañcarātra”. The “śādhānta” involves empirical practice, which practice aims at an acknowledgment of the same ultimate reality that is pointed to in the Vedas, Itiḥāsas, Purāṇas and Vedāṅgas. The “Pañcarātra” refers to that scripture which by virtue of its benefits outshines the 5-fold knowledge which is found in the systems of Vedas, Vedānta, Purāṇas, Sāṅkhya and Yoga (303-309) [“-prāṇam vedavedāntam tathāyut sāṅkhya-yogajam // pañca-prakāram vijñeyam yat rātryāyate bhaja | phalothāravaśena-āvā pañcarātram smṛtaṃ //”].

XXXIX. Āgamanirṇaya (39 śls.)

“The Scope and Authority of the Scriptures”

Pauṣkara wants to know about the authoritativeness of the āgamas. Bhagavān says that there are three classes of works according to length—the smallest comprising only a few hundred ślokas, the medium-sized ones of only a few thousand ślokas, and the largest ones being of ten or more thousands of ślokas. A different kind of classification may be based on the guṇas—some works being predominantly “sāttvic” in nature, other “rājasic,” and still others “tāmasic”. Of all the āgamas the most ancient [ādhyā] is Pārameśvara; the most authoritative [pramāṇaparīṣuddha] is the Sāttvata. There are, also, other works—but they follow in the wake of these two (1-19).

Pauṣkara asks to know how the transmission of the Pārameśvara was effected. Brahmā, so he is told, having fully understood the nature of God in His forms of Vāsudeva-Saṅkarśaṇa-Pradyumna-Aniruddha, transmitted this to Nārada and other sages; they in turn broadcast this to the world at large according to their understanding of the teaching and according to the new and different conditions they met while spreading their received teaching (20-39).

XL. Bhadrāpiṭhalakṣaṇa (108½ śls.)

“A Note on the Pedestal (and the Image On It, and the Building Around It)”

Pauṣkara asks to know how about the construction and consecration of images (1-5). Bhagavān commences by giving some general rules for making icons (6-34). Then in response to further questions posed by Pauṣkara, he turns to the importance of the base or pedestal upon which this icon is to be placed (35-91), and, after this is done, he gives some general observations about the building [prāśāda] which houses both the image and its pedestal (92-109a).

XLI. Nāṇādharmapratiṣṭhāpana (220½ śls.)

“The Many Varieties of Sanctionification Ceremonies”
Pauṣkara then asks about the “activation” \( [\text{sam\textit{\textit{s}}thā\textit{\textit{p}}\textit{a\textit{n}}a] \) of the above by infusing into them the power of \textit{mantras} \( (\text{I}) \). Bhagavān speaks of sanctifying and activating the pedestal first, that process being done by invoking \textit{mantras} and their powers therein as well as by invoking the presence of \textit{devatās} into and around it. This is called \( \text{”mantra-pratīṣṭhā.”} \) \( (\text{II}) \). Pauṣkara asks if there are other varieties of \textit{pratīṣṭhā} in addition to the above \( (\text{III}) \). Bhagavān says there are, one of these being called \( \text{”brahma-pratīṣṭhā.”} \) This refers to the kind of “establishing” of God’s Presence and Power that is done as a brahmin supervises and executes daily \textit{pūjā} in a temple \( (\text{IV}) \). Another variety is called \( \text{”annapratīṣṭhā.”} \) In this, the food prepared by a temple-mat\( \text{ha} \) is empowered by God’s Presence; when it is consumed by the brahmins who frequent the place and thus dispersed among them, so in this manner is God’s power and presence “established” at large among His faithful \( (\text{V}) \). Still another variety is called \( \text{”jñāna-pratīṣṭhā”} \) wherein all scriptures—the Pāṇcaratāratnā\( \text{g}\text{amas}, the \text{Vedas, etc.—are brought together, bound into a bundle with a black string, placed in a special stone sanctuary and worshipped. In these rites a hole is dug until water is reached, which water is used for purification and for libations;} \text{Viś\textsc{\textsl{u}}} is invoked to infuse the scriptures as \text{Jā\textsc{\textsl{n}}a; and \text{homa} is performed} \( (\text{VI}) \). A further variety is called \( \text{”phalamulānnapratīṣṭhā”} \). In this, no matter what the edible is, so long as one has sought God’s blessing for it, it may be given away to others as a gift. This is a means for distributing God’s Holy Power and Presence \( (\text{VII}) \). Still another variety is called \( \text{”homa-pratīṣṭhā,”} \) in which by the ritual employment of holy \textit{mantras} and sanctified offerings into the mystic fire, God’s power is concentrated and there tapped \( (\text{VIII}) \). A final variety is the direction of God’s Power and Presence in the so-called \( \text{”gopūjā”} \). In this, a cow is decorated and worshipped as Viś\textsc{\textsl{u}} in His \textit{Vrś\textit{k}\textit{āpī}-form.} An accompanying stud-bull is let loose, after having been branded as God’s own \( \text{”vṛṣ\textsc{\textsl{s}}olsarga”} \). Their wanderings are to signify \( (\text{IX}) \) God’s presence abroad in the world at large \( (\text{X}) \).

[In the descriptions of all the varieties, certain details are given relating to the preparation and execution of the \textit{pratīṣṭhā}-ceremonies to indicate that they are all very elaborate rites, conceived on a grand scale.]

\textit{XLII. प्रसादापदाप्रतिष्ठा Prāsādāpādāpratīṣṭhā (2014 Śls. )} “Consecration Ceremonies for the Foundation (and other parts) of a Temple”

When a temple is to be built, the site already having been selected, the patron \( [\text{kar\textsc{\textsl{t}}\text{ā]} \), director \( [\text{de\textsc{\textsl{ś\textit{k}}}}\text{ha}] \) and \textit{śil\textsc{\textsl{p}}\textit{in} and others go to the site at an auspicious time all the while chanting \textit{mantras}. A temple-in-miniature \( [\text{devā-laya}] \) is provided there, and into a small golden pot filled with water brought
from various holy places the Lord’s Presence is invoked as “Aḍāṁmūrti.” After some preliminary ceremonies and petitions to sanctify and purify the area (1-61), a pit is dug until water-level is reached. This is refilled, whereupon cows are made to graze there in order to pack the earth back in place. Only after this may construction begin (62-79).

The size of the building will be in proportion to the size of the icon (72); the doorway may face in whatever direction pleases the patron (73; cf. adhy. XLIII: 184-185). Facing the doorway, wherever it is, should be the yāga-maṇḍapa: other appointments of the temple are mentioned and briefly discussed —e.g., pillars, toraṇas, etc. Subsidiary deities are to be assigned their places in and around the temple precincts, and only once the temple is finished do activities begin toward consecrating the structure and its contents (72-108).

Certain materials must be gathered (109-117), and the consecration [pratiṣṭhā] of the temple starts by sanctifying the foundations first with mantras and water, etc. (118-150). Then the party proceeds into the sanctuary and, at the spot that had previously been excavated and refilled (see śls. 62-79, supra), a homa-kuṇḍa-firepit is constructed, into which are put all kinds of precious offerings, and this is filled up again; on top of this spot the bhadra-piṭha for the icon is to be placed (151-163). Once this is done, then the golden pot from the miniature temple is placed on it, and in addition to Viṣṇu who is already there others of His retinue are also invoked into it (164-191). After this, pictures may be drawn on the walls, and other matters of a tidying-up nature attended to, whereupon the pot is afforded worship and the whole is concluded by a grand feast which is open to all (192-202a).

XLIII. [No title] (205 śls.)

“Concerning Consecration of Images”

Consecration [pratiṣṭhā] of various parts of the temple should also be done. The first part of this chapter is exclusively devoted to discussing doorways (and their measurements), the guardian deities of the doorways (and their poses and decorations), and how these are ritually “established” (1-50). Various avatāra-forms of God are then discussed as to their location in the temple, and how they are to be ritually installed (51-70).

“Pratiṣṭhā” is said to be that process by which some vital power [citākṣaṇ] is infused into an object and the unmanifest reality [anyatam tattvasaṃgraham] is concentrated there (76-77). While the central image is meant to contain the essence of the cosmic reality, the surrounding apartments of the temple—the various aṅgas of the temple as well as the many smaller sanctuaries dedicated to lesser deities—are also meant to reflect microcosmically the rest of total reality.
Even the upper parts of the temple-structure reflect symbolically the upperworlds (71-118).

Then there comes a section regarding repairs of a temple—spoken of mainly in terms of the rewards which accrue to those who undertake and support such repairs—with, however, a few details concerning procedures (119-147). Repairs of damages which come to the temple and its contents are next treated (148-183), whereupon some other miscellaneous counsels are given (e.g., the directions which a temple may face, and the rewards that each direction gives—184-185). The chapter breaks off while discussing the merits of building and consecrating a temple to the Lord (190-205).

**CRITICAL NOTES:**

This work presents some tantalizing data which suggest that further research is called for by scholars in the field of Pāṇcarātra studies. The printed text is by no means a critical edition. In view of the position of authority this work maintains in the canonical corpus, it would seem that a fresh critical edition is desirable.

In its present state, the text is incomplete. In addition to serious lapses throughout (in Chs. 6, 11, 28, 29 and especially in 20), the present edition breaks off in the forty-third chapter in the midst of a discussion. Further, both an abrupt beginning and a suggestive reference in the ninth chapter to interlocutors not up to that point conventionally introduced, indicate that some chapters are missing. So, internal evidence suggests that terminal chapters as well as some opening chapters may yet be added to what is already there. External evidence supports this contention: a work called Pūjāsamgraha (MT. 2856—Telugu leaf) quotes from three chapters of a "Pauśkara-saṁhitā" of the Pāṇcarātraṅgama—one of which chapters are found in the present version, but one of which (called "varṣabindupatana-prāyaścitta") may very well be Ch. 44 of our text.

Beyond these considerations is yet another: one is puzzled that a text with such comparatively limited scope as this work reveals in its present state could ever have ascended to its position of highest authority. Even a superficial comparison with the contents of the much more catholic Sātvata and Jayākhya "Gems" makes one presume that the Pauśkara, too, must once have embraced a wider variety of subject-matter than it now includes. It must be that either considerable matter has yet to be relocated in dispersed traditions, or else that for some curious reason the piecemeal treatment itself reveals something essential about the original tradition. If this latter is true, the emphasis on maṇḍalas (Chs. 1-25), to the exclusion of other subjects normally found in other
sanhitā-texts, is both significant and unique.* But if we take to heart the classification of sanhitās given in Ch. 39 of Pauṣkara-sanhitā—that there is one group of works each comprising over 10,000 slokas another group in which each work is a few thousand slokas in length, and a third group of shorter works—then it is possible that originally this work may have been one of those extending to 10,000 slokas or more. Were this to be the case, and the original contained chapters on other subjects to balance the present focus on maṇḍala lore, then we can readily understand its elevation to the status of one of the “Three Gems”.

However, speculations like these must be supported by actual, preserved texts. These have yet to be found. Perhaps the vast secondary literature of the Pāṇcarātra school—collections on various topics from primary texts, and treating of pūjā, prāyaścitā, uṣava, etc.—will yield some such materials. Until these come to light, however, the puzzle will still remain as to how this work achieved its highly revered status.

Due to the status afforded this work, we may assume that it is datable in an early period. Just how early it may be cannot be settled until a firm basis for dating all the sanhitā-texts of the canon can be evolved. In regard to dating the Pauṣkara-sanhitā, however, one need not be tempted by the mention of the “Pārameśvara” (XXXIX: 18) and by the reference to a presumed library of written āgama-texts (XLI: 77b-143a) to assign it to too late a period; the first of these allusions, at least, may very well be a later interpolation. Indeed, one is led to suspect that the whole section from XXXVIII: 295 through XXXIX: 39 is an interpolation.

Among the many items of especial interest to students of Pāṇcarātra thought and its development, the following may be noted: as in other “earlier” texts like the Śāttvata, the ultimate principle at work in the universe is śādā (see Chs. 19, 22 and 34); the position of Lakṣmī here indicates that she is not conceived of as co-equal to the Lord but is seen as chief among the attendant deities (Ch. 21); the mārtī-forms alluded to here (Ch. 33) seem to be nine in number; and throughout the Vyāha-modes are mentioned, reflecting that this concept is integral to the theological perspective.

Several manuscript recensions are available for critical comparison (see The New Catalogus Catalogorum); however, the Śaivite works called “Pauṣkara Tantra” and “Pauṣkaraṅgama” should not be confused with the present Pāṇcarātraṅgama text.

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* In this regard see the editor’s article “The ‘Three Gems’ of the Pāṇcarātraṅgama’ Canon—An Appraisal” in Vimāra (Kendriya Sanskrit Vidyapeetha, Tirupati), Vol. I.
**Introductory Remarks**

This is a relatively long work and is probably, a late addition to the Pāñcarātra corpus. In fact, this title as such is not named in any of the canonical lists,* nor is it quoted by any authorities in the Pāñcarātra school, early or late. It is, none-the-less, a highly rewarding text to study, and is set apart from much of the literature not only for its learned expositions of Vaiṣṇava theology but also for its detailed discussions of practical matters of concern to the Śrī-vaiṣṇava community. Occasionally, too, one encounters high-flown poetic descriptions (e.g., II: i: 22ff. on Durgā, Viṣṇu’s Śakti) that add to the literary quality of the work.

It is, in fact, in the course of some of the practical discussions that we come upon hints regarding its origin and, in turn, clues for its dating. Judging from such things as the methods enjoined for preparing the śrīcūrṇa and applying the pūndra-marks (III: x: 95, 130-131), the prohibition of the performance of śrāddha-rites on ekādaśī-day (IV: iv: 135), the position and status accorded to Śrī (passim, but esp. IV: v: 15), the emphasis on “faith” in favor of “works” (III: vi: passim, IV: viii: passim)—and a number of other details—it appears that this work is probably the product of the Teṅgalai sect. This fact accepted would alone place the date of this text well into the post-Rāmānuja period. Certain other considerations‡ might cause us to bring it even nearer our

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* It may be of some interest to note that Viṣṇu-saṁhitā (q.v.) I: 25-30 passim mentions a “Brahma-saṁhitā” divided into 4 pāda-sections and containing thirty-two chapters. Although in addition to the descriptive similarity to the present text, Brhad-Brahma-saṁhitā refers to itself once (IV: x: 73b) as “Brahma-saṁhitā,” this may or may not be the same work as our current Brhad-Brahma-saṁhitā. However, if it is, it would certainly provide some helpful evidence in assigning a “late” date to Viṣṇu Saṁhitā.

‡ Rāmānuja is mentioned (II: vii: 71); Rādhā-worship seems an accepted phenomenon (II: iv: 171-182; II: vi: 13-51) etc. As for the section (II: vii: 71) containing the so-
own times. Indeed, Schrader (op. cit., p. 17) calls the Brhad-brahma-samhitā “...a recent work.” It may be that the allusion in IV.x.69 to a brahmin of the Ātreya clan is a covert reference by the author to himself.

Be that as it may, there are a number of passages concerning aspects of Viśistadvaita philosophy that appear to be better thought out and more finely articulated in this work than anywhere else in the samhitā-literature of the Pāñcarātrāgama. Notably missing from this work, however, are the chapters usually found in the normal samhitā-texts having to do with temple-oriented concerns (e. g., temple construction, their decoration, maintenance, and the institution of on-going worship cycles there). The Brhad-brahma-samhitā seems, rather, to be a layman’s manual, presenting for ordinary Teṅgalai Śrī-vaiṣṇavas a resume of their community’s faith and practice.

The four major sections (pāda) may generally be summarized as follows: I, on initiation into the uses and potencies of mantras (with long digressions on the desirability of wearing the cakra-brand as the outward symbol of one’s inner faith); II, visionary chapters describing the Cosmos, Worlds, *Earth, India, Brhadāvana, Kṛṣṇa and the devout worshipper—thus affording the devotee a cosmic context within which he can see himself; III, on eschatology and Vaiṣṇava communal ethics (including more on wearing the cakra-brand, here in imitation of Viṣṇu Himself); and IV, on individual behavior and discipline. In all, these four sections of the Brhad-brahma-samhitā contain 40 chapters. The framework dialogue is between Brahmā and some sages, but within this structure are presented Śrī’s and also Nārāyaṇa’s instructions to Brahmā as well as at least two rather lengthy stories-within-stories. The total number of ślokas in this work is well over 4600, no doubt one of the reasons why the attribute “Brhad” has become part of its title.†

DESCRIPTION OF CONTENTS

FIRST SECTION

I संप्रदायप्रवृत्तिकथन \(\text{Sampradāya-pravṛttikathana} \) (75 šls.)

“Chapter on the Origin of the Tradition”

The scene is atop Mandara Mountain where Brahmā is seated in contemplation. He is visited there by Nārada and other sages, who ask him to clear their

called “prophecy” of Rāmānuja, even if this were disregarded as a later interpolation, as J. N. D. Farquhar suggests (in Outlines of the Religious Literature of India, p. 246), the language and the philosophical discussions found elsewhere would still point to a post-Rāmānuja period.

* These passages describing the tortures of the damned out-Dante Dante’s “Inferno”.

† It may be worth noting that in IV: x: 70 it is said that a synonym for this text’s title is “Kṛṣṇātreya-samhitā.”
various doubts (1-7). Brahmā begins by saying that while he sits in contemplation he is reciting a *mantra* devoted to the True Source and Creator of the world who is none other than Viṣṇu served by Śrī and Bhūmi. The reason why he himself is meditating upon this *mantra* on the Lord's Name is the hope that he will eventually penetrate its secret meaning (8-20). He adds that one who understands this *mantra*'s meaning fulfills all things, for practising this meditation is better than reading books, worshipping, doing penance, etc. Further, such meditation on the Lord can be done anywhere at any time (21-37). Brahmā recounts how it came about, long before the creation of this world was accomplished, that he was instructed by the Lord and Ramā (=Śrī) concerning the constitution of the cosmos and all its parts. He recounts how Śrī described Viṣṇu's body as comprising the three types of souls (*jīva*)—*sātiva*, *rajas* and *tamas*. The description is only sketchily done by Śrī, who then suggests that more details be supplied by Viṣṇu, particularly about such matters as He *śrīvatsa* and *kaustubha* marks as well as about her own being (38-75).

II. Sudarśanagītā

"The Praise of the Sudarśana-discus"

The Lord Nārāyaṇa Himself then begins to narrate how, as Creator of all things animate and inanimate, the world and its creatures and parts came from Him; as well, He speaks of the different types of being—from deities to demons—their qualities and their final destinies (1-20). But he says He prefers to keep to Himself the secrets of the *kaustubha*, *cakra* and *sānkha* marks—but admits that these are in fact devotees who now are in union with Him in His Body. Those who, like the Lord Himself, wear these symbols of devotion on their arms, will get salvation (21-33). Nārāyaṇa expands by saying that in a former age, after He had created the world, "Ajā" (cf. *māyā*) turned the faces of the created beings from God, whereupon Śaṅkha and Cakra performed penance. As a result of their penance Nārāyaṇa promised that henceforth they will be used by Him to save men even if they have no *jñāna*-insight or if they omit *japa* and *yoga*: those who bear the *cakra*-mark on their arms will get salvation [paramā gati] (34-67). A section on the *sudarśana-cakra*-mark—its cosmic symbolism, its use by the gods, its protective strength, etc.—follows (68-108) before the chapter returns to other symbols of the Lord. After a brief hymn (111-119) to *cakra* [sudarśana], the chapter closes with the observation that even Śrī Herself, by the Lord's orders, wears the symbols of *sānkha* and *cakra* on her arms and that she takes it upon herself to tell others to do likewise (109-123).

III. Sudarśanagītā

"In Praise of the Sudarśana-discus (cont'd)"

[n.b.-rearranged order for expository clarity]
At the request of Śrī, Lord Nārāyaṇa tells the story of the brahmin sage Śrīvatsa who lived in the former age. He had studied the Sāṁkhya, but he still longed to know about God, whereupon God as Puruṣa appeared to him (39-49) telling him to try yoga as a technique. Śrīvatsa did so, and just like God Himself—but on a smaller scale—succeeded in creating a region wherein he lived happily. But all of a sudden for no apparent reason this region was destroyed (50-88). Then a heavenly voice came to him telling him to go to Drāviḍa country and there seek God by devotion [bhakti] (89-96). In this Drāviḍa country there was a king, Viṣṇudharma, who had won widespread fame as a devotee performing penance to Viṣṇu; Śrīvatsa went to him (1-35).

IV. Sudarśanagītyaṁ śrīvatasyacarite rahasyopadesaṁ

"The Secret Doctrine taught in the Story of Śrīvatsa in the Sudarśanagītyā (Cont’d)"

Śrīvatsa and Viṣṇudharma are transported together, by the power of Śrīvatsa’s yoga, to the hermitage of Nārāyaṇa—where at the sight of Nārāyaṇa they both are overcome. There follows a description and eulogy of Nārāyaṇa (1-18). At this point Nārāyaṇa speaks, and describes Himself as eternal and omnipotent, omnipresent, creator of all, etc. [Note: In the course of this, the relation of man to God and the body and soul is described in terms appropriate to Viṣṇu-dvaita philosophy.] The chapter closes with the counsel that those who meditate on the relation of jīva and paramātmans will attain God’s presence (paramātmānamabhyeti) (19-55).

V. Tāpasaṁskārahānayam

"Rules for the Branding Rite"

Nārāyaṇa then goes on to say that of all the people who follow the rules laid down in the Vedas, only one in a thousand tries to get mokṣa—and even that isolated individual needs the help of a guide who can still his mind and calm his senses. For such a guide one should seek an ācārya who will give him the branding rite and initiation into the mantras along with certain Vedic hymns (1-5). The rites in which the branding is to be done are described as ones in which the aspirant has as his main object to get his body purified (dehaśuddhi), rites in the course of which he gives himself over to God (śaraṇāgati), has the ācārya pray for his acceptance by the God and Goddess, and wherein he receives the holy brand of Viṣṇu’s marks (6-42).

Then the greatness of the tāpa-brands are emphasized as two lengthy stories are related to show how even Viṣṇu Himself recognizes as His own those who worship Him and wear His marks, and condemns those who do not—
Hariśarmā of Brhadāvana and Somaśarmā of Utkala respectively (43-99). The *cakra*-mark is further praised by pointing out how it purifies the servants, the out-houses, the firewood, the food, corpses, etc.—everything! (100-114)

**VI. ब्रह्माक्रमावली**

*Asāṅkṣaramāhātmya* (108 śls)

"Eulogy of the Eight-Syllable (Mantra)"

This chapter continues (cf. ch. IV, above) Nārāyaṇa's narration to Śrīvatsa and Viṣṇudharma and turns to an analysis and eulogy of the eight-syllable "āṅkṣara-mantra*. First the "pranava"-syllable of OM is analyzed, the three letters representing the three *gūnas*; the trinity of God, Goddess and Jīva; etc. (1-55). Then the element "namāḥ" is treated (56-63), whereupon He turns to "Nārāyaṇa" and its meaning ("the destination [ayana] of all jīvas [Nārās]") (64-85). Finally, He counsels jūpa-repetition of the mantra and tells that, by doing this repetition at certain times and in certain ways, various "prayogic" effects can be achieved (86-108).

**VII. परमधर्माकथन**

*Paramadharma-kathana* (110 śls)

"The Chapter on the Supreme Way"

The chapter opens as Nārada names some other mantras useful to know—some dozen in all (1-9). He then recounts how the gods came into being through His own power, how the world is ruled by "Vaiṣṇavadharma" and how people observe this *dharma* by worshipping Him. Everything in the world, except Viṣṇu Himself, is the product of māyā (māyākāryam) and is finite (anilaya) (10-26). He then goes on to distinguish among those who worship Him—the "vaiṣṇavas" (28-32), "ekāntins" (33-39) and "paramaikāntins" (40-50). Then he mentions several earthly and heavenly places where such "paramaikāntins" are to be found—and to such places those desirous of salvation may resort. Further remarks are made regarding locations where those who are devoted to Him may be found; but His own realm is unlike any of these (51-92).

Thereupon Śrīvatsa is advised to seek dīkṣā-initiation under a preceptor and receive the "āṅkṣara" (mantrarāja)—and "dvaya"-mantras as well as the "carama-sloka"; as also is the king Viṣṇudharma (93-109). They go to do so, and while bathing in a lake near Badarī they see a dark personage approach. This figure advises them to sing a couple of hymns, and, as they continue their task, while washing, they see (in the water?) a host of divine worshippers of the Lord all of whom resemble Viṣṇu Himself. The two ask the host of worshippers who they are (104-110).

**VIII. महालक्ष्मीसमाराधनन**

*Mahālakṣmīsamārādhana* (128 śls)

"The Worship of the Goddess Lakṣmī"
The figures tell the two that they, having (once?) associated with other faithful followers of Viṣṇu and having also (once?) undergone dīkṣā-initiation themselves (now?) serve the Lord in the roles as trees, as providers to Him of flowers, as playgrounds where He will resort, as musical instruments to accompany His praises, as musicians, as dancers, as ankle-bells, as birds, as bees, as swans, etc.—and that they all sing His praises by continually repeating the “Puruṣasūkta” and the “Śrīsūkta” hymns (1-18). Only those, they caution, who have the brands and the knowledge of these two mantras can effect success in their pursuit of Viṣṇu (19). The central part of the chapter is an exposition by the figures concerning the two hymns—which turn out to be forms of Viṣṇu and Śrī respectively (20-54). The remainder of the chapter deals with a special liturgy given in honor of Lakṣmī during October-November, or January-February, or April-May—on a Friday occurring between the eighth and twelfth day of the fortnight—with instructions on how to draw the necessary “navāṃbuja”-manḍala used in it, the steps in the pūjā, the recitations of the “Śrīsūkta”, etc. (55-128).

IX. Mahālakṣmīsāmarādhana (82 sūtras)

“The Worship of the Goddess Lakṣmī (Cont’d)”

Annually in Bhādrapada-month (September-October), from the eighth day of the bright fortnight to the eighth day of the dark fortnight, there is a festival in honor of Lakṣmī. On each of the succeeding sixteen days, one of Her forms along with its corresponding spouse, is especially singled out for honor—and these forms are listed in turn (1-27). The seventeenth day is to be devoted to Mahālakṣmī, who is described as the One who is worshipped not for gain but solely to please Her (28-69a). Some details for this culminating worship on the seventeenth day are given (69b-82).

X. Mahālakṣmīvratā (55½ sūtras)

“Special Practices in honor of the Goddess Lakṣmī”

Further details of the preceding culminating worship of Lakṣmī are given to the preparations for the abhiseka-drenching that is part of the liturgy (1-21) and which is followed by offerings of dūpa-incense, dipa-lights, etc., and a vigil through the night (22-24). Another type of special practice (vrata) that can be undertaken in honor of Lakṣmī is named “vārṣikī”-pūjā (25-37). A eulogy addressed to Lakṣmī is part of this (38-44), and it requires also 16 homas, etc. (45-49). The rewards of worshipping Lakṣmī thus are given (50-56a).

XI. Śrīsūktārādhana (55½ sūtras)

“Worship with the Śrīsūkta (-Mantra)”
Here instructions are given for preparing pots of sanctified water which are to be poured by the ācārya—saying “May your sins go away!”—over the śīya’s head. The śīya-aspirant petitions the protection of Lākṣmī (I-II). This “mantrābhīṣeka”-bath affords all kinds of potencies to all sorts and conditions of persons (II-20a).

The elaborate “prabodhayātrā”-awakening ceremonies for the Goddess are then described. After a brief period these ceremonies are followed by the celebration of Her birthday festival—and general directions for doing which are given (20b-50), along with the rewards for seeing that all is carefully done (51-56a).

XII. पुरुषसूक्ताराधनविधि

“Rules for Worship employing the Puruṣasūkta (-Mantra)”

Those who wish to make use of the “puruṣasūkta”-mantra in a special kind of worship must make certain preparations (I-II), including contemplating the Lord’s Being in a particular way (II-39), interior purifications (40-51) and bathing (52-53). The actual worship follows a prescribed routine both before and after entering the temple, but the central part consists of taking each of the 18 syllables of the “puruṣasūkta”-mantra and offering it to various parts of the icon’s body *(54-71). Yāga follows, after which a eulogy is addressed to Him (72-79).

All forms of the Lord—even His śalagrāma form—may be worshipped in this special way: this is a commendable and potent way for ekāntins to worship (80-93—including a description of the Lord in terms of the “puruṣasūkta” and the repeated recitations of this Sūkta, the Viṣṇusahasranāma and the Śrīsūkta as forms of worship). For, God is everywhere and always to be discerned as present; hence He is to be worshipped appropriately and with devotion by one who would enjoy the generous rewards for such piety (94-118a). So ends the story told to the bathers by the figures [cf. ch. VII].

XIII. पुरुषसूक्ताराधनाविधि

“Worship using the Puruṣasūkta (-Mantra)”

Śrīvatsa and Viṣṇudharma approach Viṣṇu (once again?) and ask him now to give them the “mantrarāja,” the “duava”-mantra and the “carama-śloka.” **

Upon hearing this request, He thinks upon the Sudarśana-discus and the conch—and He thereupon marks His two devotees with these. Any person who is marked by these signs deserves praise (I-21). If even those who serve such persons gain merit, how much greater is the merit and honor of a “paramākāntin”

* Note: Some of the directions seem to be missing from the text between 70a-70b.

** Cf. VII : 109, above.
who has received His marks in such a dīkṣā-ceremony (22-37): Then the narrative states that Viṣṇu thought of the twelve gods—Keśava, et. al.—and immediately they appeared before Him with their consorts. He ordered these deities then to assume their places in the bodies of the two initiates in the form of punḍra-marks—and thus to sanctify those bodies and always to represent His own presence, thus to purify His faithful from all pollution (38-59).

A description follows of each of the twelve gods, where they (as punḍra-marks) go on the body, of the twelve consorts and where they (as punḍra-marks) go, and how all these are to be contemplated (60-77).

How the One Viṣṇu becomes many is then discussed in terms of His creative energies during Pure Creation and Impure Creation, and how during the stages of this process He enters into everything. Thus, since He is in all things, He can also manifest Himself as Keśava, et. al. (78-154—in this discussion much that is essential to the Pāñcarātra world-view is summarised).

All the preceding exposition was in support of the practice of wearing the punḍra-mark, as well as to show that various other practices enjoined upon the faithful have an ideologically strong base. It should be noted that the preceding discussion, and in the following lines (155-198) more particularly, there is much attention given to the four-Vyūhas.

Nārāyaṇa then proffers advice to Śrīvatsa and Viṣṇudharma concerning the honor to be given to “paramaikāntins”—those whose duties include recitation of the “mantrarāja”, etc. (199-209). Thereupon the two, Śrīvatsa and Viṣṇudharma respectively, fixed their minds on the mole and on the breast-jewel of Viṣṇu. The narrative then states that when the deluge came they each became one with the objects of their concentration—so that both now live in the very body of Viṣṇu (210-218). Nārāyaṇa is then reported to stress how His grace and concern always answers to the faith of His devotees; yet he reminds all that their faith must also always be demonstrated in various ways (219-232).

SECOND SECTION

I. [ no title ] (93 śls.)

“ The Chapter Containing the Wondrous Visions ”

The ṛṣis question Brahmā now about the Vaiṣṇava way of life. In response to this question Brahmā launches into an intricate answer covering several chapters. In this present chapter, He goes back to first things (kāraṇasvarūpa) and reviews His own origin, describing how He grew from the navel of Viṣṇu and was there instructed by Durgā (Lakṣmī) and shown (22 ff.) by her the miraculous banyan tree with crores of leaves on each of which “Viṣṇu-
Padmanābha  reclines (1-32). Some descriptive details of the tree are given (33-48), whereupon the vision of the single tree is replaced by thousands of trees just like it (49 ff.).

The effect of this new vision of the myriad cosmic trees is to make Brahmā despair ever to know the infinite greatness of the Lord. He petitions Durgā (Lakṣmi) herself to continue to enlighten him. Thereupon Brahmā is endowed with two śakti-powers to help him comprehend the mysteries of creation—one whereby he himself is enabled to see through the mysteries, another whereby he is empowered to speak of it to others. What he sees and he seems to want to tell is of the comprehensive view of Viṣṇu working with Lakṣmi. In so far as others are led to this same comprehensive view they will attain salvation (67-93).

II. विष्णुस्वरूपकथन

“Chapter regarding Viṣṇu’s Real Form”

Brahmā relates now what he learned about the nature of Brahman (Nārāyaṇa). The qualities and attributes usually associated with the Ultimate Reality are then listed and discussed (1-30). The world, the jīva, the guṇas, etc., are all intimately related to this Ultimate Reality, yet they are shown to be distinct from it (31-54). [For the most part the discussion on the latter part of the chapter turns to the rational, sub-rational and transrational ways of approaching the Ultimate Reality—both with its qualities considered and in an unqualified mode (55-87).] It is stated that “paramaikāntins” must worship Brahman with intelligence and see its qualities and features either as Nārāyaṇa, Brahmā, Viṣṇu or Maheśa. Only by doing so will they rise to some kind of identity with Him (88-99a).

III. लोकाकाश्यान

“The Worlds Above and Below”

Brahmā tells in this chapter what the seven nether regions are like in terms of the suffering souls who reside there, the colors associated with these places, the vegetation and resorts, etc. (1-34). Saṅkarṣaṇa in the form of Śiva will at the end of the age destroy these worlds and the whole of creation by spewing forth the venom of Ādiśeṣa, upon whom the entire system rests (35-38). As for the sinners, they have their special place which is governed over by Yama—and their tortures are minutely catalogued (39-51). Who are the sinners? They are catalogued in detail, and include perjurers, arsonists, murderers, etc., as well as brahmīs who sell certain kinds of commodities, and others who live by avocations other than those of their respective caste, et. al. (52-88).
IV. Brñদåvanavrñana

A Description of Brñdåvana"

This turns to a description of the earthly regions—its seven islands, the seven oceans, the mountains, rivers, trees, gardens, etc. (1-42).* Indraloka, Agniloka, Tejovati etc., on the slopes of Mt. Meru, are described (43-45); the heavenly rivers are also named (46-48), along with the descriptions of the meritorious beings who deserve to live among those banks in ideal societal forms (59-68a). Then follows a description of India (Bhñratavarşa)—the place (karmaloka) where one may undertake action leading to mokşa—its seven mountains, its inhabitants, holy places, rivers, etc. (68b-92). The discussion moves thereupon to Brñdåvana—its merits, its saintly inhabitants, the legend of Brñdå, the advent of Kṛṣṇa there, and the virtues of living there (93-170). The chapter closes with a mystical definition of gopī and a brief recapitulation of the relation of Kṛṣṇa to the Lord and of the wives to the Lord's consorts (171-182).

V. Brñdåvanacarîte Yugalårñddhanakhathana

Chapter Concerning the Worship of the Divine Couple in Brñdåvana"

Brahmā recounts what the Lord told Lakṣmi about the "dvaya"-mantra (6-55), the "śarañgati"-mantra (56-63) and the stotra used to praise Him and His Lilā-consort in Brñdåvana. After the mantras have been discussed, Śrī interrupts with a question concerning "bhagavata-dharma". She is told that branding is necessary, as is the procedure of prapati. Further, the guru's role and position in these activities is emphasized, as are the merits of other devotees. The state of mind to be sought is complete dependence on Kṛṣṇa, etc. (69-99).

VI. Mantradvayårñddhananirñpaña

A Discussion Concerning Worship with the 'Twin'-Mantras"

Continuing from the preceding chapter, the "dvaya"-mantra may be employed in worship by using a mañḍala, and instructions are given for constructing the design, meditating on it and upon the mantra, etc. (x-12). As part of this worship, the "Rādhikānāmastavarāja"-stotra (13-51a) is to be used, as is the "Kṛṣñanāmaśata"-stotra (51b-76a). Both of these stotras are given eulogies for their virtues (51b-54a), (76b-78).

VII. Lokanirñpaña

Regarding the World"

* cf. Pädma-saṁhitā "jā" IX-XII.
The first part of this chapter (1-88) deals with four places—Brāhḍāvana in Mathurā, Ayodhyā in Kosalā, Śṛṅgaṇi and Veṅkaṭādri in Drāvida Country “where I live” (60) and Dvārakā island. The preceding descriptions contain some very significant digressions, most notable of which are the sections on Rāma (2-59), and the allusions made to Rāmānuja and Śaṭhakopa (71a).

The second section of the chapter returns to the theme of cosmography, turning to the other six upper worlds—bhuvraloka, suvarloka, maholoka, janoloka, tapoloka, and satyaloka. The measurements, inhabitants, the breezes, the rivers, etc., of these are given—satyaloka being the place where Viṣṇu and His retinue live (89-127). The whole is covered by an “aṇḍabhāti”-shell, and beyond the limits of this cosmic egg there are many other “aṇḍa”-worlds; and all of these are contained within the Body of Nārāyaṇa Whose extent is beyond calculation. His magnificence and presence are described (128-151).

**THIRD SECTION**

I. गोलकावर्णन  
Golokavarnana  
(207 šls.)

“A Description of Goloka”

Brahmā asks Nārāyaṇa to describe the place where the devotees of the Lord will go (1-3). Nārāyaṇa points out that this realm is beyond the fourteen worlds, beyond their “shells” of prakṛti, beyond light, beyond darkness, beyond the reaches and claims of mundane life—a realm reached only by bhakti. It is a realm of no return, on the far side of the River Virajā (4-43). In this “beyond” is the region known as “triḍāvidhāti,” which is endless, pure, effulgent with the Eternal Being, and where dwell the Vyūhas; even farther within the region is “vībhavaloka” where Vāsudeva Himself is (44-49). Within this heavenly region is to be found the celestial city of Ayodhyā, where Nārāyaṇa in the form of Rāma and Sītā and others dwell (50-120a); further, a celestial Mathurā is also to be found, with Brāhḍāvana and Gokula in the vicinity also. In this place Kṛṣṇa sports eternally (120b-156). This entire region contains the various avatāras of the Lord; but His pleasure is to be there in company with His cowherding gopīs where, as a faithful shepherd, He watches over the cows which are His created worlds (157-207).

II. उर्ध्वलकावर्णन  
Urdhvalokavarnana  
(151 šls.)

“Regarding the Upper Regions”

As a means of keeping in mind the “goloka”-regions just described, there are corresponding mundane symbols which may be used—and this chapter commences by describing the one used for recalling Brāhḍāvana.

In the middle of this symbolic representation of Brāhḍāvana is Kṛṣṇa’s (Govinda’s) “yoga-śītha” which is to be imagined as in the form of an octagonal
manḍapa. And in the center of this, the Lord Himself dwells on an eight-petal-led lotus surrounded by numerous female deities (1-46). Also there are others in His entourage there, adding to His happiness. Those who can draw a manḍala-design symbolizing this mundane aspect of Goloka with Brundāvana in it, and those who worship it while meditating upon all the divine inhabitants, will go directly to Goloka (47-53, 57-61). Further, those who imitate the divine sports and serenading of Brundāvana will also achieve eternal life in Goloka (54-56).

In Goloka, in their assigned places, will be found Vāsudeva, Saṅkarṣaṇa, Pradyumna and Aniruddha with their consorts and attendants (65-77).

The remainder of the chapter turns to the realms which are increasingly sublime, and describes those aspects of deity which are to be found there—Vaikuṇṭha (79-95), Viṣṇuloka (96-100a), Śvetadvīpa (100b-135) and the Milk Ocean (136-151).

III. अचिन्तनिविषयन  Arcirādikathana (66 śl.)

"Chapter concerning the Bright Path (to Salvation at Viṣṇu’s Feet)"

Nārāyaṇa undertakes to describe the kind of person qualified morally and intellectually to come to His abode by way of the ‘‘bright path’’ (1-17). When exactly a man dies has some effect upon his destiny; if he dies at an auspicious time it is cause for celebration (18-27). Then the ‘‘path’’ itself is described, and the experiences the man has along the way are also indicated. Finally, the ‘‘ekāntin’’ reaches the jewel-decorated golden land of Viṣṇuloka (28-66).

IV. मनिमंडपसमीपमापि  Manimāṇḍapasamīpaprāpti (66 śl.)

"Approaching the Gem-studded Apartment (of Viṣṇu)"

Once the released soul reaches Viṣṇuloka, he bathes there and cleanses away even his subtle body, becoming four-armed and radiant like Viṣṇu Himself (1-8). Continuing on his way, meeting and greeting all kinds of sublime beings, he is met by maidens who lead him to a carriage [vimāna] in which he is taken by some men in all comfort to his destination. During the trip (36 ff.) he is given the highest honor of all—he is coronated like a king into the status of a "dāsa" of the Lord (9-44). And also, during the trip, he looks out and sees suspended in mid-air many golden stūpis. Finally, arriving at the beautiful temple of God, he enters its breathtakingly beautiful precincts and finds a royal welcome awaiting him in which he is given all honors (45-64). Thereupon he is led to and left in the many-pillared apartment of the Lord Himself (65-66).

V. मुक्तिमंडपदार्शन  Muktimāṇḍapadarśana (43 śl.)

"The Vision of the Abode of Release"
The bulk of this chapter* is devoted to a description of the great pavilion in which the Lord abides—its special features, its furnishings, its luxurious fragrances and entertainments, its eternal inhabitants who live there in rapturous devotion to the Master, etc. (1-31). The closing slokas turn to certain philosophical reflections in the form of metaphorical comparisons applied to the spiritual life; and also certain miscellaneous details are mentioned (that no one there exceeds the age of sixteen, that all services of devotion are zealously undertaken by the devotees there, etc.) (32-43).

VI. [No title] (63½ słs.)

This chapter turns first to a description of the feelings of joy and bliss of the person who comes into God’s presence (1-9a), near the great simhāsana-throne (9b-14). There, Laksṇī introduces the bhakta to the Lord, whereupon the devotee has the honor to fall at His Feet and worship Him. In turn he himself is honored by the Lord’s retinue as a long-awaited guest (15-24). The Lord then permits his devotee to sit on His lap, where they discuss together their new “śesa-śeṣin”-relationship, etc. The bhakta is then permitted to express his regret at having dallied so long and through so many lives before coming to the Lord (25-38). Thereupon, asked how he finally made his way there through all difficulties, the bhakta alludes to the “irresistible grace” (nirhetuhadayā: 41) and the strength this gave him to come to the Lord as His slave (39-47).

Viṣṇu then, speaking to Brahmā directly, assures that what He has related is the destiny not only of all His faithful but also of Brahmā himself at the end of the age (48-49).

(Returning to the heavenly scene) Laksṇī wipes the tears of joy away from the newly youthful devotee, and assures him that he is now in his Father’s House where he may eternally serve Him (50-56).

Viṣṇu, again, speaking to Brahmā, says this is all He can tell him at present except that His heavenly mansion is reserved only for “ekāntins” not for yogins and kārmins. And Brahmā, in turn, says to the sages that they, if they want to appear as “ekāntins,” must brand themselves with the cakra and śaṅkha, etc. (57-64).

VII. संत्रासारिनिरूपण Sadacāranirūpaṇa (211 słs.)

“Concerning Behavior”

The sages thank Brahmā for relating all that he has told them so far, but now they ask to know what is the secret behavior by which they please the Lord.

* Note: In this chapter, a new meter is taken up, the vasantattlakā.
Brahma then says he will list and discuss the duties of a Vaisnava—what should be avoided and what must be cultivated. The aim is to promote Visnu’s pleasure toward us, on the one hand, and, on the other hand, to avoid sin (I.27). Then he commences to elaborate by turning to the daily routines from getting up in the morning to going to bed at night (28.211), including the morning toilet, the snana-bath, some of the duties of morning meditation, etc.—up to a discussion of the “Gyatri”-hymn to be used (193.211).

VIII. भद्रसनाक्ष्याः Bhadrasanakhyana (151 sls.)

“Chapter (ending with) the Story of King Bhadrashana.”

Brahma continues from where the last chapter ended and here goes on to talk about some of the philosophical justifications for employing the “Gyatri” and other mantras (I.59). Also, the story of King Bhadrashana, a Siva-worshipper, is told (to illustrate—later—the propriety and desirability of worshipping Visnu) (60-151).

IX. परमात्मतत्त्वनिरूपणः Paramatmatalaturupa (130 sls.)

“Concerning the Reality of the Paramatman”

Continuing the story of King Bhadrashana, it is pointed out that so long as he did penance in honor of Siva he grew old and continued unsatisfied until Siva himself advised the King to worship Narayana in order to gain final moksa (I.56). Persuaded to move his allegiance to Narayana from Siva by arguments advanced by none other than Siva himself (including some apologetic arguments vs. the Saiva works and teachings—see sl. 100), the King decides to go to Vaikuntha to seek out the Lord Visnu after having taken Vaisnavadiksha (57.127). Whoever does like this King—says Brahma—will also get moksa as the fruit of his faith (128-130).

X. [No title] (202B sls.)

Although his listeners wish to hear the Siva-Gita with which Siva persuaded the King to turn to Visnu, Brahma prefers to finish telling them first the daily routines of a Vaisnava [as he was doing in ch. VII]. The first section of his remarks are devoted to the rules which one should follow in doing the tarpana-memorial rites—the point here being that tulasi-leaf is to be used (in place of the normative sesame grains), and that the 3 vyahas are to be identified with the Vasus, Rudras and Adityas (I.48). These rites done, one should move to the place of worship [yagamandopa] (62) and there honor God with mantra-recitation and certain offerings (49.72) prior* to the careful application of his Ardhvapundra-mark.

* The chronology of this is wrong. Perhaps slokas 63-70 may be taken as an inadvertent interpolation.
There are three things of prime importance for a Vaiṣṇava to do, says Brahmā, and these are (1) to wear the puṇḍra-mark at all times, (2) to fast on ekādaśī-day each fortnight, and (3) to show warmth and devotion to others of God’s faithful followers. Then, in the remainder of the chapter (to 203a), he elaborates on the way the puṇḍra-mark is to be worn—not only on the forehead but on the body as well—and how to apply the puṇḍra with appropriate ritual.*

FOURTH SECTION

I. Bhūtaśuddhikathana

“Concerning Purifications of the Elements”

The sages ask Brahmā how to do mental worship, liturgical rites, observe certain festivals and holidays in honor of Viṣṇu. He tells them the method of and order for doing mental worship (antaryāga)—starting out by citing the means by which one attempts to purify one’s body, emphasizing the role of interior branding (antastāpa) and the appropriate “mantranyāsa”-exercises to accompany the concentration on these brand-marks (3-15). Further, “bhūtaśuddhi”-purifications must be done by inner contemplation and yogic concentrations upon the source and destiny of the various mundane and spiritual elements. These undertakings are explained in some technical detail so that the body of the aspirant may become a kind of maṇḍala-locus of all elements—thus bringing all elements into focus for immediate control (16-90). These things accomplished, then “ātmaśuddhi” should be attempted, despite the difficulties (perceived by the sages listening to Brahma’s directions) posed by the apparent difference between jīva and brahman (91-120).

II. Bhagavatparicaryāprakāra

“Method of Doing Service to God”

Next, Brahmā describes the method of “āhyānayoga,” which may be done once the aspirant is purified. This is a yogic discipline whereby one imagines the Lord enthroned upon the infinite expanses of His Supports right in the cavities of one’s own body (1-35). Thus one may begin doing mental pūjā to this Presence (36-50a), moving as a next step into actual liturgical worship. Overt worship is a necessary adjunct for men living out the sins of previous births. This is to be done according to the methods “previously mentioned” [sic] for Sūrya-pūjā (52)—with maṇḍala being provided, gurupūjā, dvārādeva- tāpajā, preparation of vessels needed, mudrās, nyāsa, offerings to Viṣṇu and to Śrī and others, etc. (50b-156). This is concluded with a prayer and certain terminal rituals (157-178a).

* The text makes clear that the work is written from the point of view of the Tēngalais who have the 3-stroked “Y” mark, with red—rather than yellow—in the interspace.
III. वहन्योगा

"The Discipline of Worshipping God in the Fire"

Brahmā offers to tell now how to worship God in the fire. This is to be done only after pūjā is completed. How to make the Kundā-firepit (1-46) and to consecrate it for use with 18 Sanśkāras (47-55) is given. Then the performance of the yoga itself is outlined (56-118a, 130-136).

This is to be done especially at particular times (118b-129). When done correctly, this fire-worship brings great spiritual rewards (137).

IV. श्राद्धविधान

"Rules regarding Śrāddha-performance"

The sages ask how a Vaiṣṇava is to do pītr-yāga, what the pītrs are like, and what are the rewards for attending to them with devotion. Further, they ask, are worldly people also to do this? (1-2). He tells them that pītrs are like Hari of the Four Forms. As for the rest, he tells them what Nārāyaṇa Himself once told Nārada—namely, that He Himself is the father, as well as the other ancestors male and female, honored in the rites (3-24); moreover, that the pītrs are just like devas and hence should be so honored (25-26). "Ekāntins" are those who knowingly worship Nārāyaṇa as "Father" and the ancestors as "Nārāyaṇa" (27-50). Brahmā then points out that this is why one offers food first to the Lord and then immediately to the pītrs (51-53).

Then, turning to the śrāddha-rites and to those done only on special occasions, he tells about those who are qualified to be invited to serve as the proxy-pītrs at the pītr-yāga (54-66). He reminds the listening sages of the necessity to maintain the pītr-yāgas without lapse throughout their lives (69-72).

As for the other times when śrāddha-rites may additionally be done, these are listed: e.g., at eclipses, at the time of taking newly harvested food [? Nakāmnaprāśana], at holy rivers, at pilgrimage spots, at consecration rites, etc. (73-81).

The various steps to be followed in the elaborate special śrāddha-rites are then outlined (82-125). Further reasons and/or occasions for performing śrāddha-rites are given (126-132), and the observation is made that the rules for specific procedures may differ from one authority to another (133). The pītrs are highly pleased by the way Vaiṣṇavas do śrāddha (134-143).

V. एकादशीमहात्म्य

"Eulogy of Ekādaśi-observances"

Brahmā proposes to tell the sages the virtues of observing the "ekādaśi" vows (1). He relates what the Lord once told Śrī about jāpa, vṛata, tapas, and
the samāsraya appropriate for the "ekādaśī" commemorations—the japa being of
the "aṣṭāḥśara" mantra, the vrata being the one designated for "ekādaśī" day,
the tapas being happiness, and the samāsraya being the resort to Lakṣmi Herself
(2-15). The "ekādaśī"-vrata is for three days, and the details of this vrata
are given along with some of the rewards that accrue to those who observe the
various parts on each of the three days throughout his life (16-135). [It may
be noted that a good deal of attention and interest concentrates also upon
"dvādaśi"-day observances in this recital—particularly those "dvādaśi" days
connected with śayana etc., the śayani, bodhini, parivarini and the mārgaśirṣa
Sukla Ekādaśi sacred to Varāha-incarnation. (75 ff.)].

VI. तत्त्वानिक्षय Tattvaniśkṣaya (120 śls.)

"Decision about God"

The story is told of how Bhadrabāhu and Gautama became bhāgavatas
through the teachings of Śiva. The story concerns how Śiva recounted the
creation of the world. In this recapitulation the final cause is said to be
Narāyaṇa [while the process is implied to be according to the Sāṅkhya system's
analysis]. Brahmā is the demiurge who directly created all things we see.
But the giver of mokṣa, of the Vedas, etc. is none other than Narāyaṇa; those
who know Him will be saved. As for the relation of man to Him, it is as close
as bubbles are to water (76). Without Him we can do nothing; but with bhakti
toward Him, He will help us achieve our salvation (1-95). He, the transcen-
dent One, is always with man to aid him—as, for example, through His avatāra-
forms. But He comes even more closely and intimately to man, as He dwells
in individuals, as He makes His presence felt among the collective souls, and as
He activates the intellect of man. There are three places or abodes (pada/
sīhāna) of God (96-102).

VII. भक्तिनिरुपण Bhaktinirūpaṇa (112 śls)

"Concerning Bhakti"

A fourth place where God is known is in His Highest State (paramapāda)
—and this realm may be approached through karma-rituals, jñāna-wisdom and
upāsana-contemplation, especially if these ways are undertaken for the glory of
God (1-5). If one does karma-rituals with understanding, this will lead to
God; but if done without comprehension, this will lead only to rebirth (6-18).
Likewise, when making the jñāna-effort, one should be firm in his resolve
(19-29). The beginning of the upāsana-way is to cultivate the vision of God’s
presence, succeeding in which one experiences nothing but bhakti—hence
upāsana is nothing other than bhakti. The finer points of this latter process are
discussed (30-51), before turning to the actual method for commencing the
process—which turns out to be yoga in eight steps (52-74).

P40
For the few fortunate souls—the "paramakāntins"—there is no need for the "works" just discussed because God sees them without their efforts (nirhetukaḥpā) (75-77). The "paramakāntins" are further described (78-112), stressing the fact that they are thus by God’s grace only.

VIII. 婆羅密犍提婆 Brahma-vicāra (126 šls.)

"Discussion concerning Brahman"

This chapter continues the teaching by Śiva to Bhadrabāhu and Gautama, turning to a discussion on the nature of Brahman (1-126).*

IX. [No title] (92 šls.)

This continues the lines drawn in the preceding chapter and describes the nature of Brahman in terms of satya, jñāna and ananta (2-34); and as nimitta-kāraṇa and upeśānakāraṇa (35-78); and as cit, acit and Īśvara (79-92).†

X. तत्त्वनिधित्त्व Tattvaniścaya (77 šls.)

Continuing the foregoing discussion, the term "vīśīṣṭāvatīta" is justified (1-8), the problem of the relation of individual souls to God is discussed along with a typology of souls (9-42) and the relation of the soul to the body (43-49). The instruction ends as the King and Gautama both leave their families and commitments and become bhāgavatas (50-53).

Then Brahmā—continuing his own discussion with the sages—eulogizes and recommends a similar turn to the Vaishnavasiddhānta, and urges the sages also to teach about taking resort at the Lord’s feet as an "ekāntin" (54-69).

What has been said will be known as "Kṛṣṇatreyi" in due course because a brahmin descended from the Kṛṣṇātri-gotra will teach it and make it famous. Its contents are secret, and very beneficial (70-74).

Some sages remain after the others have all undergone dīkṣā and left, and one of these sages is called Hārīta. He is one who spread a condensation of this teaching to others (in a Hārīta samhita?) (75). The work closes with a salutation to Nārāyaṇa (76-77).

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* Due to the sophisticated nature of the chapter it cannot be condensed. It is a pithy statement of the Viśīṣṭāvatīta position, and its points are definitely post-Śaṅkara (see šls. 87-88) and possibly post-Rāmānuja (see šls. 92-93). Of the philosophical passages in the Pāṇcarātrāgama works this seems to be one of the most well thought-out and carefully formulated on this particular problem of the nature of God.

† Again condensation is not possible, but it is even clearer here than in the preceding chapter that the words bear a striking resemblance to those used by Rāmānuja in his Bhāṣya.
CRITICAL NOTES—

It must yet be established to what degree this work is dependent upon other major Śrī-vaiṣṇava documents, such as Rāmānuja’s Śrī-bhāṣya (or vice versa). There are some peculiar injunctions made in the text in regard to practical matters; to know more precisely when, where and by whom this was written would help to explain these otherwise perplexing passages. One such passage, however, may be cleared up by simply assuming an interpolation has inadvertently slipped into the text: in III : x : 49 ff., the text presently has the worshipper putting on his pūndra-mark only after tarpaṇa-rites have been finished—a rule that would be contrary to both practice and to rules found elsewhere. Excising śs. 63-70 neatly solves the problem. It may well be that the text contains other such interpolations that can with equal ease be detected, thus clearing up doubts raised elsewhere in the text.

Some of the passages from sections II and III giving imaginative eschatological description would interest a student of world literature on eschatology and apocalyptic visions.
BHĀRADVĀJA—SAṂHĪTĀ

As in the cases of Agastya-saṃhitā (q.v.) and of Iśvara-saṃhitā (q.v.) so here also there are to be distinguished two texts—both products of the Pāṇcarātra school—with identical titles. We shall take up the printed text first. It is a four-chapter devotional piece on prapatti. Because of its focus on only one aspect of Pāṇcarātra life it is atypical of the genre that is usually given over to encyclopaedic treatments of a broad scope of pious activities; hence we refer to it as the secondary text, Bhāradvāja-saṃhitāII. Then we shall turn to a short document, an unpublished manuscript tradition, that is more typical—albeit in truncated form—of Pāṇcarātra works. It may alternatively be called “ Bhāradvāja-Kaṇva-saṃhitā” or simply “ Bhāradvāja-saṃhitā”.

BHĀRADVĀJA—SAṂHĪTĀ II

[A]vailable:

(a) Bhāradvāja-saṃhitā, Mysore, Sadvidyā Press, 1894. [Telugu script.]
(b) Bhāradvāja-saṃhitā, edited by Khamaraja Śrīkrishna, Bombay, 1905. [Devanāgarī script.]
(c) Bhāradvāja-saṃhitā, Madras, Ananda Press, 1912. [Devanāgarī script.]
(d) Bhāradvāja-saṃhitā, edited by Pañcanadiya Vedānta Govindācārya Miśra with a Hindi commentary by the editor, Calcutta, 1922. [Devanāgarī script.]

Introductory Notes:

This is a short (400 slokas) inspirational work of four chapters devoted to outlining and eulogizing the behavior of a pious Śrī-vaiṣṇava devotee. It has probably been circulated—and widely circulated, if the number of editions is any indication—as a layman’s manual. In it prapatti, both as an attitude and as a liturgical sacrament, is given marked attention.

There is no doubt that it is the product of the Pāṇcarātra school,* although it is obviously from a period well after Rāmānuja’s time. A suggestion is made

* The word “Pāṇcarātra” occurs in I: 25 of the commentary, III: 40, 42 and 45 of the main text, and again in the commentary, III: 7.
in the opening lines that this work may once have formed part of a larger, more comprehensive text. But there is no proof that the work was ever essentially other than what we now have.

There are, apparently, many commentaries that accompany it, and it appears that some of these bear the marks of either Teṅgalai or Vādagalai sectarian interpretations. Our condensation is based upon the 1922 Calcutta edition.

DESCRIPTION OF CONTENTS

I. [no title] (100 śls.)

"A Discussion of 'Prapatti', Good Behavior and How Sin is Removed".

The sages, having heard the eternal benefits of ḫraṭṭi,* ask Bharadvāja to tell them what are the means by which mankind gains through it eternal equanimity [ādhi]. He replies by saying that the practice of ḫraṭṭi is extolled in all the śāstras—Vedas, Vedānta, Dharma and Pāncarātra; and without it neither knowledge nor action will bear fruit (1-6). He defines "ḩraṭṭi" as a total dependence on a means of action offered to God knowing that the desired object can be attained in no other way (7-11). Any person at any time and place, regardless of his profession or caste, may offer himself to God—so long as he does so with faith, resolve, confidence, petitioning, helplessness and surrender. The effect of offering oneself in this way is certain—no matter who the ḫrapanna is (12-20).

There are three kinds of ḫrapatti—one being the display of the external symbols of branding, being under a guru, serving God, etc.; a second being the continued confession of a mantra as directed by a guru; and the third being a combination of the foregoing two plus a mental surrendering to God. Within each of these three types there are sub-types as well; but all must be done with the help of a guru. Even the halt, the lame, the dumb, the fool—anyone can do ḫrapatti with the help of a guru so long as he has faith (21-38). The qualities of the ācārya are listed, as are the qualifications of a śisyā, with remarks indicating that the ḫrapatti-sacrament must be administered in a certain way by a special (re-?)interpretation of the eight-syllable mantra (39-70 et. passim).

The next section deals with the proper mode of general conduct [vr̥ti] to be followed by a ḫrapanna, doing which will wipe away all sins. Generally, six habits must be perennially manifested: doing the proper duties, avoiding prescribed things, being always careful, maintaining devotion, showing the twelve

* Could it be that these chapters on ḫrapatti, now forming an independent work, were once part of a larger, more comprehensive text?
marks on the body, and helping other Vaiśṇavas—and the finer points of each
of these six are alluded to (71-100).

[ The commentary of this chapter is also 100 ślokas in length. Nothing
new is introduced there. Rather, the major points of the main text are some-
what more subtly elaborated—prapattī is praised, habits are further eu-
logized, prapannas are classified according to “Ekāntin,” “Paramākāntin,”
etc. ]

II

[ no title ]

( 100 śls. )

“ The Procedure for and the Symbolism of ‘Pañcasanāskāras ’”

***[ All but one śloka of this second chapter’s text is lost.* ] The opening
verse proposes that something should be said about the distinctive qualities
[ānga ] of a prapanna, what stands in the way of these qualities being realized.

[ The commentary takes up the following subjects: the Pañcasanāskāras—
tāpā (3-15), punāra (16-27), nāma (28-34), mantra (35-47), yāga (48-53)—
each one done on different auspicious days (in any order? ), or according to
other options (54); the appropriate pūjās that accompany the Pañcasanāskāra-
rites; and the symbolism and potency of the overall rite along with rectifying
measures to be taken in case something is done incorrectly (55-100) ]

III.

[ no title ]

( 100 śls. )

“The Prapanna’s Way of Life”

For steadfastness in his new life, the prapanna should adhere to certain
rules and vows after his prapattī-initiation—and all such observances should be
done in the spirit of an offering to Nārāyana. These holy habits include:
worshipping daily, honoring Vaiṣṇava brahmins, saying grace before meals
[prāṇāhūtit], attending to all dietary rules, keeping up divine studies. If the
prapanna perseveres in these habits with the correct penitential attitude, he fulfills
all requirements of tāpas, dāna, yajña, and prāyaścītta (1-33). The enlightened
reverence [drṣṭi ] to be demonstrated in performing one’s regular routines as a
prapanna is emphasized (34-45), with special mention of one’s comprehension
of the Pāñcarātra doctrinal system:

parasya brahmanastasya vidyā vyāhārasāṁśṭhitih /
janam kriyāḥ samastāścā yogam cātra phalāni ca// (III : 42)

Further, more obvious manifestations of a God-intoxicated bhakta are
discussed (46-58), followed by a section discussing the symbolic brands, cosmet-
ic marks, etc., which should be worn by each devout Vaiṣṇava (59-81). The

* Presumably also of 100 ślokas, if the commentary on it is any indication.
closing portion of this chapter recommends that a prapanna who would manifest
holy ways always acts with respect and courtesy toward other Vaiṣṇavas—
especially in regard to his own ācārya (82–100).

[The commentary on this chapter is also 100 ślokas and, for the most part,
follows the text by expanding on the same ideas. It is more confessional, to
be sure, and more didactic in tone but also more humane. The “Ekāntin” is
further, and more clearly discussed; prāpatī (="samarṇībharā," "nyāsa")
is further extolled; following exclusively one or another of the sidāhāntas is
clearly enjoined; the duties simply enjoined in the corresponding main text
are here reasonably explained and in most cases simplified. Most interesting
perhaps in this section are some implicit theological motifs that are open to
argument even in Vaiṣṇava circles—i.e., that God sometimes presses a man
into His service in order to make him sin to fulfill His Will (30 f.); that
prāpatī is so powerful in its effect that even the post-prāpatī sins will be
forgiven the prapanna (40 f.); prāpatī may never be used as a means
(upāya) toward an end (80); etc.]

IV. [no title] (100 śls.)

"Things a Prapanna should Avoid"

The prapanna has as his main object in life the service of God; therefore
he must do nothing that will displease Him. To this end, the devotee must
endeavour everywhere and always to maintain holy habits (1–16), must avoid
entertaining unorthodox ideas about faith (17–26), must resist threats to his
regular religious routines (27–35), must desist from spoiling his ṁuṇḍra-marks
(36–56), and finally must take care not to sacrifice such gains as he may have
made in his religious life by careless lapses (57–79). Almost all of these
preceding rules are given in negative terms—"don’t do this"—"don’t do that."
The chapter ends with a listing of the benefits to be realized by the true
prapanna.

[The commentary on this chapter is 98 ślokas in length. For the most
part it extolls the virtues already mentioned in the text’s chapters; but the
noteworthy way in which this is done is by comparing prāpatī (=nikṣepa)
poetically to other well-known activities and ideas. The major metaphor
employed concerns the figure of a tree—rooted, branching, growing, flowering,
etc. (7–25, 26–35, 36–46, 47–98); passing reference is also made to the image
of a river (34) and to a yāga-sacrifice (56).]

CRITICAL NOTES—

There are, in addition to the four printed editions, a number of manuscript
versions of this work readily available (e.g., Adyar ms. 28.M.24, Adyar ms.
34.E.24, MD. 5331, MD. 19039). These are of varying lengths according to the bulk of the commentaries. The arrangement of the chapters is not the same in all versions, but in no case do we find the section (ch. II in our condensation) that gives in full the practical details for administering the pāñcasaṁśkāra-sacramental rites. It appears to be "lost."

**BHĀRADVĀJA-SAMHITĀI**

[Index Code: BDVJ]  

*Not published: available in ms. only:  
Adyar ms. 10.i.18, io adhyāyas [Devanāgarī/paper]; MGOML R. 1343 (c), IX adhyāyas [Grantha/paper]; MGOML R. 1839 (c), IX adhyāyas [Telugu/leaf]; Tirupati Oriental Library ms. 3762 [Grantha/leaf]; and others.*

**Introductory Remarks**

A work that is more typical of the genre of Pāñcarāgama literature—also called Bhāradvāja-saṁhitā—is found in manuscript. It is divided into ten or more chapters and comprises some 230 ślokas as it is currently found. It is mainly concerned with providing a temple, once it is built, with properly consecrated icons—although all the chapters are brief and afford no more than a cursory review of salient features of prāsāda, pratiṣṭhā and pūjā-routines.

However, the work has another interest for us in its two opening chapters. In the first chapter a list of canonical titles is given—supposedly, but not actually naming "io8" titles. The list, reproduced in an Addendum, below, is almost identical to that found in the Kapiṇjala-saṁhitā (q.v.). In the second chapter is found an interesting attempt to give a definition of "Pāñcarātra." It is different from what is found elsewhere—see Index entry under 'Pāñcarātra'—basing the definition on a pūjā performed successfully on five nights by Brahmā, Śiva, Indra, Nāga and some ṛṣis. It may be worth comparing these five names to the five sections of the Sanatkumāra-saṁhitā (q.v.).

The narrative framework is a dialogue between Kaṇva and Bharadvāja.

**DESCRIPTION OF CONTENTS—**

"Bharadvāja-Kaṇva-Sañvāda"

I. [no title] (21-1/2 śls.)

"The Transmission of the Teaching"
Kaṇva, coming to Mount Meru, approaches the sage Bharadvāja who is renowned for his knowledge in Vedas and Vedāṅgas and for his knowledge of the real nature of the soul. Kaṇva, although he knows already the four Vedas and various sāstras, asks to know in detail about the Pāṇcarātra system which, he has heard, came directly from the mouth of Viṣṇu. Bharadvāja says that what he will now impart came to him from Sanatkumāra at Badarī; he offers then to give the gist of that other’s teaching. He begins by saying that for each tantra there is a different ācārya, and so each tantra goes by its ācārya’s name (1-Sa). He then gives the “10ś” names by which the various works go (Sb-22a—see Addendum, below for the list of titles).

II. [no title] (13-1/2 sls.)

“The Origin of the Pāṇcarātra System”

Kaṇva asks about the origin of the Pāṇcarātra system. Bharadvāja tells the following story: in Kṛtyayuga-times the demon Somaka [v.l. Hemaka, Dānava] stole the Vedas and all creation was in turmoil because creatures no longer knew how to perform their ritual obligations. A delegation, led by Brahmā, then approached Viṣṇu asking Him to do what He could to return the Vedas to them; but even He was helpless unless the creatures of the world repeated the “aṣṭāḥṣāra”-mantra to make Him strong enough to conquer the demon. This they did over a period of five nights with firm resolve; thereby Viṣṇu waxed stronger, killed the demon and returned the Vedas to the gods.

The order of the pājā by which Viṣṇu was made strong was on the first night [Brahmarātra] Brahmā led the worship; on the second, Śiva [Śivarātra]; on the third night, Indra [Indrarātra]; on the fourth, Nāga [Nāgarātra]; and on the fifth pīśis led it [Ṛṣirātra]. This is how the “Pāṇcarātra” originated.

III. [no title] (26 sls.)

“Concerning the Construction of a Temple”

Kaṇva asks to know what the system has to say about all matters from “plowing” [kṛṣaṇa] to “installation” [pratiṣṭhā]. Bharadvāja agrees to tell him this, and says that the very first thing a person [karta, here, apparently, referring to one who will be a yajamāna for a temple] should do is to select an outstanding ācārya to be his preceptor. Then, in addition, he should find a Vaiṣṇava brahmin and some other ṛtviks. Thereupon he should take a ritual bath with his ācārya and the ṛtviks and, next day in the center of the village, he should attend to śaṅkusṭhāpana-activities and vāstu-pūjā-rites. Next a kalyāṇa-maṇḍapa should be erected in front of the Viṣṇu temple—and this should have four entrances. To this, a Viṣṇu icon, prepared according to kāstraic injunctions, should be brought. In addition, a yāga-maṇḍapa containing a vedikā—altar...
should be provided. In the center of the kalyāṇa-mañḍapa two fire-pits (one with nābbi and yoni called “cakrakunda,” the other circular and called “garuḍa kunda”) will be built. The “cakrakunda” will be used for homas, etc., connected with marriage-festivals; the “garuḍakunda” will be used for sacrificial purposes connected with pṛatiṣṭhā-ceremonies.

These things having been done, the kartā-aspirant should attend to the construction of the dhvajastambha-flagstaff. A few general directions for doing this are given.

Thereupon Bharadvāja turns to the order of rites to be followed for installing Hari in the temple. The icons of the Lord and His consorts, Śrī and Bhū, are to be ritually placed there at a certain auspicious time [the instructions given in the short narrative of this chapter are at best piecemeal].

IV जलद्धिवसानुक्रमणिका Jalādhivāsānukramāṇikā (38-1/2 śls.)

“Steps for Doing ‘Jalādhivāsa’ and Other Things”

Bharadvāja continues by saying that having duly decorated the mañḍapa, the ācārya should arrange an eight-petalled lotus motif [mañḍala] and, having started ankuṭrāpana-germinations, should take a purifying bath with the ṛtviks. Then, with much pomp and éclat he should bring the deity to the yāgavedī. Certain upacāra-ceremonies should be done to the icon there—tying its wrists [rakṣābandha—with almost five ślokas dedicated to the “meaning” of the word and of the ceremony], etc. Other matters are attended to also: selecting various ṛtviks for other purposes, invoking the presence of gods, worshipping the seedlingsprouts [with a digression on matters pertaining to ankuṭrāpana], arranging vessels around the platform with specified contents in each, invocation of the Lord into one of the vessels, etc. Jalādhivāsa should then be done by placing the Lord into the waiting waters; this act is to be accompanied by abhisekha-rites and by recitations of several mantras including the “Rāmagāyat” mantra. Other matters will be taken care of before the icon is removed from the jālādhivāsa-bath.

V. धान्याधिवास Dhānayādhivāsa (24 śls.)

“Placing the Lord on a Bed of Grains”

The Lord and His consort (s?) are then tied together at the hands and placed on a bed of grains [dhānayādhivāsa]. This “bed” is described as covered with a tiger skin and strewn with flowers, etc. Various mantras, including the “Glā,” are to be pronounced at this point. Then dhyāna of the Lord’s presence in a dhyāna-kalasā-pot is enjoined.

That night the ācārya keeps a vigil, after which he undertakes a sāntihomā performance. This is described in terms of the mantras to be used. Then
naivedya is offered to the Lord, whereupon pūrnāhuti is done. After this a special homa is done in the garuḍa-kunḍa to appease all the guardian deities; and only after this is the dhvaṣastambha-flagstaff to be installed. A brief discussion of dhvaṣastambha-pratiṣṭhā follows, including some remarks as to the days on which dhvaṣāroṣaṇa should not be done. A dṛṣṭi-dhenu (cow) should be tied to the dvaja-pole and dṛṣṭi-dhanya (grains) should be strewn before it, for warding off evil and for securing auspiciousness.

VI. 

[ no title ] (31-1/2 śls.)

The next day the acārya will rise early and, taking the water still remaining in the āhyāna-kumbha-pot will bathe the Lord and perform mūrtihoma-offerings with specified mantras. When homa is over, the left-overs are given to the Lord and the residual ghee and other liquids are poured over His head. Then new clothes, dhūpa, dīpa, naivedyā, etc., are next given the Lord. Then, bringing a golden vessel, the acārya will perform nayanamūlana-rites of “opening the eyes.” After repeating the pujā-cycle again, nirajana will be done after which brahmans will be feasted and pratiṣṭhā of the Lord will thus have been completed.

VII. भगवाद्विवाहानुक्रमणिका

Bhagavād-vivāhānukramaṇikā (24-1/2 śls.)

“Steps to be followed in the Marriage Ceremony of the Lord”

On the appointed eleventh day the acārya should arise early and attend to the collection of various materials necessary for the rites surrounding the marriage of the Lord—ankurāropaṇa-germinations, etc. The yāgabera-icon in the evening is taken to the yāgaśālā-area where various homa-oblations will be taken care of, and where invocations, bali-offerings and flag-hoisting ceremonies, etc., will also be done. On the twelfth day, the acārya should offer bali in the kalyāṇa-marṣeṇa, after which the Lord is worshipped with the “Rāma”-mantra. On the thirteenth day, an abhiseka-bath of the Lord should be done in the morning and again in the evening in the yāga-marṣeṇa along with bali-offerings. On the fifteenth day a puṇḍarikā-homa is to be done, followed by a procession to the river or tank [ tirṛtayātṛā ]. When this is done, then the attending deities who are stationed on the flag-post are requested to come down [ dhvaṣānoṭaraṇa ], and only after this is a puṣṭayeṇa to be done.

VIII. चक्रगपुरिविमानप्रतीष्ठानुक्रमणिका

Cakragopuravimānapratiṣṭhānukramaṇikā (16-1/2 śls.)

“The Consecration Rites Outlined for Temple-Structure, for Entrance Gates, and for the Lord’s Discus”

Kanya asks now to be told about the sanctification of the temple-structure and its parts. Bharadvāja promises to give him all details in accordance with śāstraic injunctions. The arca-kaṭacārya must first attend to his own puriṇa-
tion, whereupon he arranges the five vessels for jalaḥivāsa and, after offering the pūja-worship to the germinated seedlings, he pours the sanctified waters, etc., from the pot over the gopura. He does the dhānyāḥivāsa-portion of the rites by using a mirror and tossing some grains at it, followed by performing pūja to the mirror placed near the gopura. After doing several homas, the residual ghee is touched upon the gopura, and the gopura is thus sanctified. Then brahmīns are feasted.

The sanctification of a vimāna-structure and of rath-a-chariots are done in a similar fashion. The Sudarśana-discus sanctification-rites are then outlined, the main difference being that during the homa-offerings here a certain “prāyogic” tone enters: he who wants victory should do 108 homas. The application of the ghee and feasting of brahmīns is as before.

IX. Nityārcaṇaviṇākalpa

“Rules in regard to Regular Rituals”

Bharadvāja outlines the daily routine of the arka from his rising in the morning. After himself bathing, he brings water for the Lord’s bath and, completing prānāyama-exercises and purification of the compound-precincts, brings five vessels. He offers mantrasana-honors, snānasana-honors, alankārāsana-honors, food, the lamp-rite. Arghya and food offerings need be done in evening time only.

X. Śatasahasratulasikalpa

“Rules for 100,000 Offerings of Tulasī”

Kaṇva asks Bharadvāja to tell him about tulasī-pūja. The following steps are mentioned: prānāyama, punyāha, gathering the five or four or six bathing vessels, placing them on a bed of grains, putting mango-tree sprouts in the water of the vessels, re-bathing the participating priests and bathing the Lord to the accompaniment of mantras. When this is done, new clothes are given to the Lord and He is honoured by repetition of His Thousand Names along with tulasī-offerings. During this pūja the assembled brahmīns will repeat Vedic and other verses. (The number of offerings made may go up to 100,000—for so the leaves offered must be counted). Homas, too, are to be done. When the pūja is completed, the ācārya is to be honoured.

The chapter closes as Kaṇva and Bharadvāja prepare to part from one another. Bharadvāja then leaves.*

* In the framework narrative provided in the opening chapter it is Kaṇva who approaches; therefore one is led to expect here that it would be Kaṇva who would depart. The eleventh chapter, condensed below and put within brackets, appears in some manuscripts only. Judging from the narrative framework it is a superfluous addition, and may or may not be part of the Bharadvāja-Kaṇva-saṁvāda.
XI. [no title] (8-½ šls.)

"A Miscellany"

([Presumably Bharadvāja speaks:) There are to be five icons provided (in a temple)—dhruva for the protection of the village, kautuka for normal worship, snapana for bathing-rites, uṣava for festive processions, bali for oblations.

Then the size of grains, offerings, etc. are briefly discussed.

There follows a brief discussion of saṅkārya-mixtures in relation to using icons made by non-Vaiśṇavites, to using rules from more than one āgama, to using materials of different kinds in the production of an icon, and to using a new name for the Lord’s icon formerly called by another name.

The chapter continues, but switches to prose, repeating substantially what was already said in ch. VIII. Just as the manuscript breaks off, one verse begins to discuss repair of images (jirnoddhāra) * * * *]

CRITICAL NOTES:

The narrative framework is defective in that in ch. II Kaṇva approaches Bharadvāja, and in ch. X Bharadvāja takes leave of his visitor. If we have to accept the framework, even adjusting this minor discrepancy, then the work would seem to be complete in ten chapters. However, an eleventh chapter is attached to some manuscripts and, while this chapter differs from the others in style it reflects and reproduces some data found in at least one chapter of the preceding ten; so its integrity is problematical.

What might be yet another Pāñcarātra work called by the same name (hence to be distinguished by us a Bhāradvāja-saṃhitāIII) is represented by MT. 1450 (a). In this fragment only the fourteenth chapter survives; it deals with the importance of "Kārttika"-month (October-November) and describes the manner as well as the efficacy of bathing and giving gifts, etc., during that month. The colophon attached to indicates that it is from the Pāñcarātradāma. It is in the form of a dialogue between the Lord in his Śrīkamasa (= Hayagrīva) aspect and Brahmā.

Another fragment—preserved at Mysore (see Mysore Catalogue I.595)—is said to be the fifteenth chapter of a "Bhāradvāja-saṃhitā". Without seeing this it is impossible to tell whether it is a part of Bhāradvāja-saṃhitāI (Bharadvāja-Kaṇva-saṃvāda) or of Bhāradvāja-saṃhitāII (Bhagavad-Brahma-saṃvāda).
ADDENDUM

† LIST OF TITLES FOUND IN BHĀRADVĀJA SAMHITĀ

According to MGOML R. 1343 (c), a paper manuscript in Grantha characters, I: 8b-22a:

1. Sanatkumāra S.
2. Caturmūrti S.
3. Śāśvatā S. (cf. 31, below)
4. Nārada S. (cf. 94, below)
5. Īśvara S.
6. Kāpila S. (cf. 16, below)
7. Vārāha S.
8. Śaunaka S.
9. Padma S. (cf. 76, below)
10. Puṣkara S. (cf. 23, below)
11. Hiranya S.
12. Pārāśarya S.
13. Nṛkesarī S.
14. Kāśyapa S.*
15. Agastya S.*
16. Kapila S. (cf. 6, above)*
17. Yājñavalkya S*
18. Atri S*
19. Viṣṇusiddhānta
20. Viṣṇutilaka S.
21. Jayā S.
22. Sāttvata S.
23. Tripuṣkara (?) (cf. 10, above)
24. Mahālakṣmi S.
25. Kuśala S.
26. Ānanda T.
27. Pāvana S. (cf. 67, below)
28. Gārgya T.
29. Bodhāyana T.
30. Ānanda [or Ānandākhyā]
31. Śāśvata S. (cf. 3, above; or is this an adjective referring to “Ānanda”?)
32. Pañcaprāśna T.
33. Śī[ yah ] prāśna S.
34. Prahlāda S.
35. Nalakūbara S.
36. Maudgala S.
37. Auśāna T.
38. Mārkaṇḍeya S.
39. Māyāvaibhavavīnyāsa S.
40. Vāśīṣṭha S.
41. Jaimini S.
42. Nārāyaṇa S.
43. Brahmokta
44. Vaikāṇasa S.
45. Vīramāṅgalika
46. Pārāmeśvara S.
47. Jayottara S.
48. Vāśālya [sc: Śākalya]
49. Mārica S.
50. Pañcatattva S.
51. Mahājñāna S.
52. Vaijayanta S.
53. Paippala
54. Viṣvakṣena S.
55. Tārkṣya S.
56. Vālmika S.
57. Bhūmi S.
58. Sanatkanda T.

† Almost identical to Kapiṇḍala-saṁhitā list (q. v.).

* These 5 are listed together as “saribhavāḥ”.
59. Sananda T. 84. Gautama S.
60. Viśvāmitra T. 85. Mukunda S.
61. Aughira T. 86. Jāmadagnya S.
62. Aindra T. 87. Vāmadeva S.
63. Durvāsatantra 88. Subodhika S.
64. Kauberā S. 89. Meru S. \{ one title or two?
65. Vāruṇa S. 90. Gaṅgā
66. Pāvaka S. 91. Satyokta
67. Pāvana S. (cf. 27, above) 92. Gāndharva S.
68. Yāmya S. 93. ...Gaṇa S.
69. Vasu S. 94. Nārada S. (cf. 4, above)†
70. Mudgala 95. Uttaravijñāna†
71. Romāśa 96. Gajendra S.
72. Maitreyā 97. Manu S.
73. Matsya 98. Pulastya S.
74. Brahmāṇḍa S. 99. Pulaha T.
75. Kaumarā S. 100. Māyā T.
76. Padma (cf. 9, above) 101. Vīhagendra T.
77. Kūrma S. 102. Mahā T.
78. Vāmana S. 103. Puruşottama
79. Puruṣa S.  
80. Lainga S.  
81. Śatātapa S.  
82. Dattātreya S.  
83. Bhāradvāja S. [Supposed to be 108]

† Nāradottara vijñāna? or Nāradottara and Vijnāna? or Nārada, Uttara, and Vijnāna?
MĀRKANṆEYA-SAMHITĀ

Publication scheduled:
A critical edition of this text in Devanāgarī characters is under way at the Kendriya Sanskrit Vidyapeetha, Tirupati.
The following discussion and description is based on a paper manuscript in Telugu characters, MT. 2936.

Introductory Remarks

This is a work of somewhat more than 2200 ślokas divided—as it presently comes to us—into thirty-two chapters. A significantly large block of it namely chs. II-XIV, provides useful and moderately detailed passages relating to prāśāda, prāśīmā and pratiśṭhā concerns. Other significant blocks outline pūja-procedures (chs. XV-XX—see also XXX-XXXI), utsava-festivities (chs. XXI-XXV) and prāyaścittā-measures (chs. XXVI-XXIX—see also ch. XXXII). Except for a brief allusion in ch. XII, dikṣā-initiation-rites are passed over; and there is a notable absence of data on mantras. Also missing are philosophical and theological jñāna-sections. The opening chapter contains a list of canonical titles, although it is marred by repetitions and, by its own admission (1: 57), does not contain all the “108” names supposedly constituting the corpus (see Appendix, below).

The name “Mārkanaṅeya” is found in the following canonical lists: Kapiṇḍa (36/100), Pāṇḍma (97/108), Puruṣottama (1/106), Bhāradvāja (38/103), Viśvāmitra (48/108) and Viṣṇu Tantra (124/154). The Mārkanaṅeya-samhita does not seem to have been quoted by any of the classical commentators of the school, but it is accepted in some of the (later) secondary collections. For example, a work called “Pāṇcaratārāgama” (MT. 3257) quotes from chs. XII, XVI, XVII and XXXI of our text. Thus there are few data available to support an early date for the work.

The narrative framework is a conversation between the sage Mārkanaṅeya and King Prithu, the former reciting what he had once heard from Brahmā, who in turn had been instructed by the lord Nārāyaṇa Himself.

DESCRIPTION OF CONTENTS—

I. Tantrānuṅkramaṇikā (61 śls.)

“Introductory Chapter to the Book
King Prthu, having performed his Vedic duties, seeks to know from Markandeya, the famous sage, a way to salvation. The sage offers to instruct the king in the knowledge which Brahma gave to him, its ultimate source having been Narayana (1-25). Markandeya outlines the topics he will touch upon, and cautions that these are to be supplemented by what is found in others of the 108 samhitas (26-35). The virtues of the present samhitas are extolled (37) as are the fruits of study of the Pancharatra system (38); the list of "other" samhitas is given [see Addendum, below] along with the admission that the full complement of 108 is purposely not given here (43-59).

II. चूपारिक्षा

"Examination of a Plot (for Building a Temple)"

For selecting a place to build a temple, only certain acceptable kinds of land should be considered (1-10). Once a plot has been selected, then some rites must be performed, including a ritual ploughing and invocation of God's Presence (11-27). Formal fire-offerings are to be made, too, along with other preliminary sanctifying rituals before the architect [śilpi] with the director [ācārya] can take steps to commence construction (28-39). Those who undertake such a building program (i.e., those who elect to be a yajamāna-patron) will reap immeasurable rewards in this life and hereafter; as token payment the patron [yajamāna] must at this point reward those who have helped him so far in the project (40-44). The construction program begins with a ritual burial of precious gems, etc. [garbhanyāsa], followed by other initiatory ceremonies (45-53).

III. सिलासंग्रहण

"Collecting the Stones (for Building a Temple)"

Great care and attention must be given to every step while securing materials for the proposed temple, including the quarrying of stone with accompanying rituals (1-36). How the inner temple sanctuary [garbhageha] is to be constructed is given (37-45a), followed by directions for planning the other, subsidiary parts of the temple—mandapa-pavilions, prakāra-courtyards, the kitchen, the garden, the gopura-entrance towers, etc. (46b-132a).

IV. विमानलक्षण

"On the Subject of Vimanas"

There are five styles of vimanas, or temple-structures—"nāgara", "dravidā", "vṛṭta", "vṛttēyata" and "vesara" (1-5—a sixth style is casually mentioned in sl. 6b and defined in sl. 7; it is named "parvata"). Once a vimana-building has been constructed, as the final touch and the ritual conclusion of the
building ceremonies, an "iṣṭakā-ceremony" is to be performed by ritually placing the final bricks at the very top of the dome (8-33); as part of this, a carefully-wrought finial is put into place over a cache of gems (34-44a). Different ornamentations, shapes and sizes for vimāna-buildings are mentioned, including some particular details for Viṣṇu-māndirās of various kinds [but the text here is awkward and confusing: 44b-89]. The chapter concludes with a list of the deities to be found placed in and around the vimāna-building (90-100a).

V. मृतसन्धरविधि

"Rules for Making (an Idol) of Clay"

The clay to be used when fashioning an icon out of plaster will vary according to the caste of the person undertaking to sponsor its construction and installation—white clay will be used when the patron is a brahmin, red clay when a kṣatriya, yellow clay when a vaiśya and black clay when a śūdra. Where such clay is to be collected, how it is to be mixed with other materials, how cured,—these things are to be done only by a qualified śilpin, and these steps constitute the "sanskāra"-procedure (1-27a). The colors of paints to be used on an idol are also specified (10 ff.).

VI. सुलस्थापन

"Installation of the Wood Frame (for a Plaster or Clay Icon)"

There are several steps that are involved in the so-called "sulasthāpana-ceremonies" (1-5). A piece of wood of a certain size should be procured, along with the acceptable kinds of clay [see preceding chapter]. After the clays are properly mixed, they are put in pots with some bark from trees and mixed with the drippings of raw meat. This mixture is set aside for one month (6-13a). To the piece of wood which has been procured certain places are measured off and assigned as parts of (the intended idol's) body—face, thighs, wrists—and in so far as this is done a good image [pratimā] will result (13b-18). Sulādhivāsa-rites are then prepared for, and as part of these preparations a maṇḍapa is to be constructed in front of the prāśāda, decorated, and purified (20-47). In this maṇḍapa the ācārya will prepare a dais bearing a maṇḍala-design—which design may be either of the "bhadrā" or of the "svastikā" pattern. The ācārya should also attend to some other preparatory measures, including sprinkling the maṇḍapa and sprouting some seedlings [aṅkūrāpaṇa]. After these things have been done he may place the śāla there (48-55). Sulādhivāsa itself requires that the ācārya meditates upon the Lord of Lords as in the center of the śāla before he undertakes to perform the numerous bathing-rites and other rituals that may take, collectively, as long as from one to three days—e.g. jalādhivāsa (56-80a), snapanam (83b), procession of the "Lord" [note that the śāla is now referred to as "deva" in 82a, 84b] to the temple (84-85), snāṇa (86b), a śayana for
the śāla Lord and His consort (87), and other forms of worship. One of the final actions relating to this śāla-frame is to enjoin [viniyojayet] the presence of the tattvas into the śāla as it is lying recumbent on the śayana, whereupon a bath [snānam] is given to the 25 tattvas in the order of their importance (89). The śūlādhivāsa-rites end with a homa-ceremony (90 ff.).

The following day the ācārya takes the decorated śāla-frame to the garbhageha and he installs [śhāpayet] it there (viz., Viṣṇu, with Śrī and Bhū on either side, as well as Varāha, et al. —100-106b). Cakra, etc., are then to be prepared by an expert silpin with all attention to details and according to the rules of śilpāśāstra (107).

VII. वालस्थान Bālasthāna (22-1/2 šls.)

“The Miniature Temple”

In front of the vimāna-site, either in the area of the first or of the second courtyard, a bālālaya [i.e., a “sanctuary-in-miniature”] is to be set up. Measurements, alternative designs and building materials that may be employed for it are given (1-8). Then commence such activities as prathamesṭhā (11) and garbhanyāsa (12); and in a maṇḍapa-pavilion (in-miniature) on a pedestal, water is placed representing the temple-tank for the miniature temple (9-15). The bālālaya is then painted (16). The good effects of building a bālālaya are described (17-21), and the payments for the ācārya and silpin are to be given (22-23a).

VIII. प्रतिमालक्षण Pratimālakṣaṇa (73 šls.)

“Characteristics of Icons”

The Lord is known by His four (Vyūha-) manifestations as Vāsudeva, Śaṅkaraśaṇa, Pradyumna and Aniruddha as well as by His twelve avatāra-forms [sic] like Keśava, Nārāyaṇa, Mādhava..., Dāmodara. In addition, He is also displayed in eight other aspects (Cakrapāṇi, et al.). All of these iconic forms are distinguished from one another by the possession of, or absence of certain symbols (1-18). Those aspects which have female consorts should be provided with a separate building (19-21a). The ten most famous avatāra-forms, with their epic associates, are described (21b-74).

IX. बरादिलक्षण Berādilakṣaṇa (64 šls.)

“Chapter on Idols, etc.”

The chief immovable idol [mūlabera] is to be worshipped daily (1). There are to be six other icons also — but their names are not mentioned here (2). Measurements are given for mūlaberos, and three types are distinguished according to their relative sizes (3-5). Other types of images are also listed:
those worshipped in groups[ bahuhera ], those worshipped separately[ ekabera ],
those which reveal the deity at various ages, those which are dominated by one
or another guna, etc. (6-20). Then follow some remarks about painting of
images, and some directions for making piṭhas (21-41). Detailed measurements
for component parts of icons are given (42-54).

X. देव्याविद्विक्षण

" Chapter on Female and Other Icons "

This chapter treats mainly of female icons which have their own separate
places of worship (i.e., ekabera-types). Measurements for the crown-decorations
found on icons of female deities are discussed (1-7). Descriptions of Viralakṣmī,
Bhogalakṣmī, and Yogalakṣmī are given (8-10), with some further details of
Viralakṣmī also given (11-14a). Then the aspects [ mūrtis ] of Śrī, Purūṣi,
Medhā, Sarasvatī, Durgā and Vīghnesa are mentioned (14b-16a).

Measurements—their names and types—are discussed, particularly as
these relate to images (16b-28a). Other embellishments to be found on female
icons are discussed (29b-35). The size and shape of lotiform pedestal are
discussed in detail—circular-shaped ones called " Śiva " , rectangular ones
"piṭāmaha [ = Brahmat ] (37-41a). The actual seat-measurements are men-
tioned (41b-43), and some prohibitions and additional directions are given (44-46a).
For bahuhera-images (images found in groups), different rules from the prece-
ding apply (46b-50a).

XI. अराजनोपकारण

" The Instruments used in Liturgical Worship "

In this chapter the various paraphernalia used in worship are described
and discussed in the following order: the nirajana-instrument for holding
camphor (1-8), the dipa-lamp (9-14a), the pādukā (14b-16a), the ghanṭā-bell
(16a-22a), various pātra-vessels (22b-33a, 46b-52a, 77-79), the chaṭra-umbrella
(33b-35a), the darpana-mirror (35b-38), the cànera-whisk (39-46a). Also,
pālikā-type pedestals, their dimensions and installation, etc., are treated(52b-
67, 86-90a), as well as sarava-basins, etc. (68-69a), leaves (69b-73), Garuḍa,
his decoration and installation with Viṣvaksena and Hanumān (74-76), the piṭha-
pedestal (80-81), and the beraka (82-86).

XII. आचार्यालक्षण

" Pre-requisites for the Ācārya—Director "

The first section of this chapter is devoted to the qualifications of one who
would be a "director" of a building-and-consecration program—he must be a
brahmin, he must be devoted, he must know the Vedas, and he must be a true
bhāgavata (1-14).
The remainder of the chapter deals with what is called "svayam-dikṣā." In this, a maṇḍapa is prepared (15 ff.) and ankurārpaṇa-germinating rites are attended to as preliminaries. Then an icon is brought to the pavilion, decorated and worshipped and placed there next to Devī. "Rakṣābanāha" is done to the would-be ācārya (24), after which he bathes and worships God. Then, obtaining permission to take his dikṣā-initiation (26), the icon is taken to the yāgaśālā, where homa is done (27 ff.). The night is passed in sleep, after which the dreams the man had are to be analyzed (29 ff.). That next day, he takes the icon to his home where he performs homa (through pāṇāhuti) and, with some kumbha-pots which have also been brought there, some further rites are done (14b²-37)

XIII. अद्वरायण Ankurārpaṇa (16-11/2 śls.)

"The Rites of Sprouting Seedlings"

Whenever festivals occur and are to be celebrated, whenever consecrations are to take place, or whenever any other (important) occasional observation is held, the rites of planting and germinating seedlings must be undertaken either on the 9th, 5th or 7th day of that fortnight (1-13a). How these ankurārpaṇa rites are successfully to be done is given [although lapses in the manuscript make the readings here difficult — 13b-17a].

XIV. अशुशाल्याण Pratiṣṭhāvidhāna (159 śls.)

"Rules for the Consecration Ceremonies"

The chapter concerns itself with the consecration of the main idol in a temple. A maṇḍapa-pavilion — containing a dais [vedikā] (2-3a), an appropriate number of fire-pits (3b-11), festooned toraṇas (12-17), pillars (18-25a), and an entrance (26-31) — is to be built. Once a proper time has been selected for the ceremonies (32-47a), the idol is first bathed in milk (47b), then installed in a bālālaya (52), and after this, placed in water [jalādhivāsa] (55). Pots are then filled with sacred contents for further usage (56-72). Śāntihoma is done (73-75a), after which the icon is brought forward, the artisans dismissed (78), and the subsidiary icons (twenty-four mārtis, ten avatāras) are also consecrated (151-153a) — with jalādhivāsa etc., after which when all brahmīns participating have been satisfied (155a), Viśṇu Himself is "established" [pratiṣṭhāpayet] (155a) and finally sprinkled with water.

[There is inserted in this chapter, an important and enlightening description of Viṣṇu, His powers, etc., for meditation (79-137), followed by a passage relating to the relevance these descriptions have to iconography (137-150).]

XV. नित्यारचना Nityārcaṇa (45-11/2 śls.)

"Routine Worship"
Routine worship in the temple, properly attended to, has immense rewards (1-3). The arcaha’s day begins with his waking up, and, after his toilet, he goes to the temple. There he first salutes the bali|ph|ka, then God. The sanctuary-doors are thereupon opened, and things made ready for p|ja by means of collecting the articles to be used (4-19a). After honoring his own teacher, the arcaha begins p|ja—first to the doors, then by ringing the bell, etc. Assuming the k|ma|sa|sa-posture, he begins self-purification, followed by breathing-exercises (19b-23). He then arranges vessels of water before him, dedicates them to V|sa|ve|na and Aniruddha, then pours the center pot [arghy|a] over the hand of the main image, performs san|ka-and ca|ra-mu|ra, offers more water for God to gargle with, some pastes, etc. (24-30). Then clothes, ornaments and other decorations are offered to God (31), whereupon a ten-flamed light [di|pa] is offered, followed by fragrant smoke [dha|pa], then sandal-paste [ga|nda] and flowers [pu|sa]. A pot containing a flame [gha|da|pa] is waved three times before the idol (and then taken away by a courtesan—34), whereupon verses of praise are chanted by the people, and dancers perform for His [entertainment ... lapse...]. After this, food-offerings [na|ve|ya], arghya-mouthwash and betel-nuts [ta|m|la] are given in turn to the Lord (32-38a).

Various names have been given to different elements of the p|ja-liturgy (38b-46a): “arcana” (from dv|ra|p|ja to bali); “y|ga” (from dv|ra|p|ja to homa); “dr|ha” (the regular n|y|sa| as outlined above); “abhyarcana” (d|pa to havis); “prap|ja” (the above done with madhu|pa); “sam|ra|ha” (comprised of m|r|ha, cha|ra, ca|mara, n|r|a|, da|pa, ann|da, dance, music, etc.); and “samp|ja” (which is worshipping five or six times a day).

XVI. अग्निकाये Agnikārya (37-1/2 śls.)

“Kindling the Sacred Fire”

Agnikārya is to be done for a festival, when bathing an idol [sn|pana], for consecrations [pral|]h|a], for pr|san, initiations, expiations, etc. (1-2). Ku|da-fire-pits are to be made (3 f.), and the ā|ra is to sit beside the main one and, after he has done some exercises of breath-control, and, having arranged dar|ha-grass, he is to have embers brought with which to kindle the new fire (5-8). Then the arcaha having attended to some other preparatory matters [pr|san] (13-23), places vessels containing some mixtures around the ku|da-fire-pit and worships the Four Directions (24-27). Then lighting the fire, he offers ghee, cooked rice etc., and after the last offering (31a) he purifies himself and some of the instruments (sru|va, vrta|pa|ra et. al) which have been used. He does this with dar|ha-grass. Finally (37-38a), he goes to the main idol in the sanctuary and offers a handful of flowers.
XVII. नित्योत्सव Nityotsava (26½ śls.)

"Routine Daily Celebrations"

A eulogy of nityotsava opens the chapter (1-2). Bālidāna is to be done by all means [yatnena]. The balibimbā is prepared, and taken through the temple, whereupon the prescribed bālidāna-offerings are made and antarbali is done for gods in the houses (3-8). It is discussed and concluded that bāli-offerings made with water and flowers left over from havis-offerings are best. Also, it is recommended that bāli be done inside the temple at the time of certain uṣavas and expiatory rites (9-16). Where, how and why this bāli inside a temple is to be done is given (17-27a).

XVIII. पञ्चशुद्धि Pañcaśuddhi (55 śls.)

"The Fivefold Purifications"

There are five types of purifications: of the body [āpha], by uttered prayers [mantra], by baths [snāna], of materials [āravya] and of the icon [bimbā]. Each of these should be attended to by the ācārya separately (1-3). The first is done by means of karma-yoga, in which pṛṇāyāma plays an important part (4-23). The other four are mentioned briefly (24-26a), with the exception of "āravya"-suddhi, for which it is stipulated that some articles are to be purified in various ways, with water, fire, etc. (26b-40a), some others need not be purified at all (40b-42). For all these various kinds of purification and on certain occasions also, at different steps, certain hand-gestures [mudrā] are to be used (43-55).

XIX. मण्डलविभाजन Mandalavidhāna (27 śls.)

"Concerning Maṇḍala-Motifs"

A 16-pillared maṇḍapa-pavilion is to be built, containing a dais—for which dimensions are given (1-2). The dais is smeared with cow-dung, and strings are used to mark out a lotus-design of certain specific measurements. Some details are given for marking the "bhadraka"-portions and the "kārmakāra"-portions (3-15a). "Entrances" are made, angles projected, the "matsyākāra" is properly arranged, and coloring is done (15b-26). After Viṣṇu and His various powers have been invoked to occupy the lotus-design, the maṇḍala is worshipped [arca-yet] (27).

XX.

[An incomplete fragment only of this chapter remains—6 or 7 ślokas in the manuscripts consulted: MT. 2939, Adyar ro. J. 24, Śrīraṅgam ms. See "Critical Notes" below.]
XXI. उत्सवविभि

Utsavavidhi

(173 śls.)

"Rules for Festival-Occasions"

** There are three kinds of utsava-festivals which must be performed annually at particular times: routine [nītya], occasional [naimittika] and optional [kāmya]. The routine festivals are characterized by (offerings of) flower-buds and blooms, (performance of) rokṣābandha-rites (3b), and a duration of from one to three days; in the end an avahṛthī-bathing rite is done in the presence of all the gods (1-4). How routine festivals are done is given (5-17). Occasional festivals are then discussed, when they are to be given and their names. These, too, are concluded with the avahṛtha-observance (18-24). A eulogy of villages that observe such festivals is given (25-30).

Whenever an occasional festival is undertaken, invariably dhvajārohaṇa-ceremonies of raising the sacred flag must be attended to (33a). Optional festivals are briefly discussed; such celebrations are also concluded with an avabhṛthasāna (33b-35). Another classification of festivals follows—"pratisṭhānta," "janmarka" and "pañcaparvan." 'Pratisṭhānta' is the annual festivals beginning with the hoisting of the flag (Dhvajārohaṇa) to the Avahṛtha, marking the conclusion. 'Janmarka' is the celebration of the birth of different deities on the days of constellations of their Avatāras. The five 'Parvan' festivals are Dipotsava, Pavitrotsava, Damanotsava, Phalotsava and Kalhārotsava. Saṁskāras other than "tīrthasanaskāra" are not to be observed during any of these three festivals (36-44a). Occasional festivals are then more elaborately discussed, during the course of which (49b)—until the end of the chapter—dhvajārohaṇa ceremonies of raising the sacred flag are outlined.

How the flag is made with the Garuḍa image (50b ff.), how wood is to be selected for the staff (51b ff.), its installation, etc. (123a ff.), the raising of the pole itself (134 ff.), etc.—these matters are all discussed. Once the flag-pole itself has been hoisted, there are bāli-offerings to be made, and these are described (145 ff.); these offerings are followed by a closing worship by the ācārya honoring the deities presiding in the pole, etc. (165 ff.) just prior to the hoisting of the flag to the top of the pole. The dhvajārohaṇa ceremonies end with a procession of the utsavabimba-idol around the village, whereupon the idol is returned to the yāgāśālā-place (173).

XXII. उत्सवविभि

Utsavavidhi

(127 śls.)

"Rules for (the "Mahotsava"?) Festival Occasions"

A yāgāśālā is to have been constructed and consecrated for the utsava-purposes (1-4), and the utsava-bimba-idol, having been brought there, is now

* The beginning of this chapter is also missing. The count is of the remaining verses.
bathed and worshipped. Then, after raksabanda and kautuka-bandha rites have been taken care of, the daily festival routine may be attended to (5-16a). How to do this is described; dvarpūjā (27; also 186 ff.), homakarma (28-31), procession of the utsavabimba-idol with its female consorts around the prakāra-courts (32-38a), balidāna-offerings (38b-42), *** [lapse] ***.

Taking God on certain vehicles is next described, with details given for which vehicles are to be used on successive nights (of mahotsava, presumably); also there is a description of how to make the chariot used on the seventh day procession (43-53). The deity, once returned to the temple, is bathed, whereupon He is put in a cradle with the icons of His consorts, and they all are entertained by music and dance, etc. The icon of the Lord is again taken out in procession (on the seventh day evening?), and the same process is repeated (54-58). The mrgayādra-celebration is done on the eighth day (6c-64a). Lights remain lit that night, and early the next morning tirthakarma-rites should be done (64b-75a), including a procession with the tirthabimba-bathing-idol to a river bank, etc. (75b-82). All who bathe along with the icon at this time will have their sins washed away (83). Afterwards, a great lamp [mahāāpā] is lit, and the ācārya utters some blessings for the benefit of the country, and he goes around the lamp three times; those who do likewise will have all desires fulfilled, etc. (93-96).

As part of the concluding activities, the pots which had been placed in the yāgaśāla at the commencement of the utsava-celebrations are taken from there and deposited in the sanctuary, and the deities which had been invoked into the pots are transferred back to the mūlabera; homa is performed; brāhmins are fed; bali-offerings are made (99-104a). The tenth day calls for a great flower-offering [puspayāga]—how to do it is outlined—at the end of which the utsavabimba-idol is taken back to its original place. All officiating priests bathe, whereupon the routine of the utsava-celebrations is over (104b-127).

XXIII. पवित्रारोहणविद्वि Pavitrārohāṇavidhi (150 śls. [+ lapses])

“Rules for the ‘Garlanding’ Festival”

The important annual festival of pavitrārohaṇa is here discussed—its importance (1 f.), the preparatory ceremonies of bijāropana (7b-16), preparation of a special maṇḍapa-pavilion (17-23), the collection of articles to be used in the liturgy—especially the pavitra-threads (24b-51a; also 81b-83), the maṇḍala-design inside the maṇḍapa-pavilion (51b-81a). A feast is to come two days before the actual festival, followed by a fast by the ācārya the day before (85). On the same day, a pedestal is placed on the maṇḍala-design and into it Hari’s presence is invoked, whereupon He, His consorts and His weapons are worshipped (86-97). That night a vigil is kept, and music is played. Then, P.443
on the following morning, the eleventh day, the ceremony begins. It is described (104-117).

*** [lapse, apparently of some length, occurs after śl. 117] ***

On the twelfth day—the day on which the garlanding itself is done—there is to be a procession throughout the temple, and entertainment in the night. On the following day the concluding rites—which may themselves last from one to three days—are begun: returning the powers from the pots to the mālabera; agnikārya; bali; removal of the pavitra-garlands after pārnāhuti; dismissal of the deity in the maṇḍala-design; disposal of the offerings which have been made; payments [dakṣiṇa] made to those officiating; etc. Thereupon the fruits which accrue to those who undertake to support such a celebration are listed.*

XXIV. दोलारोपण Dolāropana (78 śl. [+ lapse at the end of the chapter? ])

"(The Ceremonies Connected with) Offering a Swing (to the Lord)"

Either as part of the mahotsava celebrations or as an independent celebration to ward off evils, a swing-festival is done. The time for doing this is given as February-March, on the twelfth day of the bright fortnight (1-2). How the swing is constructed and decorated is told (3-30a). It is also stipulated that seedlings will have been planted ritually the day before the festival, etc. Then, at dusk on the day of the festival, the Lord and His consort are taken to the “āsthāna”-maṇḍapa-pavilion where, after they have been appropriately honored, they are put into the swing (38), homas are performed and entertainments are offered. The next day the usual attentions are given to the Lord, whereupon He is paraded in a palanquin around the temple and returned to the swing. Thereupon the ācārya is rewarded (61b).

Those who see this celebration done go to Vaikuṇṭha (62a). The proper way to conclude this celebration is with snapana-baths; how to do these is described (62b-70a). There should also be sixty-four fire-offerings. The chapter closes with a reference to the rewards enjoyed by those who support this kind of celebration, stressing the importance of the snapana-baths which are offered to the Lord (to 78). *** [It appears there is a lapse at the very end of the chapter]. ***

XXV. Dipāropoṇavidhi (59-1/2 śl.)

"Rules for the Lamp Festival"

This festival should be done in October-November, during the bright fortnight (1). The entire temple including the superstructure of the gopuras,

*Note: These last thirty-four ślokas just described are unnumbered in our review inasmuch as they come after a lapse of undetermined length.
etc. should be completely washed in preparation for this festival; further preparations include decorating the temple, snāpana-baths of 81 varieties offered to the deity, etc., arranging the vessels prepared for the occasion, etc. (2-13). Only the best kind of ghee or sesame oil should be used for fuel, and the lamps which will be used are also discussed; the lamps will be lit three times a day in the sanctuary, but there will always be a light before the deity Himself (14-23a). After the lights are all lit, the utsava begins with the decoration of a chariot with lights, etc., and this chariot is yoked to horses (23b-40).

The huge light between the (main icon’s?) pedestal and the goṣṭura is called the Viṣṇu-dīpa, and it should be quite high and made only of certain metals. Igniting torches are also to be made of certain woods, and wicks should be of cotton cloth. A light-containing vessel, made of gold or clay or some other material, having been purified, is then placed upon the Viṣṇu-dīpa-post. After puṇyaḥ is done, the Viṣṇu-dīpa in the container on top of the post is lit to the accompaniment of the “agnibijā”-mantra (41-49a). Viṣṇu Himself is to be seen and worshipped in the light, and He is to be imagined flanked on either side by Rudra and Brahmā (49b-50a).

The image of Viṣṇu is decorated and placed on an elephant and taken around the temple and village, after which lights are offered to (that same) utsavabera-form (when it has been returned) in the maṇḍapa-pavilion. Then the ācārya offers worship from arghya to dīpa to the mūlabera, to Viralakṣṇī and to the utsavabera icons (50b-55a). Whatever merit comes from the act of dīpadāna-rites faithfully performed over a year’s period can be acquired by doing this festival during the fifteen days prescribed during the caturmāsa-period (55b-60a).

XXVI. प्रायःशिलविधान

Prāyaścittavīdhāna

(100 śls.)

“Concerning Expiatory Rites”

When a temple falls into disrepair, when idols become damaged, when a holy place becomes defiled, when lapses occur in daily worship, etc.—in all such cases penances must be attended to in order to rectify the damages done. The methods of doing these expiatory rites usually entail use of water (in saṃprākṣaṇa-sprinklings and/or snāpana-baths), fire-offerings (i.e., homa and/or havis), the chanting of mantras, the reinstitution of regular worship and the liberal feeding of brahmins. Specific examples of damages and the various remedies for them are given one after another throughout the chapter (1-100). A good deal of attention is given to the specific prāyaścittas appropriate to specific icons—Śeṣa, Cakra, Tārkṣya, et al.

XXVII. मरणादीप्रायःशिलविधि

Marṣaṇādīprāyaścittavīdhī

(73 śls.)

“Expiatory Rites When Death or other Calamities Take Place”
When defilements or damages come to towns, cities, wells, people, etc.—even when minor mistakes and errors in behavior and deportment are made—then certain expiatory rites may and must be done. Murder, suicide, childbirth, family deaths—according to where it happens (at home, abroad, in a temple, in the streets) and to whom (to brahmans, Vedic scholars, relatives)—all have their specific expiations (1-27a). When an expiation of a community-nature must be undertaken, śāntihoma is to be done in a temple (27b-38a); when an expiation is to be done for an idol, due to pollution by a death in the temple for example, an elaborate saṅgīroṣana-rite must be done in an especially built maṇḍapa-pavilion (38b-73).

**XXVIII. स्नापनविधि**

“Rules for Bathing (the Idol)”

Bathing of the deity must be done as an expiatory measure whenever a mistake in the regular and/or in the occasional liturgies occurs [see preceding chapter]; also it is to be done should the pavitrārohana-‘garlanding’ ceremonies [see adhy. XXIII, above] or should the damanāroṣana-offerings be ill-done, as well as whenever kalāṭroṣana-celebrations are undertaken. Indeed, bathing of the deity is done as part of any routine and of all optional rites (1-12). How it is to be done is outlined (13-26a); and saṇḍana-bathing is to be followed by dīpa, dīpa, nīrājana, and offering betel-nut to the deity. When these things are done the water which was used is to be sipped, and this act gives to the performer the fruits of 10 million yūgas. Other fruits are also described. The saṇḍana-bathing rites are concluded by offering a handful of flowers at the feet of God and by offering a mahāhavis-offering (26b-32).

**XXIX. उत्पात्सात्विन्यिधि**

“Concerning Calamities and their Pacification”

The expiatory remedies for various calamities, etc., continue to be listed. When an earthquake strikes a village, the temple icon and the domestic idols are to be favored by special liturgies, the entire village is to be sprinkled with sanctified water, and other elaborate rituals are enjoined (1-45). When fire breaks out, the rectification ceremonies are similar, but the central activities this time are prokṣana-libations with ghee (46-57a). When lightning hits various objects in a temple or elsewhere, the proper thing to do again involves prokṣana—this time with water (57b-67a). When the earth opens up and swallows buildings and people, various homas are enjoined and pots containing water are arranged (for a prokṣana) (67b-75). When astrological wonders are observed by day, certain elaborate evening rites are begun and continued through the next two days wherein many homas are done; as a culminating act in this
prāyaścitta-cycle, prokṣaṇa is done throughout the village, etc. (76-131). [It should be noted that all the prescribed rites are elaborate and include the construction of special maṇḍapa-pavilions, arrangements of pots, the ritual sprouting of seedlings, sacramental bathing of idols, liberal feeding of brahmans, etc.]

XXX. अन्तर्यागविधान Antaryāgavidhāna (43-1/2 śl.)

"Concerning Internal, Silent Worship"

So far all attention has been focused on external forms of worship; this chapter turns to internal sacrifice [antaryāga]. The first thing to be done is prāṇāyaṇa-breathing exercises, during which meditation of the "Immortal" is to be done by means of uttering a particular mantra—thus making the body a pure place for Viṣṇu to inhabit (1-14a). The pañcagavya-mixture is then discussed: how made, how used, etc. (14b-37). The closing ślokas (38-44a) list auspicious days and constellations, etc.

XXXI. मुद्रा-विधान Mudrāvidhāna (58 śl.)

"Concerning Ritual Hand-Gestures"


XXXII. प्रायासित्व Prāyaścitta (19 śl. [inc.])

"Expiations"

Expiations must be undertaken at a number of different times—when there is a mistake in routine worship, a mistake in occasional worship, or a mistake in optional worship. For example, a mistake may occur in the pājā, or at (some point during) a festival, or in the bathing-rites of an icon, or during the fire-rites, etc. (1-7). Usually prokṣaṇa is sufficient to be done, followed by reconsecration of the idol (8-9). But when certain calamities befall, saṅti is to be done, followed by a festival celebration which includes flag-hoisting ceremonies and so forth. When, for these prokṣaṇa-purposes, an utsavabimba-icon is not available then the snapanabimba-icon may be used; if that, too, is not available, then the baltibimba-icon is to be used. (The closing ślokas of this version turn to answering the question of how to celebrate the appearance of God on a riverbank, etc., with an appropriate form of nityotsava—10-19).
CRITICAL NOTES:—

As already noted in the Description, above, the three manuscripts available to us all contained lapses at the end of ch. XX and the beginning of ch. XXI as well as in the middle of ch. XXIII. There may also be a lapse at the end of ch. XXIV. The major part of the work—chs. I through XXIX appear to form a continuous, integral narrative. However, the miscellaneous nature of chs. XXX and XXXI and the redundant nature of ch. XXXII when compared with the foregoing contents of chs. XXVI-XXVII lead one to suspect that the final three chapters may be later interpolations added to rectify an otherwise abrupt ending of an earlier version. In any case, the final three chapters deserve critical scrutiny.

In comparing the Adyar ms. 10. J. 24 (D. Nag./paper) and the version in MT. 2936 (Telugu/paper), it should be noted that while most chapters are fairly similar chs. XI, XIII and XVI yield significant, supplementary readings. Other available manuscripts may be found in Sríraṅgam in the private collections of Arcaka Krishnaswamy Iyengar (Grantha/paper) and of N. Rangaraja Bhattar (Grantha/leaf), as well as at the Oriental Library at Tirupati, No. 1817 (D. Nag.) and elsewhere.

Because a work called Utsayasamgraha (MGOML R. 3286) quotes a chapter 16 from a "Mārkaṇḍeyasaṁhitā" — on damanāropanavidhi — the inference may be drawn, since no chapter in the present Mārkaṇḍeyasaṁhitā deals with this subject (let alone ch. XVI), that there may have been two works of this name. It may be noted that Schrader in Introduction to the Pāṇcarātra... (p. 9.) suggested this same thing on other grounds. No additional chapters of the "other" work have yet been collected.
ADDENDUM

LIST OF PĀŃCARĀTRA SAMHITĀS MENTIONED IN MĀRKĀṇḌEYA SAMHITĀ

I: 43-59—

1. Mārkaṇḍeya S.
2. Pārśada S.
3. Nāradīya S.
4. Viśvāmitra S.
5. Vainateya S. [cf. 26, below]
6. Garuḍa S.
7. Kāśyapa S.
8. Pāṅgala S.
9. Vāsiṣṭha S.
10. Puṣkala S. [cf. 47, below]
11. Sāttvata [cf. 48, below]
12. Sanaka S. [cf. 49, below]
13. Viśnusiddhānta S. [cf. 27, below]
14. Pādma
15. Padmodbhava S.
16. Vihagendra S.
17. Vāruna S.
19. Āgneya S.
20. Vāmana S.
21. Śūlaka
22. Pārśada S. [cf. 2, above]
23. Pāramaiśvarya
24. Pārāśara S.
25. Viśvakṣena S.
26. Vainateya S. [cf. 5, above]
27. Viśnusiddhānta [cf. 13, above]
28. Śrī Vișputilaka S.
29. Lakṣṇmitilaka S.
30. Mūla S. (sc.: Śūla S. ?)
31. Śrī Bhāgavata S.
32. Iśvara S.
33. Kaubera S. [cf. 18, above]
34. Viṣṇu A.
35. Māya S.
36. Saṁkhya S.
37. Saṁkarśaṇa S. [cf. 77, below]
38. Pradyumna S.
39. Brahmanārada S. [— Brahma S. and Nārada S.]
40. Umāmaheśvara S. ("conversation between Indra and Śukra")
41. Dattātreya S.
42. Vārāha S.
43. Śukra S.
44. Trailokyamohana S.
45. Parama S.
46. Dhanañjaya S.
47. Puṣkala S. [cf. 10, above]
48. Sattva S. [cf. 11, above]
49. Sanaka S. [cf. 12, above]
50. Sanatkumāra S.
51. Satya S.
52. Sāttvata S.
53. Saṁnākiya S.
54. Puṣṭi Tantra
55. Dākṣa S.
56. Mārcīa S.
57. Hārita S.
58. Yogahṛdaya S.
59. Madhusaṅgraha
60. Auṣana S. [cf. 60; also 43 = same ?]
61. Uṣana S. [cf. 41, above]
62. Dattātreya S. [cf. 41, above]
63. Vaiḥāyasa S.
(“... worship of the Lord Hari is in the form of 108 tantras. They all separately lead to emancipation. I have dictated to you this mantra as has been dictated to me by my forefathers. The order of these tantras has been unfolded to you in detail. Some ways have been mentioned, some not [aunikamuktamaneva] to you; find it out yourself those (both the told and the untold.”) I: 55b-57.
LAKŚMI – TANTRA

(a) AVAILABLE:

(b) NO LONGER AVAILABLE;
RARE:

Introductory Remarks—
Śrī-vaiṣṇavism is so-called because of the ascendant role that Śrī, the Goddess who is the Consort of Viṣṇu, occupies in its theology and piety. In the works of the Pāṇcarātrāgama we find a variety of treatments afforded to Śrī or Lakṣmī—in some cases she is merely one among the Lord’s constant attendants, in others chief among His retinue, in others co-equal and co- eternal with Him, and in at least one work the Source from which the Lord Himself gains His energies. The work under consideration here, the Lakṣmi-Tantra, is unusual in that it is perhaps the only samhitā of the canon exclusively devoted to Lakṣmī.*

The Lakṣmi-Tantra is unusual in another regard as well. It is one of the few texts that gives so much attention to the so-called “jñāna” concerns (viz., chs. I-XX)—treating as we rarely find elsewhere so elaborately done the involutions and evolutions of creation at its various stages, and of ultimate principles, etc. By the same token, this book is also unusual in that it has such scant treatment of the so-called “kriyā” concerns, that is, the practical concerns that identify the outlooks of priests and directors of temple-building programs, etc., that typify the bulk of the Pāṇcarātrāgama literature.

In one regard, however, the Lakṣmi-Tantra strikes a familiar note. That is in the prolonged sections (chs. XXI-XXXIII, XLII-L et passim) given over

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* The position that she occupies here is not consistent and clear: at times she seems to be at least co-equal and identical with the Lord; at other times she seems to be presented as chief among His forms. Evidence may be easily adduced from the text to support arguments favoring either interpretation.

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to the subject of mantras, their composition, analysis and application. Yet even here there is an atypical note struck—in that the mantras treated are addressed only to selected powers identified with Lakṣmi and her close associates, and in that the dīkṣā-initiation rites giving the aspirant access into the arcana lore of mantras is so summarily treated (see chs. XXI, XLI-XLIV). Only very few sections are given over to “worship,” and even here the emphasis seems to be on an individual, contemplative type of devotional discipline rather than upon the performance of public liturgical routines (see chs. XXXIV-XL).

All in all, the Lakṣmi-Tantra, while of some interest for its unique theological perspectives and for its esoteric discussions of the “Tārika”-cluster of mantras, is not to be taken as a work representative of the genre. It is absent—perhaps in the context of our foregoing remarks, not too surprisingly—from most of the lists of canonical titles. Its name appears only in the Viśvāmitra (50/108) and the Viṣṇu Tantra (62/154) lists. * However, a “Lakṣmi-Tantra” was quoted by Vedānta Deśika as well as by his Śaivite contemporary Appayya Dīkṣīta; it was also quoted as a Pāṇcarātra authority by the Śaivite Bhāskara Dīkṣīta. These quotations at least attest to its authoritative status in the canon during the period around the 13th and 14th centuries. While it has also been quoted and excerpted in a number of later works, attesting to its continued status in the corpus, there is no evidence that permits us to go back beyond the post-Rāmānuja period of Pāṇcarātra creativity. In fact, the few other available clues for dating the work point to a confirmation that the work is the product of the post-Rāmānuja period. **

As it comes to us it is a work of slightly more than 3600 ślokas divided into some 57 chapters (assuming that the seven chapters added cautiously as an Appendix to the recent Adyar edition are authentic). The narrative framework (in chs. I and LVII) *** has Atri telling his wife what some sages once heard from Nārada who, in turn, relates what Indra heard from Śrī. Most of the chapters mention only Indra and Śrī as speakers.

DESCRIPTION OF CONTENTS

I. शाखावाचार Śāstrāvatāra (61 śls.)

“The Transmission of the Teaching”

* The name “Lakṣmītilaka” is found in Puruṣottama (30/106); “Lakṣmīnārāyaṇa” appears in Viṣṇu-Tantra (46/154) but that would duplicate the “Lakṣmi-Tantra” entry if it were admitted to refer to the work at hand; the names “Śrī” and derivations from it appear on lists also only in duplication of the already mentioned titles.

** See, for example, ch. XVIII where “Sarapāgatiṇyāsa” is discussed; cf. ch. L. Also, Pāṇcarātra piety by this time seems to have been equated (chiefly?) with maintaining the “pañeṣṭhakāla” observances—a stance typical of works of this post-Rāmānuja period.

*** The scene is in the Western Ghats, reminiscent of the Śāttvatasamhitā which is mentioned by name in chs. I; 21 and XLIX: 149.
Atri (3-9) is requested by his wife, Anasūyā, to tell of the greatness of the goddess Lakṣmī (10-16). In his reply, he says that Nārada once gave (17-54) this same instruction to the sages on Malaya mountain of the Western Ghats—the sage Nārada quoting what the penitential Indra was once told by Śrī Herself (55-61). It is noteworthy that here [see śū. 43b-44a] Śrī is considered to be as inseparable from Nārāyaṇa as the moonlight is from the moon. Also the connection of this teaching with the Śātvata Saṃhitā (q.v.) is suggested [in śū. 21] in that it is transmitted at the same place, the Malaya mountain of the Western Ghats, by Nārada to the same group of sages.

II. सुधामार्गप्रकाश (61 śūs.)

“The Emergence of the Unalloyed Ranges (of Being)”

The chapter opens with a description (by Śrī) of the Paramātmā-form known as (the transcendent) Vāsudeva, of her intimate [tādāmya] relationship to Him and thus her own greatness, omnipotence, omniscience, etc. as His Śakti (1-25). The Lord in His own essence is jñāna; the attributes associated with this essence, however, are six—namely, jñāna (ichchā), śakti, bala, aśvarya, vīrya, and tejas. The characteristics of these six are given (27-36). Pure creation [śuddhāsṛṣṭi] begins with the appearance of (the demiurge) Vāsudeva who is absolute quality-without qualities [abhivyakta/anabhivyakta] and is the “para” form of the Lord. Then follow the emergence in order and increasing activity (see ch. III, below), of the three Vyūha-forms: Saṃkarṣaṇa, who combines jñāna and bala and who controls pralaya; Pradyumna, who combines aśvarya and vīrya and who controls creations [upatti]; and Aniruddha, who combines śakti and tejas and who controls preservation [sthitī]. These four together contribute the range of Pure Creation—hence are called cāturāśmi (37-61).*

III. त्रागुणयप्रकाश (37 śūs.)

“Emergence of the Three Guṇas”

The origin of jñāna comes from sattva (which combines with bala to form Saṃkarṣaṇa), of aśvarya (which combines with vīrya to form Pradyumna) from rajas, and of śakti (which combines with tejas to form Aniruddha) from tamas—thus the three guṇas are underlying qualities of the three Vyūha-forms of Saṃkarṣaṇa, Pradyumna and Aniruddha (1-9). But in Pure Creation these three guṇas are not enunciated. However, Gross Creation is characterised by the gradual articulation of these three forces. At the time, while the difference between Pure and Gross Creation may be expressed thus one may also see it as the difference between the Protecting Lord and His Protected Creation, between Eater (enjoyer) and Eaten (enjoyed), between Vidyā (wisdom) and Avidyā.

*Note that in ch. 51, below, the fourth Vyūha is said to be Keśava, et. al.
(ignorance) (10-20). The differences between the Pure and Gross states are further explained in that the former is characterized by the qualities cīt-śakti and bhoktr-śakti, while the latter is characterized by the three qualities of bhoga, bhogopakaraṇa and bhogasthāna (21-31). The “reason” these latter phases are created is seemingly for the purpose of creating a means for the expression of and exorcism from the claims of karman—but really it is a purposeless activity in the highest sense of the Creator’s own Pleasure (32-37).

IV. महालक्ष्मीमिसामुद्भृति Mahālakṣmimisamudbhūti (67 śl.)

“How Mahālakṣñi Came into Being”

Although Laksñmi expresses her creative energies in Saṅkarṣaṇa, Pradyumna and Aniruddha, before they ever came into being she existed as Vāsudeva (1-12). As Vāsudeva, Laksñmi existed simultaneously as the six guṇas; in her forms as the three Vyūhas, she exists emphatically in complements of these six qualities paired off in their peculiar ways, and thus in these combinations she acts directly as pralayakārtā and śāstropadesākārtā, as srṣṭikārtā and śāstraparacāraka and phalānakārtā and śāstraphalanirvāhaka (13-20 [with the help of commentator’s notes in Adyar edition]). But even these various forms she takes are eternal (21-26). Moreover, she exists in a twelve-fold mode as the activating power in Keśava, et. al., as well as the abiding and sanctifying power in arcī-forms (27-31).* Since she is Pure Activity itself it is not surprising that she participates and co-ordinates all the activities and interactivities of the entire creation as it involves by means of the dynamic interaction of the guṇas, etc. Whatever Form she assumes, whatever weapons she wields, by whatever name she is called, these are explained** in terms of how she is the overseer, protector, pervader, etc. of all creation (32-67).

V. प्रकर्ताःप्रशीतिप्रकाश Prākṛtāprāśītiprakāśa (85 śl.)

“ The Chapter Revealing How Prakṛti Creates”

In this chapter Laksñmi speaks of her forms and activities when each of one of the three guṇas dominates. When rajo-guṇa characterizes her being she appears as Mahāśī who, with Pradyumna, creates Virīñci (Brahmā) or Datta along with Śrī; when tamo-guṇa characterizes her being she appears as Mahā-māyā who, with Saṅkarṣaṇa, creates Rudra or Śaṅkara along with Trayi; and when sattva-guṇa characterizes her being, she appears as Mahāvidyā who, with Aniruddha, creates Viṣṇu with Trayi, etc., along with Gaurī. Of these generations, the following creatively conjoin: Virīñci with Trayi, Rudra with Gaurī

* Note that no mention of the antaryāmin mode is given here as is typically found in other Pāñcarātra theological expositions at this point.

** Iconographically, Śrī is to be understood as that which is symbolized in depictions of Sarasvatī, et. al.
and Viṣṇu with Śrī—and up to this point this is called the first stage of creation (1-14). The second stage of creation comes when the first couple [Virũci and Trayā] produce a cosmic egg only to have it destroyed by Rudra and Gauri; thereupon the first couple produce another cosmic egg (having at its center Pradhāna), which Viṣṇu and Śrī take upon themselves to protect (15-17). The third stage of creation is when Viṣṇu takes the Primal Germ [pradhāna] and, placing it and Himself on the cosmic waters goes to sleep—during which period there grows from His navel, a lotus bearing Brahmā and Trayā (18-23).

Indra asks here about kāla-time and whether it relates to cit or acit. He is told that it is a part of acit, that it possesses the śadāṇa and that it helps Brahmā in his creation. As for the creation carried on by Brahmā, the first things produced are the subtle forms of sound [sabdaśāntamātra], space [sparsaśāntamātra], color [rāpaśāntamātra], etc., and their respective gross form (24-41). Then were created the sense-organs [indriya] like hearing, touch, sight, taste and smell—the products of the āhanākaras, themselves of three varieties. In addition to the above jñānendriyas, there are, along with mind, the five karmendriyas of speech, hands, feet, generative organ and semen. All of these are Lakṣmī’s śakti-forces. How these relate to each other and to the whole of creation is given in detail (42-78).

All these preceding evolutes had been within the cosmic egg. Then Prajāpati arose and produced Virāṭpurũṣa, and from this four-faced being came Manu. From Manu came the Mānavas, from whom in turn came Marici and others. And from them came the world of living men as we know it (79-85).

VI. प्रथकोषाप्रकाशम्  Śaṭkōṣaprakāśa  (45 śls.)

“Concerning the Six Kośas”

In this chapter Lakṣmī attempts to identify herself with each of the six kośa—śaṭkōṣa (5-14), māyākośa (15-19), prastūṭikośa (20-22), prakṛtiikośa (23), brahmānandaśīkaśa (24a) and jīvadehaśīkaśa (24b). These six may be analyzed into two groups: the first forming a group by itself and characterized by the eternal presence of Mahāviṣṇu with His three guṇas; the other group comprises the remaining five jīvas from gods to flora, all subject to rebirth. Lakṣmī pervades all these jīvas—and is more or less present according to her will (25-41a). To Indra’s question about them, Lakṣmī enumerates the 25 tattvas (41b-45).

VII. प्रमाणकोषाप्रकाशम्  Pramāṇakoṣaprakāśa  (48 śls.)

“Concerning the Role of La’iṣmī as Instrument and as ‘knower (Measurer-Maker)”

The 25 tattvas mentioned in the preceding chapter are now briefly described in a reverse order (1-17). As the supreme ‘knower (Maker-Measurer)
[pramātā], Lakṣmī says that she has four forms—Śūnyamāyāpramātā, Prā-namāyāpramātā, Aṣṭa-prapramātā and another one which is not named at this point 13-24); (however, when she chooses under the influence of māyā not to manifest her jñāna-and-śriyā, she takes three forms—jñānasamākca, kriyāsamanākca and saṃāpasanākca (25-26); she may also choose to appear in her two-fold or her single form—but these have already been mentioned, she says (27). Having so far described her outer appearance and effect, she now turns to describe her essential being and its inner motivation. This is described in terms of various levels of knowledge [manas/buddhi/āhaṇākāra] seeking after their various objects—being a description of the dynamics of pure Mind on action, variously analyzed, labelled and characterized (28-42).

To Indra’s question, Lakṣmī says that the objects to be known [prameya] are two-fold—external objects to be perceived on the one hand, and internal feeling like dukkha and sukkha to be experienced. Lakṣmī stands in each man as the instrument and means [karaṇa] for this knowledge (43-48).

VIII. लक्ष्म्यवतारायकाम्

Lakṣmyavatārapakāsa (50 śls.)

“Concerning the Avalāra-aspects of Lakṣmī”

Just as the forms of Nārāyaṇa—as Paravyūha-Vāsudeva and as Saṁkar-śaṇa, Pradyumna, and Aniruddha—always has His śakti-power as an integral part of His Being, so Lakṣmī is always and for ever to be associated with Nārāyaṇa and His forms (1-15). With Aniruddha, she is Kamalā; with Nārāyaṇa, the Śaktiśa, in his 2-armed and 4-armed aspects, as well as with other forms—she has other names and aspects (16-50).

IX. केवलावतारायकाम्

Kevalāvatārapakāsa (59 śls.)

“Concerning Her separate Descents”

Although she is “never” separated from the Lord, there are nonetheless “some times” when she takes birth by herself for the benefit of the world. The outline stories of these various avalāra-forms are then given: her descent as Mahiṣāsuramardini (I-14), as Mahākāli (15-19), Kauśikī (20-27), Sunandā (28-29), Raktadantikā (30-32), Śākambharī (33-36), Durgā (37-38), Bhimā (39-40) and Bhrāmarī (41-43). Any person who knows of these various forms Lakṣmī takes—yet comprehending her immutable bond with the Lord—will appreciate immense spiritual and worldly rewards (44-59).

X. वर्णयुपायकाम्

Paravyūhapakāsa (44 śls.)

“Concerning the Supreme and (other) Modes (of Being)”

The chapter opens with Indra’s question about the various forms the Lord has taken along with Lakṣmī. After some general observations (4-I), the
Paravyūha-form [Vāsudeva] is first described (12-18a, 27b-34) with some special remarks on the Para-form in its three stages of susupti (18-21), svapna (22-25) and jāgrat (26-27a). Then Saṅkarśana’s form is described (31b-33), followed by a description of Pradyumna and Aniruddha together (34-41). These three forms, plus the fourth, each in its triple staged manifestation, are all part of the Lord (42-44).

XI. बिभावप्रकाशः Vibhavaprákāśa (54 śls.)

“Concerning Divine Manifestations”

Lakṣmī first describes how, although the Lord gets all the credit for His vyūha-forms and for His other manifestations, it is really She who is responsible for their appearance (1-8). The four vyūhas all have to undergo the four-fold process [note: one more category is thus added here to the preceding chapter’s analysis] of turyādi to susupti to svapna to jāgrat (9-10). The unity behind these four vyūhas is “Viśākharūpā” who, having made Himself into four, then also proceeds to make Himself into various vibhava forms (11-18)—and there are 38 names listed as among those vibhava forms (19-25). These various forms of “Viśākharūpā” are as the branches of a tree—and the six guṇas which characterize the source also pervade the weapons, persons, etc., of the many forms (26-37). Lakṣmī again says that she and the Lord are absolutely inseparable (38-39).

Indra wants to know why there is any division of the Lord at all into other forms. She answers that it is for the benefit of mankind that this is done. But Indra is insistent and proposes that the benefit could as well come in One Form of the Lord, and Lakṣmī replies (43-54) that He takes various forms so that He may be comprehended by each of the many types of jīvas according to their punya-induced present state of understanding.

XII. शक्तिप्रकाशः Śaktiprakāśa (57-1/2 śls.)

“Concerning Śakti-Powers”

Indra asks how she, being essentially cīl-śakti, is able to affect jīva? He also wants to know what are the pains [kleśa] of jīva, and how many there are of these? He also inquires about the activities [karma] of jīvas, and how many there are of these? Further he asks about the ideas [āsaya] of jīvas, and how many are there of these? (1-3).

She replies first about her own nature which, being universal, has the dual aspect of active-passive, eater-eaten, enjoyer-enjoyed, mover-moving, etc. (4-7). As for the kleśas, she appreciates them, as she experiences them according to her pleasure, but being immutable, the answer is that primarily she causes the jīvas to experience kleśa without herself becoming involved. The kleśas are
five—
-tamas, moha, mahāmoha, tāmiser, and avidyā (8-12)—and these are explained thus in their inter-relating and casual relationships (13-27). As for karmans and their effects, these are only briefly discussed (28-31); the same is true of the āśaya-ideas and their varieties (32-35). Both of these are outgrowths of the preceding and all these effects are directly or indirectly controlled by Lākṣmī in her various srṣṭi-, sīhiti-, and sanāhāra-śakti energies (36-58a)—3 of her 5 saktis-powers.

**XIII. जीवस्वरूपानुग्रहारकाशा**  
Jīvasvarūpāṇugrahaprakāśa (40 śls.)

“Concerning Her Gracious Power and Her Form as jīva”

One of her saktis not explained in much detail in the preceding chapter—viz., her anugraha-śakti, by which she blesses people—is here explained (1-15).

Then Indra asks her to explain more about her cit-śakti energy, and the form it takes as jīva. At this point, some (rather appealing) images and ideas are adduced in her answer by which she illustrates how, as the Wisdom of the Lord and as His Active Self, she is able to move Unity to a voluntary multiplicity. Although the jīvas are as but facets of the whole, yet their brilliance flashes occasionally as a reflection of the One behind their being; still, they are but truncated forms of it (16-39a). Even the fact that Lākṣmī can be comprehended at all is part of her own doing—but for the rationale behind this condescension and self-limitation we must read on in the next chapter! (39b-40).

**XIV. लक्ष्मीस्वरूपाप्रकाशा**  
Lakṣmīsvarūpaprakāśa (58 śls.)

“Concerning Lākṣmī’s Own Form”

Lākṣmī says that she is both Knower [jñātā] and known [jñeya], hence she can be reflected in the intellects of human beings whose comprehension is limited. The entire epistemological process, indeed, is due to the fact that Lākṣmī so wills for man to be able to think on her. The bulk of the chapter (1-58) is concerned with discussing how the object of knowledge, which is in one sense different from the knower, is accommodated to the mind of the knower. Once again is ascribed to Lākṣmī the facility to effect this identification between that which is to be known and him who knows. The logic of the argument here is to demonstrate that all things known and knowable lead back to Lākṣmī, who is—in this regard—pure Knowledge, its Source and its object as well as the dynamic operating between these.

**XV. उपायप्रकाशारकाशा**  
Upāyaparakārakāśa (36-1/2 śls.)

“Revelation of the Means for Salvation”

Indra asks about the means that will please Lākṣmī and lead finally to mokṣa (1-7). Once again she stresses her unity with the Lord before saying that the best means to salvation is a discriminating knowledge of the four steps
[upāya] that lead to her—namely by observing the karmas prescribed by the śāstras for one's particular caste and life-stage (18-19); by maintaining the sarvāyāga-attitude in whatever one does (be it in mantras, deeds, rewards or credit) as an offering to the divine beings (20-23a); by perceiving the truths of common, discursive and ultimate knowledge [samkhyā] (23b-37a); and by yoga.

XVI. उपायप्रकारविवरण

"Explanation of the Means to Salvation"

This chapter continues to discuss what the foregoing chapter began. Continuing the ultimate category of samkhya-knowledge, there is a discussion of the mahat-tattva (1-4), followed by an explanation of the evolution of ahamkāra-tattva (5-25). Then (26-29), in a section relating to the discursive knowledge mentioned before, it is pointed out that even this is Lakṣmi’s gift. Then—what was not explained at all in the preceding chapter is taken up here—it is pointed out that yoga is of two kinds, samādhi and samyama. These are given particular meanings by Lakṣmi (30-41). The final thing taken up is a further expansion on the sarvatāya-concept of selflessly dedicating oneself to the Goddess (42-43).

XVII. रहस्योपायप्रकाश

"Concerning the Secret Means"

After the usual protestations by Lakṣmi concerning her identification with the Lord in all His forms, she points out that His [Her?] Feet are the goal of all creatures (1-36). For man in his present state, she says, the best way thither is to practise nyāsa or saranāgati (37-56), which itself is explained further in its attitudinal and habitual peculiarities (57-63) and in its six different modes (66-74) and other characteristics (to 107). Even a person who chooses this way, however, must also worship Lakṣmi by means of a mantra-form having once obtained dīkṣā (108a).

XVIII. मन्त्रस्वरुपपकथन

"Nature of the Mantra"

Indra asks to know more about this mantra and other matters concerning its use etc. (1-10a). Her answer commences by discussing about Sound itself, of which a mantra is the gross form; and just a Sound is identified with Brahman so that the mantra conveys the gross form Vāsudeva (10b-30). Indeed, all things like Śāstras, Vedas etc., have their origin as sabda-sound (31-43). Then, turning to mantras, she defines a "mantra" as that which protects the knower of it (44). There are several kinds of mantras—and they all can give worldly pleasure or release, depending on how one employs them (45-52a).
XIX. वर्णोपसततिनिरस्यम्

"A Discussion of the Origin of all Letters"

Lakṣmi in this chapter proceeds to tell how she is the source and creator of all the vowels and letters of the alphabet. [There is a somewhat forced attempt to identify the letters “#a#” to “#m#” of the alphabet with the tattvas, certain other letters with 4 of the 8 steps of yoga, etc. (1-46).

XX. वर्णाद्वा

"The Way (of Perceiving Truth) through Letters"

God can be known through various ways [adhvā] and one of these is by means of varna-letters and sounds. It is Lakṣmi who comes out of the Lord as the sound-energy [śabdaśakti] in order to save the world; at first an indistinct monotone, clever men now are able to perceive her in the sound of letters. In turn, these letters are classified into the tattvas, the four vyākas, gods and goddesses, etc. (1-52).

XXI. गुरुशिष्यालोकण

"Characteristics of Preceptors and of Aspirants"

Just as one can approach God by the way of artful living [kalādhva] so also one may master the letters and sounds as they are found in the bija, pīuda, saṁjña and pada elements of mantras (1-16a). To help one into the complex understanding of the mantras, a guru-teacher is necessary. The prerequisites of such a teacher are given (30-36), as well as indications concerning who is suitable for receiving such instruction (37-42a).

XII. शादध्वामन्त्रस्वरूपाः

"Mantras Explained as Having Six Stages"

Indra asks to know about mantra, whether some are superior, others inferior, etc. (1-2). There are six stages [adhvā] in which Lakṣmi in her mantra-form makes her appearance (3-11). Each of these—namely varṇamayādhvā, kalādhvā, tattvādhvā, mantramayādhvā, padādhvā and bhuvana-mayādhvā—are successively explained (12-27). By comprehending mantras, and what they reflect about reality and Lakṣmi’s intimate role in it, a man attains all things (28-31).

In answer to Indra’s question, there are said to be three classes of mantras—superior (as in Pāñcaratra), middling (as in Vedas), and inferior (as in śastras) (32-36). Another classification is given according to the mantras being with or without bija, etc. (37-38).
XXIII. मात्रकाप्रकाशाः

"Concerning the Alphabet of letters"

In a purified spot on the floor, where worship is to be done, clay is smeared and a cakra or lotus motif is drawn (1-12). Then follow technical directions for fixing the letters in specified places in the motif (13-20). This motif with the letters is the “Body of Isvara,” and each letter corresponds to a particular limb or feature of that Body (21-29). [Note: This is to prove the key for understanding directions for composing mantras in subsequent chapters.] Then follow instructions for performing pūjā to the varṇākṣara or the body of letters or the Alphabet (30-33). The chapter ends (36-38) by naming seven mantras of importance: “Tāra,” “Tārikā,” “Anulārikā,” “Jagadyni,” “Praduyōma,” “Sārasvata,” “Mahālakṣmi.”

XXIV. ताराप्रकाशाः

“The ‘Tāra’-Mantra Explained”

How to compose the “Tāra”-mantra [OM] by using the varṇa-cakra-design is given (1-7). Then follows a lengthy and elaborate explanation of the cosmic symbolism of each element of this mantra (8-22), followed by a brief description of how it is to be offered in worship and how it is to be taught, etc. (25-52a). The “prāṣāda”-mantra [Ham], the “samjñā”-mantra [Hṃso], the “astra”-mantra, the “paramāśma”-mantra [So’ham], the four—“pada”-mantras—these are all discussed briefly (52b-79a).

XXV. तारिकामन्त्रप्रकाशाः

“Explanation of the ‘Tārikā’-Mantra”

This chapter deals with the method of composing the “Tārikā”-mantra, which mantra helps the faithful to cross over the ocean of saṃsāra. The directions for giving names of God to each of the letters in the varṇa-cakra-motif are given (2-35). Then it is related how to compose the “Tārikā”-mantra (36-44). Other names by which the same mantra is known—“Pāma,” “Mahālakṣmi,” “Tāra,” “Gauri,” “Hṛkṣiḥka,” etc.—are then mentioned (45-47).

Then the “Anulārikā”-mantra is similarly, but much more briefly, discussed, with directions given for its composition (48-52a).

XXVI. साप्ताहिकाप्रकाशाः

“Elucidation of the Sevenfold Wisdom”

Indra asks to know the difference between the “Tārikā” and the Anulārikā mantras (1-2). An eulogy of the “Tāra-(ka),” “Tārikā,” and Anulārikā mantras is offered (3-12), in which certain distinctions are made between
them—each of these being respectively reflecting the emergent energies from the Lord’s quiescent to His active, creative stage. Further esoteric reflections about the nature of sound and its analogous emergence from subtle to gross to principle are given (13-27a). Then the remaining four “bija”-mantras are listed and briefly discussed—“Jagadyoni”, “Pradyumna”, “Sarasvati,” and “Mahālakṣmi”—with brief directions for composing them with help from the varṇacakra motif (27b-43).

XXVII. सत्त्राचारप्रकाश Sadācāraprakaśa (49 śl.)

"Concerning Proper Behavior (in regard to Mantra Usage)"

First there is Indra’s question concerning the further rules of the “Tārikā”-mantra which brings a description of how to construct the “Hylekha”-mantra—which is a slight variant on the “Tārikā” (1-16) [cf. XXV: 36-44, above]. Indeed, there are at least five variations on the “Tārikā”-mantra like this, where a visarga or a letter is taken away or changed in the construction of the mantra (17-24). These methods are to be taught to an initiate (25-27), and after he has received this instruction, he must thereafter conduct himself in ways appropriate to his new status and in ways that will maintain his purity and worthiness to retain the mantra (28-49).

XXVIII. सत्त्राचारप्रकाश Sadācāraprakaśa (59 śl.)

"Concerning Proper Behavior (cont’d.)"

A Pāṇcarātra brahmin should observe the duties that relate to each of the pāṇcakāla periods of the day—starting with abhigamana (1-23), moving on then to upādāna (24-25), ījā (26-28), svādhyāya (29-37a) and yoga (37b-50). The chapter closes with an eulogy of those who observe these five clusters of pious activities daily throughout their lives (51-59).

XXIX. अग्निषोभिभागप्रकाश Agniṣomavibhāgprakaśa (71 śl.)

"Concerning the ‘Agniṣoma’ components"

Indra asks to know about the “Agniṣoma” components of the “Tārikā”-mantra complex (1-2). Laksñī explains that the Agni-part of the “Agniṣoma”-mantra reflects her own bright and active nature [kriyāsakti] in the form of Sūrya—perceived in various ways in mundane fire and all that it effects, as well in the sky (lighting) (3-32a), and also within man’s digestive tract (32b-35). The Soma-part of the mantra is a reflection of the moon in the sky, the medicinal herbs on the earth, and a special nerve in the human body (36-41). Further this variant of the “Tārikā”-mantra also reflects or is reflected in Sudarśana’s power (42-54). But Sudarśana, of course, has his own mantra—and the method for constructing it is given (55-71) in terms of its bija and pīṭḍā aspects.
LAKŚMI-TANTRA—Āṅgopāṅgādīmantraprakāśa

XXX. क्रियाशक्तिप्रकाशा

"Concerning the Activating Power (In the ‘Sudarśana-mantra’)"

In this chapter the pāda aspect of the "Sudarśana"-mantra is dealt with in terms of composing it from the Sudarśana-cakra. This six-syllable mantra is praised, detailed directions are given for steps in constructing it letter-by-letter, and explanations of its adhārā-levels of reference are suggested (1-63). The "vyāhas" of Sudarśana are Sun, Moon and Fire (64-65).

XXXI. सुदरशनप्रकाशा

"Explanation of the ‘Sudarśana’-Mantra"

The "Sudarśana"-mantra is further praised, and some of its "prayogic" effects are listed (1-32). The "Sudarśana-gāyatri"-mantra is then described (33-36), followed by the Sudarśana"-muḍrā (37-39). The sākti-power of the mantra may be obtained by repetition of the mantra with the muḍrā-gestures accompanying it; the effect will be to kill one's enemies or to abolish impediments (40-44). The "Sudarśanaṣaḍaḥkṣara"-mantra is then described in terms of what is to be meditated upon during mantra-repetitions—thus yielding a description of (the iconography of?) Sudarśana (45-63). At the end, Lakṣmi identifies herself also with Sudarśana (64-82), this being one of her most extraordinary forms.

XXXII. स्थलादीप्रकाशा

"Explanation of the Gross and other forms (of Mantras)"

Lakṣmi says that her "Tārikā"-mantra aspect has three forms—sthāla (1-11), sūkṣma (12-14), and para (15b-37a)—each of these in turn being analyzed into three parts. Again, stressing her unity with Viṣṇu, the preceding is echoed and each category is assigned a letter, and the process becomes increasingly complex until some 70 letters are said to comprise Lakṣmi’s cosmic mantra-form (37b-52). The chapter closes with an eulogy of those who understand and practice this complex Tārikā-mantra (53-65).

XXXIII. अंगपांगदीमन्त्रप्रकाशा

"Concerning the Various Parts comprising Mantras"

This whole chapter deals with the parts that go to make up the various "Tārikā"-mantras—the aṅgas (1-10), the upāṅgas (11-13), the alankāras (14-23), the "astra"-mantra addition (24-28), the "ādhāra"-mantra addition (29-39), the "ādāhāreśa"-mantra addition (40-44), etc. (45-48). The remainder of the chapter deals with other independent mantras of the "Tārikā"-class, similar in treatment to the way the "Sudarśana"-mantra was previously (chs. XXX, XXXI, above) treated: "Kṣetraśa" and other mantras (49-60),
"Gāṇeṣa" and other mantras (61-113). The chapter ends with an eulogy of those who understand and employ the mantras of the "Tārikā"-complex (114-122).

XXXIV. सनानविधिप्रकाशः सनानविधिप्रकाशः (141½ sls.)

"In Regard to Bathing Rites and other matters"

This chapter turns to mudrās, saying these gestures are to be employed on at least these occasions—during snāna-ablations, during mantranyāsa, along with manḍala-worship, during pratīṣṭhā of an icon, when offering vessels to the Lord, at the time of pūrṇāhuti (1-3).* The reason one uses these ritual gestures is to throw aside impediments (4). Then some 41 mudrās are named and very briefly explained (4-89).

Turning to snāna-ablations, Lākṣmī underlines their importance (90-93) and suggests how to undertake their practice. She says there are 3 varieties of snāna—jalasāna, mantrasnāna and smṛtiṣnāna (i.e., by sublime meditation) in that increasing value (94-110). How to do each is given in turn (111-121, 122a, 122b-142a).

XXXV. अंगन्यासविधि अंगन्यासविधि (81 sls.)

"Rules for 'Nyāsa'-Concentrations in Various Limbs of the Body"

The five bhūta-elements in the worshipper's body are to be meditated upon in order to purify them; and this is done as a preliminary to silent (or any other kind of) worship. How this is to be done is given (1-51)—again employing letter-symbols to stand for the otherwise abstracted elements. The jiva-spirit is next focused upon for purification (52-54a), whereupon āṇganyāsa of the mantras may be done by assigning to certain parts of the body different mantras. Thus the worshipper himself becomes invested by the powers of the mantras, and he is thus ready to commence worship by invoking God's Presence in himself (54b-81).

XXXVI. अन्तर्यागप्रकाशः अन्तर्यागप्रकाशः (150 sls.)

"Meditational Worship"

Continuing with the silent portions of worship, the aspirant invokes God's Presence by employing certain yogic measures—first by calling upon and joining into his own body at appropriate places the presence of ādīhāraśakti, kārma and nāgendra (1-31). Then on these Nārāyaṇa Himself is to be thought of as present in all His power; alongside Him will be Lākṣmī (32-67). These are to be honored by the "Puruṣāṣṭākta Hymn" and the "Śrī Sūkta Hymn" and the

* Inasmuch as the remaining chapters take up only the first four occasions mentioned here, can we expect that there are some additional, "lost" chapters taking up the use of mantras (hence also mudrās) during homa, etc.?
propriety as well as the method of doing these are to be understood (68-140) as one further concentrates and mentally honors these aspects of deity present in one’s body. Next, mental homa should be done (141-150)—the parts of the body providing all the analogous items needed in a normal homa-offering.

**XXXVII. पाहयागःप्रकाशा**

"Concerning Overt, Liturgical Worship"

After some preliminary remarks concerning the origin and utility of bāhyā-याग-external worship, this chapter turns to the requirements of liturgical worship. First a 4-pillared mandapa should be provided (1-13), furnished with a mandala-motif with nine loti-forms [navapādamaṇḍala] (15-24). On this a pot or an icon is used, according to the pājaka’s wishes, wherein the presence of God is invoked by the “Tārikā-mantras, and four other vessels filled with various materials are also provided for the liturgical purposes—arghya, ācamaniya, pādiya and snāniya (25-32). After having purified the utensils to be used in worship (23-40), various deities are to be invoked to be present for the imminent liturgical rites of worship (41-71). The last thing to do before commencing the liturgical worship is for the worshipper to honor to line of his gurus and the pīlys. Having got their permission to proceed, worshipping of Laksṇī may commence (72-76a).

**XXXVIII. बाहिर्यागःप्रकाशा**

"Overt Liturgical Worship (cont’d.)"

Actual rites begin with a prayer (1-2) and a “transferral” of the interiorized Viṣṇu in the aspirant’s body to the pot or icon there is effected by breathing His presence out through the nose and simultaneously performing four particular mudrā-gestures (3-13). Invocation, followed by layāga-contemplation of the Lord, is done (14-21), whereupon he undertakes dhyāna-contemplation of Laksṇī (22-26) and then of Laksṇī and Nārāyaṇa together (27-85a).

**XXXIX. बाहिर्यागःप्रकाशा**

"Overt, Liturgical Worship (contd.)"

After dhyāna-contemplation is over, the following order of worship is observed: mantrāsanārcana (2-4a), svāndāsārcana (4b-17), bhadrāsanārcana or alaṅkāraśārcana (18-26a), bhojyaśārcana (26b-30), mātrāsanārcana (31), paryayākāsana (32). Thereupon the pājaka silently does some japa-repetitions of mantras with the help of a rosary [akṣamālā]—and details of the construction, etc., of this rosary are given (33-47).

**XL. नित्यविद्धिप्रकाशा**

"Regarding Rules for Daily Practices"
Continuing with the discussion of the aksamāla-rosary Lakṣmī tells (i-17) how it is to be sanctified for use. Also she gives a brief description of the ghantā-bell used for worship (19-29) before she returns to the daily procedures for the worship rites. In these we are given a description of homa-rites—including kunda-measurements (32-35), steps in the liturgy of fire-offerings, etc. (36-84). After this, concluding parts of the daily liturgy are described—loka-pālakārcana (85-89), pīltarapaṇa (90-93) and anuyāga (94-99).

The liturgical performances thus over, one should persevere the rest of the day in Vedic and śāstra recitations (100-103). The remainder of the chapter gives alternatives and concessions for all the foregoing injunctions. (104-120a).

XLII. बीशाभिषेकप्रकार Dīkṣābhiṣekaprakāra (66 ślś.)

"Concerning Dīkṣā-Initiation and Abhiṣeka-Purifications"

Indra asks about the dīkṣā-initiation (i-2), and Lakṣmī replies by defining the term as that which severs all miseries and gives a comprehensive perception of everything ("dyati klesakarmādīn ikṣayati abhilam padam—5") and saying rites are of three types—shūla, sākṣma and para—and that a person may by them become either a "samayin," "putraka," "sādaha" or "ācārya" (3-8). The remainder of the chapter is given over to a step-by-step description of the rites—preparations of the candidate (9-13); winding him in a 3-stranded string with 24 knots (14-18), and later cutting it up and throwing it into the fire (19); contemplation by the initiate of his worldly condition and involvement (20-26); blindfolding him and putting a book in his hand (28 ff.); etc. Initiation according to these rites is called "mantradikṣā" (34). An alternative method of initiation is called "tattvadikṣā" and this is briefly described (36-59).

The dīkṣā-rites are capped by an abhiṣeka-bath (60-63), whereupon the initiate honors his ācārya and is in turn given the "Tārikā"-mantra from his preceptor (64-66).

XLII. तारामन्दूषसनकम Tāramantropāsanakrama (77½ ślś.)

"The Method of Constant Concentration on the ‘Tāra’-Mantra"

Indra asks about the recitation of the "Tārikā"-mantra (as a vratā), and Lakṣmī answers at some length by saying that one should begin the (vratā) recitation during the dark fortnight of the month and continue from the eighth through the twelfth day, observing certain rigors of moral restraint. When homa accompanies such disciplined acts—and when fasting, ritual bathing, etc., are like-wise added—then the results will be assured. Indeed, Lakṣmī gives the day-by-day directions for performing this seven-day vratā-undertaking (3-39). What the results will be for a person who succeeds in this vratā are given (40-43a). The remainder of the chapter turns to other miscellaneous
XLVI. \textit{Lakṣmimantaśiddhaprakāśa} \hspace{1cm} (40\textfrac{1}{2} śl.)

“How to Achieve Equanimity by the ‘Lakṣmī’-\textit{Mantra}’”

This chapter tells how to construct an 8-petalled pink lotus \textit{maṇḍala}-design for the worship of Lakṣmī, and how to go about the meditational preliminaries and the esoteric liturgies that follow (1-24)—including \textit{nyāsa, mudrā, homa, etc.}

The remainder of the chapter tells what rewards will come to those who succeed in this discipline (some of these promises bordering on alchemy—25-41a).

XLVII. \textit{Kirtimantaśiddhaprakāśa} \hspace{1cm} (35 śl.)

“Obtaining Perfection in the ‘Kirti’-\textit{Mantra}’”.

This chapter parallels the treatment of the preceding chapter, except that it concerns Kirti-worship in a light yellow \textit{maṇḍala} (1-23). The peculiar rewards of this worship may be noted as slightly different from what was told about Lakṣmī-worship (24-35).

XLVIII. \textit{Jayāmantaśiddhaprakāśa} \hspace{1cm} (37-1/2 śl.)

“Regarding the Rewards of Succeeding with the ‘Jayā’-\textit{Mantra}’”

Again, a parallel treatment to the preceding chapters, except that it concerns Jayā-worship in a light blue \textit{maṇḍala} (1-19). The rewards for this particular form of worship are listed (20-38a).

XLIX. \textit{Pratiṣṭhāvidhāna} \hspace{1cm} (149 śl.)

“Rules for Installation Procedures”

The opening part of this chapter deals with the worships of Māyā in a \textit{maṇḍala} (1-27)—much as before—with a listing of rewards given for this particular kind of discipline (24-58a).

Then, to Indra’s question, Lakṣmī tells how she may be worshipped in iconic form, revealed as seated on Viṣṇu’s lap (58b-62). Then she tells how to do the sanctification ceremonies for such an icon—including the usual preliminary cleansings of the icon to the accompaniment of \textit{mantras}, the overnight \textit{adhivāsa}, the \textit{netronmilana}-rites, \textit{napana, abhiseka, nyāsa, homa, etc.} (63-149, including a short digression towards the end on sound). Most of the foregoing applies to the installation for a moveable icon; for the rules applicable to an immovable icon, she refers to the \textit{Sātvatasamhitā}.

L. \textit{Śrīsūktaprabhāvaprakāśa} \hspace{1cm} (237\frac{1}{2} śl.)

“The Greatness of the ‘Śrīsūkta’-\textit{Mantra}’”
Indra wants to know how to use the "Śrisūkta"-mantra in worship (r-4), and Lakṣmī tells how each verse of the mantra is to accompany each of the (15) different phases of worship (5-35). Then comes a section on the derivation and explanation of the 53 different names of Lakṣmī found in the "Śrisūkta"-mantra (36-204)—in the midst of which several mantras of special kinds are alluded to—after which an eulogy of those who worship with the "Śrisūkta"-mantra is given (205-213).

Thereupon Lakṣmī commends praṇāī-surrender to those who worship her and gain salvation thereby. Prostration should be accompanied by the thought of taking refuge in her grace (214-221).

The "Śrisūkta"-mantra may be recited at times other than daily liturgical pūjā dedicated to Lakṣmī; some of these occasions are given (222-225).

The chapter ends with an eulogy of the Lakṣmī Tantra, described as one which gives mokṣa, as the "best of all" the tantras (226-231), and which should not be given to the undeserving, etc. (232-238a).

Added to the above fifty chapters in the latest edition are the following seven chapters

**Ch. 51.** [No title] (32-1/2 šls.)

Indra asks to have the gist of the whole tantra given to him, reports Nārada [whose name is brought into the dialogue for the first time since the opening chapter] (1-9). So Lakṣmī "reviews" her role in pure creation, gross creation and mixed creation (10-33a).

**Ch. 52.** [No title] (23 šls.)

Lakṣmī here declares She is the Mother and Source of all mantras, indeed that She is the principle behind all the vowels and consonants. She reviews the constituent parts of any mantra, and declares that through such formulas and because She so wills it her devotees using mantras gain their desires (1-23).

**Ch. 53.** [No title] (15 šls.)

Here She summarizes that it is necessary for the would-be worshipper to approach his task only after having carefully attended to his own internal purification [bhūtaśuddhi] (1-15).

**Ch. 54.** [No title] (29 1/2 šls.)

Here, after saying a few more words about bhūtaśuddhi, Lakṣmī tells Indra how one is to meditate upon the elements in one's own body, as symbols, as colors, etc., and, as part of this, how to do aṅganyāsa with mantras (1-30a).
Ch. 55. [No title] (19 šls. inc.)

Here Laks̄mī briefly tells of the two ways by which a devotee may contemplate her presence within—one is as she resides there with her mystic maṇḍala, her four-pillared apartment, etc.; the other is as she sits there in his heart, as it were, on the lap of the Lord (I-19).

[ A lapse, presumably containing the closing parts of ch. 55, all of 56, and the opening lines of 57, occurs at this point.]

Ch. 57. रहस्यशास्त्राथेनातरातराः Rahasyaśāstraśṛīrāthasāra (55½ šls.)

"The Essence of the Meaning of the Secret Science"

* * * The "sciences" of sound, grammar and mantras are reviewed to show the importance of mantras (I-25).

Thereupon Laks̄mī, just as a bolt of lightning quickly disappears, left Indra. The latter was immensely pleased by what he had learned. The work concludes as Atri [ch. I: 3-9] gives an eulogy of the foregoing, tracing out the pedigree of the teaching as it has been passed down through the sages, and warning that the contents are to be kept secret from all who are undeserving (26-56a).

CRITICAL NOTES—

The Adyar edition is scholarly and useful, with a helpful "Introduction" in Sanskrit and accurate indices. In view of the peripheral position this work occupies in the Pāṇcarātrīgama canon of literature, one wonders if the English translation under preparation at the Adyar Library is as pressing a need as would be the publication of other, as yet unpublished, Pāṇcarātra texts.

Whether we may take a clue from what is said in ch. XXXIV about situations in which mudrās (hence mantras) are used to refer to what is to follow may be debated. In any case, of the situations named, four are treated at some length in subsequent chapters. At least one of the remaining two situations is not subsequently treated in the text at all. It is possible, then, that there may be outstanding some additional chapters pertaining to homa and other liturgical situations.

As for the seven chapters of the "Appendix" to the printed edition, only the one numbered last—which brings the narrative framework back full circle—has an authentic sound to it. The other chapters recapitulating selected portions of what has gone before are not in keeping with the pace and movement of the bulk of the work.
A critical edition of Viśvāmitra-saṃhitā in Devanāgarī script based on seven mss. has been brought out by the Kendriya Sanskrit Vidyapeetha, Tirupati, 1970. The following discussion and description is based upon a paper manuscript in Grantha characters deposited at Madras Government Oriental Manuscript Library (MT. 1601), with the final, twenty-seventh chapter supplied from a work called Prāyaścitta-paṭala (MT. 2996).

Introductory Remarks—

In terms of scope, this work touches upon just about all the topics collectively encountered in the Pāñcarātra literature. However, because it is only some 2600 ślokas in length—divided into twenty-seven medium-length chapters—what it gains in versimilitude it loses in precision and detail.* Nonetheless, perhaps because it ranges so widely and its exposition is not encumbered by distracting digressions or by didactic details, it furnishes the interested reader with a text valuable for its balanced and unifying presentation. The Viśvāmitra-saṃhitā is not known to be connected as a liturgical guide or chief reference manual with any established Śrī-vaiṣṇava temple.

This work is supposed to be a condensation by Viśvāmitra into 1000 verses [sic] of a teaching extending to 5000 verses delivered to him by Brahmā. What Brahmā received was an original teaching from Nārāyaṇa in 10,000 verses. Viśvāmitra speaks in response to questions raised by Kāśyapa. The topics covered may be summarized as follows: concerning the Pāñcarātra system and matters pertaining to Highest Wisdom (chs. I, II, IV, V); concerning dīkṣā-initiation, its personnel, procedures and the provision of the initiate with mantra-lore (chs. III, VI-IX); concerning the construction, decoration and consecration of temples and icons (chs. XX-XIII); and concerning the routines of regular and special worship cycles (chs. X-XIII, XVI-XX, XXV-XXVI, XXIV and XXVII).

* See, for examples, chs. XIV, XVI, XVII, and XXI.
Typical of the genre is the usual Pāñcarātric openness to persons of all castes, including women (see III: 27; also IX: 72-73). Typical also—but perhaps more pronounced here than in some other texts—is the synthetic speculative stance bringing together strains from both the Sāmkhya system and from Purānic thought. A somewhat more conscious attempt at synthesis is seen in the alternative definitions of the term "Pāñcarātra," embracing different explanations elsewhere found dispersed among several textual traditions. Also the descriptions and explanations of creation seem to present alternative traditions which, here, are more or less successfully combined. Unusual facets are presented in a number of places; we shall mention only three here. In IV: 32-38 the creation of the mundane world is traced to Aniruddha. In V: 19-21 there is the statement unusual to find in a Pāñcarātra text that Brahmā, Viṣṇu, and Śiva (the trimūrti) are really One. And in ch. XVI it is specified what activities may proceed on a liturgical schedule maintained during "Caturmāsa" season.

This title is named as canonical in the following lists: Kapīṇjala (59/100), Puruṣottama (4/106), Bhāradvāja (60/103), Mārkandeya (4/91) and Viṣṇu Tantra (114/154). The Viśvāmitra itself, in Chapter II, contains a canonical list (see Addendum, below) where it names itself seventh in a list of 108 titles. While chapters from the Viśvāmitra-samhitā are encountered in secondary works of the Pāñcarātra school—e.g., in Pāñcarātrāgama (MT. 3257), Prāyaścitapaṭala (MGOML R. 2996), and elsewhere—it does not appear to have been quoted by any major writers early in the periods of Pāñcarātra literary history. In fact, what little evidence there is to draw from seems to indicate that this work is to be placed late in the "middle" period, if not among the "later" works—despite its sometimes primitive and consistently straightforward presentation.

DESCRIPTION OF CONTENTS—

I. उपदेशात्मिकः

"Introductory Chapter"

The work opens with a description of Viśvāmitra’s hermitage, situated in an idyllic setting, where the sage resides (1-21). He knows all about the Pāñcarātra system, having seen the farthest horizon of the "Ocean of Pāñcarātra" [pāñcarātra-mahāmbhodhi-pāradṛṣṭā], and he organizes his habits according to the "pāñcakāla" observances. He is further described as one who wears the twelve "ārādhapundra" marks, the white clay for these having been collected from all the proper holy places (22-28).*

* Nothing is said about the inner red or yellow mark.
He is approached by Kāśyapa who seeks to know the Highest Wisdom [ *tattva-jñāna* ] by which he may be guided across the ocean of transmigration ( 29-44 ). Viśvāmitra acknowledges that the instruction he is going to give Kāśyapa came to him first from Brahmā; for Viśvāmitra had once approached Brahmā, and, having pleased Brahmā with various penances, was afforded a direct vision of that holy being. In this encounter Viśvāmitra asked Brahmā the very same question that Kāśyapa now asks. So Viśvāmitra determines to repeat now what Brahmā then told him ( 45-69 ).

Brahmā narrates: Long ago when the demons stole the Vedas and they were recovered by Nārāyaṇa, Brahmā asked the Lord to give him the quintessence of these vast books so difficult to understand ( 70-76a ). Bhagavān ( =Nārāyaṇa ) replies that the means of attaining the highest goal as well as the source of the Highest Wisdom as well as the inner essence of all the Vedas will be discovered in the Pañcarātra. This Pañcarātra ( system ) pleases Him above all other things. This Pañcarātra is what He, therefore, intends to present to Brahmā in response to his question ( 76b-77 ).

Brahmā, turning from his resumé to Viśvāmitra, once again, says that because the Pañcarātra will henceforth be promulgated on earth by none other than Viśvāmitra, it will henceforth be named after him—that is, it shall be known as the " *Viśvāmitriya-tantra* " ( 78-81a ).

Viśvāmitra, having told Kāśyapa this much, now says that this knowledge is to be given to him, since all Viśvāmitra had thus far been waiting for was the arrival of a proper recipient ( 81b-83 ).

**II. पालित्यमानोप**

"Eulogy of the Pañcarātra System"

Kāśyapa asks Viśvāmitra to tell him, before going into the resumé further, to clarify first the meaning of the term " *pañcarātra* " and then to tell its form and extent ( 1-2 ). Thereupon, Viśvāmitra says that " *pañca-" stands for the five sense-organs [ *indriya* ], their respective objects [ *viśaya* ], the five elements [ *bhūta* ], and their respective qualities [ *guna* ] ( 3-4a ). The root-word " *rā* " refers to that which supports and forms the base of operations for the *indriyas*, their *viśayas*, the *bhūtas* and their *guna*-none other than the human being himself. Thus, we have the meaning of " *pañcarā-". The element " *-tra* " refers to that which protects the human being. Hence, " *Pañcarātra* " refers to that which " protects human beings " ( 4b-5 ).

Alternatively, he says, the word " *Pañcarātra* " may also be taken to refer to the conglomerate systems of Sāmkhya, Yoga, etc., whose doctrines are thrown into darkness [ *rātryāyante* ] unless illuminated by the glory of the Pañcarātra teachings ( 6 ).
A third alternative meaning is to understand "Pañcarātra" to mean that the (same five?) conglomerate systems are rendered insignificant by the superior Pañcarātra doctrines (7-8a).

After an eulogy of the Pañcarātra system (8b-13), Viśvamitra says that it was taught to various sages who, in turn, understanding those parts only made accessible to their respective limited understandings, promulgated their (partial?) teachings in a number of Samartha-texts. These he lists (see Addendum, below), and the number of titles comes to 108—although in fact the number of Samartha-texts extant is infinite, and the particular works available from age to age differ (14-34).

The teaching he is about to impart was originally 10,000 verses in extent; in the course of time, it dwindled down to 5,000 verses; now he proposes to set forth his own condensation of the 5,000 verses into 1000 verses.* One should hear this teaching from a proper preceptor, and if one gets from that preceptor dīkṣā-initiation and thereafter pursues all the rites enjoined from kāraṇa-plowing to pratiṣṭhā-installation, one will achieve not only fame and prosperity in this world [bhūkṣi] but also salvation in the next [mukti] (35-38).

"The Qualifications of a Preceptor"

In response to Kāśyapa's questions in these regards (1), Viśvamitra points out that to qualify as a preceptor one must first be born a brahmin; be well-versed in all the Vedas, śāstras, etc.; be faithful in his observances of the "pañcakāla"-routine; be knowledgeable about matters pertaining to creation [srṣṭi] and dissolution [saṁhāra]; be compassionate, upright, blameless, etc.; be strict in regard to all that is desirable [guṇa] and undesirable [doṣa] in regard to temples, images, etc.; be clean and well-groomed; be sympathetic and astute in regard to his disciples' problems; be meticulous in displaying the marks of Viṣṇu on his body etc. (2-16). As for a candidate [śiṣya] for initiation; he may be a member of any one of the three varṇas; must have studied the Vedas and their subsidiary parts; must be neat, tidy, well-behaved, etc.; must be devoted to his teacher, kind to others; must pass the waiting "test" period of from one to three years set by his master; must perform agnikārya-rites carefully; must wear the ārddhavapūndra marks along with the śaṅkha and cakra symbols; etc. (17-26). Certain women and śāstras, if they display certain qualities, may be taken on as candidates for initiation also (27).

Whatever defects a candidate may have to start with may be rectified if he is initiated into Pañcarātra using the "cakramāṇḍala"-method (28-29a).

* The extant available verses of Viśvamitra Saṁhitā are more in the neighborhood of 2600 ślokas.
IV. सृष्टिक्रियायः

"The Chapter Concerning Creation"

Kāśyapa asks, since this tantra about to be revealed to him is supposed to be the word of the Lord [bhagavatpada], what is the meaning of the term "bhagavān". Viśvāmitra replies by saying that Bhagavān is He Who has six guṇas-qualities collectively called "bhaṅga". These six are: jñāna, aśīvarya, sakti, bala, virya and tejas (1-4). Further, one is to know that Bhagavān is to be identified with the One Vāsudeva, Who as Saṁkarṣaṇa, etc. is simply an aspect in which one or more of the guṇas predominates (5-9a). As for "Saṁkarṣaṇa, etc."; these modes of existence are explained in terms of their origins in Vāsudeva Who so divided Himself of His own Free will [svātantra]; the modes are described (9b-18). These modes in turn, each produced other forms—and these are respectively named. In the course of naming these latter forms, their ornaments and entourages are also identified (19-31).

The worldly creation—containing the Sun, Moon, Sky, Wind, Time, Vedas, etc., the Earth, Castes, and so forth—all these proceed from the various parts of the body of Aniruddha (32-38). The Lord (Viśṇu? Aniruddha?) is described as He Who reclines on His serpent-bed. Viśvāmitra repeats that the modes of Bhagavān are due to guṇa-predominations (39-43).

V. सृष्टिस्थितिक्रियायः

"The Chapter on the Creation, Maintenance and Dissolution of the World"

Kāśyapa asks how Aniruddha can be traced as Creator when generally this task has been reported to be the work of Brahmā (1-2). Viśvāmitra replies that the Creation accomplished by Brahmā is really the same thing as what was just spoken of, since Brahmā, Hara and Viśṇu (in all His forms) are really One (3-21). Kāśyapa asks for clarification of what distinguishes these three mūrti-forms; he is told that each form of the trimūrti-Trinity is a matter of predominance of sattva, rajas or tamas. When rajas predominates, Brahmā materializes and effects Creation; when sattva predominates, Viśṇu emerges and upholds the worlds; when tamas predominates Saṁkara issues forth and Dissolution takes place—but all are One (22-25a).

Two other rūpa-forms of the Lord Nārāyaṇa are as prakṛti and puruṣa—and the processes of creation are here described in terms appropriate to these Śāmkhyān categories (25b-42).

VI. प्राणवापद्युद्धारा

"Composing the 'Pranava' and Other Mantras"
Kāśyapa wants to know what it is that a preceptor is to give his aspiring student and in what way the aspirant properly puts into practice that instruction (1). Viśvāmitra points out that the main thing concerned in the instruction is mantra-lore, commencing with basic information about the pranava-syllable (mantra)—including its ṛṣi-originator, chandaś-metre, devātā-presiding deity, its aṅga-variants, its bija-components, its śakti-powers, etc. One who does not know all those things about any given mantra cannot possibly derive benefits from its use; also in order to derive benefit from using a mantra, one must do japa-repetitions a certain number of times with it, all the while employing proper nyāsa-concentrations, doing all these things in particular ways with homa, etc., and in specified places. The interpretation of the pranava "-mantra is that "a" denotes Viṣṇu, "ni" denotes the individual jīva, and "u" the relationship existing between the two (2-28a).

There follows a similar treatment of the "aṣṭākṣara"-mantra, with its eight ṛṣis, etc. (28b-69).

VII. द्वादशाक्षरविवि

"Concerning the Twelve-Syllable mantra"

Continuing, Viśvāmitra here treats the "king of mantras," the twelve-syllable formula, in much the same way as before (1-23a). In a similar manner, he says, one is to handle and understand the "Saṁkarṣaṇa," "Pradumnasa," and "Aniruddha" mantras (23b-25). Also treated are the following: "Agni-prākāra"-mantra (26-28), "Viṣṇugāyatri"-mantra (29-44) and the "Śrīkaṣṭākṣara"-mantra (45-53). ** [the chapter seems to be incomplete]*

VIII. वर्णनामक्वि

"The Names of (Constituent) Letters"

Kāśyapa asks for clarification concerning the names given to certain letters used in the composing for mantras (1-2). In the course of his response Viśvāmitra tells about the vedī-platform to be prepared (4-6) for purposes of drawing there a 16-spoked "māyācakra" design, the spaces of which are reserved for specific letters of the alphabet, and into which is to be invoked the presence of the goddess Mātrikādevī (7-17a). He then names the letters comprising the Sanskrit alphabet [ **gap occurs after "a," picking up after "bh" **], giving each letter one of the names of Viṣṇu, or of His weapons, or of other gods or natural objects (17b to end of chapter).

IX. दिख्वतिवि

"Rules for Initiation Rites"

Kāśyapa asks about diśkā-rites (1). Viśvāmitra turns first to tell of the times proper for doing the initiatory rites (2-3a), then he turns to the prepara-
tion of the special maṇḍapa-pavilion and its appointments according to the initiate's caste (3b-8), then to the ritual preparations to be observed by the preceptor (9-25). Then he outlines what is done in the presence of the initiate—homa-rites, from the ashes of which the puṇḍra-marks are made, tying pratisarabandha-thread, ingesting pañcagavya and caru-foodstuffs, etc. (26-34a). The initiate is to request the preceptor to free him from his bondage to earthly woes, whereupon the preceptor intercedes to the Lord on the initiate's behalf that he be accepted. At this point the preceptor takes black strings and with them binds the initiate's body 25 times around, blindfolds him and leads him to a previously prepared maṇḍala-motif (34b-45). There they seat themselves, meditate, rise and circumambulate the perimeter, then throw some flowers into the motif to decide the initiate's name (46-67a). Having removed the blindfold, the initiate, dressed in new clothes and while they both are still near the maṇḍala-motif, is given the mantra-lore by having it whispered into his right ear (67b-71).

Certain special alterations to the preceding rites are to be done in the cases of women and śūdras (72-73).

After worshipping the Lord in the maṇḍala-motif (74-75), the newly initiated person is warned to observe certain rules and to avoid certain prohibited activities (76-83). The initiation rites draw to a close with more homa-offerings and with rewards given to the preceptor (84-88). One who has undergone this "best" kind of "cakramaṇḍala"-dīkṣā is worthy to be called an "ekāntin," a "pañcarātriika," a "sūri"; a "bhāgavata" a "śātvata" and a "pañcakālikā" (89-94a).

X. भाराच्यविचि

"Concerning Worship-Routines"

Kāśyapa asks about conducting worship-rites honoring Viṣṇu, and how these may be done so that all worldly existence for an individual may be terminated (I) Viśvāmitra commences his answer by citing the importance of the would-be worshipper's purity; thus he treats the seven types of snāna-cleansings (of which the most elaborate description given is of "Vārṇasādāna"—2-26). Thus readied, the worshipper approaches the shrine-doors, claps his hands thrice, opens the doors, worships the door guardians, then moves to the maṇḍapa-pavilion where he prostrates. Thereupon he lights the lamp, removes old garlands, etc., and, after changing into new clothes, he seats himself and starts his prāṇāyāma-breathing cycles (27-40a). Finishing these, he continues with further internal purifications by employing nyāsa-concentrations and other mānasasyāga procedures (40b-71).
Overt, liturgical worship [bhūyāyāga] commences as he arranges the vessels to be used and collects the various paraphernalia needed (72-114). Offerings of arghya, pādyā, ācamaniya, dhūpa, dīpa, ghanṭā, naivedya, etc., follow (115-122) and, prior to giving the Lord His snāna-bath, various attendant deities are called upon to take their places around Him (123-134). The elaborate snāna-rites are then to be given (135-146a), whereupon He is to be offered new garlands and other decorations to the accompaniment of music and Vedic recitations (146b-166a). Then foodstuffs, including cooked foods and fresh fruits, are advanced for His enjoyment, and bali-offerings are made to His attendants (166b-181a). The left-over naivedya-offerings are distributed to the immense benefit of recipients (181b-183).

XI. होमविधि

Homavidhi (77-1/2 šls.)

"Rules for Homa-Offerings"

Kāṣyapa asks to know more about homa-offerings (mentioned in the preceding description of worship). Viśvāmitra says that homa-rites are required during dīkṣā, pratiṣṭhā, utsava, prakṣaṇa, and all prāyaścittas, snāpanas and other elaborate undertakings (1-4a). Whenever homa-rites are done a kūṅḍa-firepit must be prepared according to certain specifications of size and "purity"; as well, other paraphernalia needed in homa-libations must be made ready (4b-13). Igniting the fire is done by using darbha-stalks (14-15), and certain offerings are made into the burning flames (16-23). Carupāka-cakes, pāyasa-pudding and other food-preparations should be on hand (24-33).

When offerings are made into the fire, meditations on Agni are to be done (34-39). If one is careful to offer libations into the flames in certain ways, he can determine the "prayogic" benefits that accrue to homa-performances (40-47). The remainder of the chapter, after a brief section of the saṁskāra-rites to be afforded to the homa-fire, is devoted to a general description of how and in what quantities homa-libations are made. At the end of the homa-routines, food offerings are to be given to the Lord (48-78a).

XII. नियोजसवाविधि

Nityotsavavidhi (65-1/2 šls.)

"Rules in regard to Daily (Bali-) Celebrations"

Viśvāmitra turns here to daily bali-offerings which, he says, according to Brahmā, are of three types—depending on whether they are done in the morning, afternoon or night (1-3). A bali-bimba-icon is used in all cases, and accorded all reverent attention. Mounting this icon atop a vehicle shaped like Garuḍa, a procession is formed; it moves out of the sanctuary and pauses while offerings are made at appropriate places to appropriate deities throughout the temple precincts (4-60—the deities are each named and briefly described). After re-
turning the balibimba-icon to the temple, certain routines of worship are afforded it (61-63a).

The chapter closes by allowing that such elaborate rites may be suspended during times of natural calamities, etc. (63b-66a).

**XIII. सुधाच्याय**

*Mudrādhāya* (102 śls.)

"Chapter on Ritual Hand-Gestures"

Kāsyapa asks what are the various types of mudrā-gestures, and Viśvāmitra complies by first defining "mudrā" as that by which seeing one derives pleasure ("mu-") and then by counseling that whoever practices these mudrās must do so in secrecy (1-6). Thereupon he names and briefly describes how to perform a number of mudrās. Some 67 names are: "ḥṛ, "śīrṣa, "śīkha, "kavaca, "astra, "cakṣus, "aṇīprākara, "yoga, "samputa ( = kumbha), "saṃhāra, "mātr, "sṛṣṭi, "jñāna, "tattva, "nyāsa, ( = mantranyāsa), "japa, "viṣṇu, "rudra ( = ubhayānguṣṭha), "pitr, "viśnunarāja, "bhāgavati, "varāha, "agni, "āpyāyanti, "saurabhayī, "vāhana, "puruṣa, "padma, "śaṅkha, "cakra, "gadā, "dhenu, "musala, "khaḍga, "vanamālīka, "varada, "abhaya, "garuḍa, "viṣṇuksena, "ananta, "cayḍa, "vijaya, "jaya" and "gāṇa." Also: "vastra, "nuṣṭi, "snāna, "gandha, "puṣpa, "yajñopavita, "kalpa, "dhūpa, "dīpa, "aṅguli, "pratimā, "svāgata, "dhyāna, "grāsa, "vṛhi, "kūrmakālīgni, "anantāsana, "prthivi, "kṣirābdhi, "dharma, "bhāvāsana, "jaya" and "sakti." Some others are described but not named. And the chapter concludes by saying that there are many others, but as a substitute for those the "padma-mudrā" may be employed (7-102).

**XIV. प्रतिष्ठाविचि**

*Pratishṭhāvidhi* (189-1/2 śls.)

"Concerning Installation-Procedures"

Viśvāmitra undertakes to speak now about pratishṭā-installation rites. He explains that since Viṣṇu is, by definition, all-pervading, such rites are in a sense superfluous; but since not all persons understand this truth, pratishṭā-rites are done to satisfy them (1-3). So, he speaks first of the special maṇḍapa-pavilion to be erected for the occasion—with all its decorations and appointments (4-11). Then he turns to the germination rites called "aṅkurārpaṇa" (12-13) and the jālaḥśivāsa rituals (14-15). Further, he mentioned pūryāḥavācana, ākṛṣṭa, and taking the bimba-icon on a car or chariot to a nearby riverbank (16-17). There the icon rests overnight and, next day, is returned to the maṇḍapa-pavilion. There the ācārya-priest petitions the Lord's Presence to come and reside in the bimba-icon, whereupon the icon is lifted onto a pīṭha-pedestal and offered a
special abhiṣeka-bath (18-52). Then the icon is dressed and given rest, whereupon the silpin "opens the eyes" of the image, and another bath follows (53-62). After offerings of naivedya, etc., have been advanced to the icon, it is taken in a car around the temple. After some other rites, prokṣaṇa-sprinklings are done throughout the entire temple and its precincts (63-88a).

(The icon is once again put to rest? and) the acārya-priest comes to the icon's feet for dhyāna-meditations—on the Lord as Source of all Sound [śabda-brahman] and as Highest Being [brahman] (88b-114a). Thereupon recitations from Vedic scriptures are done, followed by "mūrti-homa"-libations and some other rituals concluded by bali-offerings (114b-130a).

The next day, going to the place assigned for yāga [yāganiketana], the acārya worships there and then commences making offerings in the different directions to the mūrtis (130b-133a). Turning to sthāpana-rites proper, the acārya—having seen that the pūtha-pedestal for the icon had previously been placed in a predetermined sector within the sanctum sanctorum—sees to the placement of certain gems in a cavity provided for this purpose in the pedestal. After the appropriate subsidiary icons have been placed on the pedestal, the Lord is addressed and requested to come and sanctify with His Presence the bimba-icon of Him about to be "placed" (133b-163). Before finally placing the icon on its pedestal it is paraded around the temple to the accompaniment of Vedic and other mantras. Then the icon is once and for all fixed in its place on the pedestal, after which the Lord is given a snāpana-bath with nine pots of sanctified water, dressed in new garments and meditated upon in His various forms to the accompaniment of nyāsa-concentrations (164-179). The services conclude as the acārya and other Vaiṣṇavas formally repeat their petition to the Lord to sanctify the area by His continued Presence in the icon (180-184).

The chapter concludes with a summary of the proper times—months, days, nāṣṭra-constellations, tīthi-periods, etc.—in which such sthāpana-rites may with benefit be conducted (185-190a).

XV. मण्डलविविधि ➫ Maṇḍalavidhi

"Concerning Maṇḍala-Motifs"

Kāśyapa asks to know about the maṇḍala-motifs which have been referred to as a constituent part of worship-routines (1). Viśvāmitra commences his explanation by turning to directions for marking off with sticks a small mound-ed area on the ground. Cow-dung will then be spread over this foot-square area, whereupon one will proceed by the help of pegs-and-strings to draw there five circular designs. Each of these is to be understood to possess its various "courts" and "entrances"—and there Vāsudeva, once His Presence has been invoked, may properly be worshipped (as in a temple) so that certain ends
may be achieved. In the course of these descriptions various alternative designs are mentioned (although they are not always named), with instructions regarding how and with what to color and decorate them (2-74).

XVI. विषेषदिवसयाजन Viṣeṣadivasyayajana (128 śls.)

Worship on Special Days (during the ‘Cāturmāṣya’ Period’)

Kāśyapa asks how he should worship Hari on certain special days (1:2a). Viśvāmitra begins by saying that on the tenth day of the bright fortnight of either “jyeṣṭha” or “āśāḍha” month one should address the Lord and say he wishes to honor Him with the “cāturmāṣya” mode of worship. For this a special maṇḍapa-pavilion is needed; it will contain a “cakrābja”-maṇḍala, and be furnished with certain necessary pots as well as a kunḍa-firepit. The Lord’s Presence will be invoked, nāivedya-offerings will be made, aṅkurārpana-germinations attended to, kauṭukabandha threads will be tied, a procession around the temple will be made, bāli-offerings given and a bath with 25 pots will be afforded the Lord—all of the activities being properly spaced over a two-day period (2b-35). The Lord is then placed on a sayana-bed and the second night is passed by entertaining the recumbent Lord with music, chanting and special dances. During this two-day period the ācārya keeps a fast (see also 61-64) and maintains continuous vigil (36-37).

On the morning of the third day fire-offerings are made in the kunḍa-firepit by the ācārya, and the Lord is lifted from the recumbent position, given a bath again, and once more taken around the temple. He is thereupon returned to the sanctum sanctorum and made to recline on a bed. He is requested then to assume His “yoganidrā” repose for four months (38-49). The next morning the “kalyāṇārca”-image is taken to the maṇḍapa-pavilion, there offered special pājā-honors, an abhiseka-bath, and mahāhavis-offerings. Then it, too, is taken in procession—but this time on a vehicle taken around the village—and then returned to the sanctuary and given “rest” (50-53). The ācārya who thus initiates “cāturmāṣya” worship must further satisfy Vaiṣṇavas present by giving them gifts (54).

After these attentions, the only special worship during the four-month period marking the Lord’s “slumber” is a monthly ārādhana-liturgy to be executed only on āvāśī-ī day during the bright fortnight, during which the Lord is “turned over” (55-58a). At the end of the four-month period, on the 12th day of the bright fortnight of “kārtika”-month, the Lord is aroused from His “slumber,” afforded another abhiseka-bath, duly decorated, offered nāivedya and taken in procession around the village (58b-60, see also 110 ff.).

During this “cāturmāṣya” period, Viśvāmitra says, certain observances are to be maintained—namely, krṣṇajayānti-celebrations during -srāvana-month
is given a bath the next morning and offered mahāvis (93-120). Prior to the tīrthotsava-activities, notes Viṣvāmitra the mṛgayotsava-festivities will have been duly celebrated (122a); but despite this passing reference he focuses his attention primarily on the various details involved in the (daily?) tīrthotsava-baths (121-154). After homa-offerings, concluding pūrnahuti-rites and paying homage to Viṣvaksena, the ācārya is duly honored; Viṣvāmitra concludes his review with an eulogy of utsava-festivities that are so observed (155-179).

XIX. स्नापनविधि Snapanavidhi (180 śls.)

"Regarding Bathing Rites"

Kāśyapa asks for details about snāpana-rites. Viṣvāmitra complies by listing first the occasions demanding the performance of snāpana—at certain conjunctions of constellations, during [?] natural disasters, and at the commencement and conclusion of mahotsava-festivities. Further, snāpana-routines are classified as good/better/best according to their elaborateness (in turn, thus, upon resources available) (1-6).

On the day before snāpana-rites, aṅkurārpaṇa, kautukabandha and adhivāsa observances are all to be done (7). A special maṇḍapa-pavillion is, of course, required—with a veḍī-altar and all the necessary paraphernalia, furnishings and supplies (8-53); there the Lord is bathed with 81 pots to the accompaniment of Vedic recitations and mantra-repetitions (54-74). After the Lord is "taken" [nityā] to His "alaṅkārāsana," there offered decorations and clothes; thereupon, at His "bhoyāsana". He is given food-offerings etc., following which distributions to Brahmins present are made. What has been described is the "best" way to perform snāpana-rites (75-82).

The next-best type of snāpana-rites requires 32 pots (the third category is not specified—83-84). Also decisive in determining the quality of a snāpana-rite are the types and varieties of flowers, fruits, grains, gems, etc., used in constituent parts of the routines or their preparations (85-134).

A type of snāpana requiring 108 pots is then described—the arrangement of the pots, their contents and the order in which they are poured (135-180).

XX. सहस्राकालाशनापान Sahasrakalasnapana (58 śls.)

"Bathing Rites Using 1000 Pots"

Continuing, Viṣvāmitra turns to describe snāpana-rites using 1001 pots by telling first how Indra honored Nārāyaṇa with such a bath to atone for his "brahmahatyā" sin of killing the demon Vṛtra. Viṣvāmitra points out that others, also, have used this 1001-pot snāpana as a means for atonement (1-5). As usual, reference is made to maṇḍapa-construction, aṅkurārpaṇa-rites and adhivāsa-placements (6-12). The contents and the presiding deities of the
pots are grouped and named (13-30); before these have been duly libated in their particular order, punyāhya-rites and homa-offerings will have been made and they will have been placed on heaps of grains (31-46). The icon of Śrī is then brought, placed before the Lord, and there offered an abhiseka-shower. After all these things the Lord is, as before, "led" [nītā] to "alaukārāsana" and "bhujāsaṇa," followed by the usual offerings of honors and gratuities to the participating priests (47-56). The chapter closes with an eulogy of this snapāna-rite using 1001 pots (57-58).

XXI. प्रसादनिर्मिति Prasādanirmāṇa (119 śls.)

"Construction of Temples"

Kāśyapa asks for an abridged treatment of how to provide an abode for the Lord [devālaya]. Viśvāmitra eulogizes any efforts connected with temple-constructions (1-3). (Temple structures are good/better/best depending on whether constructed of wood or mud, of bricks, or of stones (4-5a).

The preliminary rites should commence only on an auspicious day: after selecting a site, it should be marked off with pegs-and-strings, and "Vāstuhoma" rites attended to (5b-25). Then a temple-in-miniature [kṛtrimālaya] is constructed wherein Nārāyaṇa’s Presence is invoked (31b-32) for the period during which construction will continue; four days later, after certain other preliminaries have been attended to (26-33), attention turns to the preparation and consecration of the "first bricks" (34-42).

Then follows a brief section on measurements used in constructing a temple (43-57; 63-64); there is also a classification of temples into "nāgara," "vesara," and another (unnamed) type (58-62).

Viśvāmitra then turns to the matters of placement of certain aspects of the Lord—Varāha, Narasimha, Śrīdhara, Hayavaktra, Guruḍa, Kumuda, et. al.—throughout the temple area as well as in the gopura-towers (65-89). The various subsidiary structures of a temple-compound are briefly discussed (90-94), before he turns to the subject of garbhanyāsa-rites in some moderate detail (95-116) along with the mention of mārāheṣṭa-rātes (117). The chapter closes with a passing remark about painting the temple and honoring the guru (118-119).

XXII. विस्मिति Bimbamāna (67 śls.)

"Standards of Measurements for Icons"

Viśvāmitra undertakes here to speak about the construction of icons, turning first to the selection and collection of the gems, metal or stone from which icons will be made (1-20). He then speaks of the proportionate measurements of temple and icon, with some specific recommendations for icons, their pedestals, and other subsidiary icons (21-67).
XXIII. जिर्नोद्धारविधि

Rules for Undertaking Repairs

Kāśyapa asks about the procedures for mending damages which come to temples and icons (1). Viśvāmitra points out that in repairing a temple, repairs depend upon whether it is man-made or god-made, etc.; and, in the case of repairing icons, it depends on what material they were originally made of. In any case, the newly-made or newly-mended objects must be afforded sanctification rite before they may be used again in worship (2-12, also 41-44a).

During repair operations to the main icon, the Presence there is transferred either to a new icon when the old one is too damaged to repair or to a temporary image in a bālālaya while the old image is renovated (13-14a). As for repairs to the temple structure, here also the Lord’s Presence must be transferred to a bālālaya while the renovations are carried out. In the rare cases when a temple has to be entirely rebuilt the new structure must be constructed just like the former one—especially in the cases of “god-made” structures (14b-29). Repairs to gopuras, pīthas and other parts, as well as to the various mūrti-forms should also avoid introduction of undesirable innovations (30-39). At the conclusion of a program of repairs, an utsava-festival is celebrated to pacify all disturbed elements (40).

XXIV. पवित्रारोपार्थविधि

Rules for the ‘Garlanding’ Rites

Kāśyapa wants to know the best method for atoning for lapses or mistakes in the on-going regular worship of Viṣṇu (1-2). Viśvāmitra recommends the highly effective pavitrāropana-rite be done once a year—either in “śrāvanā” or in “bhādrapada” month—to rectify the effects of any errors in worship (3-6a). He then proceeds to tell how and by whom the pavitra-threads are to be made for Viṣṇu and His retinue, as well as for participants in the rites and for kings and others (6b-48). On the tenth evening of the dark fortnight the ācārya and the patron enter the temple, worship the lord, and petition His forgiveness (49-53). In a special maṇḍapa-pavilion—after spending the night in fasting, prayer and japa-adhivāsa-rites are done to the kautukabanda-icon, entertainments are provided to Him and He is offered havis (54-69). On the morning of the third day the waiting pavitra-threads are taken from the “caḥrājja” maṇḍala on which they had been placed and, after snapana and homa rites have been attended to, are put on the icons of the lord and His entourage (70-86). The Lord is further honored by gifts of clothing and by recitations from portions of the Veda. After these things, the ācārya again addresses the Lord (91-92) and once more asks Him to excuse all mistakes and lapses in liturgies. Thereupon all participants are given various gifts (87-95a).
Sometime after mid-day the icon of the Lord is taken in procession, then returned to the sanctuary. The garlanding threads are removed after 3 or 7 days, and given to the guru (95b-99). Viśvāmitra concludes by saying that in a similar manner one is to perform kalhārakusumāropāṇa and ādamāropāṇa [sc. ādamāropāṇa] (100a).

XXV. कल्हारकुसुमारोपण
Kalhārakusumāropāṇa (187-1/2 šls.)

“Performing the Garlanding Rites Using Kalhāra flowers and Damanaka Leaves”

Kāśyapa asks for more details about kalhārakusumāropāṇa and ādamāropāṇa rites (1). Viśvāmitra commences by recalling the story of the emperor Ambariṣa who atoned for killing a brahmin by performing kalhārotsava (2-25a);* indeed, Viśvāmitra says he achieved his status as a “mahaṛṣi” by doing this kalhārotsava celebrations (25b-30). He then turns to the best times for doing this rite, mentioning that only those of the first three classes may serve as yajamanas for it. Ankurāropana-rites precede the performance, a special mahāśa pavilion is built as also a tent near water is prepared, and special flower-garlands are prepared for the Lord and His consorts (31-88). The Lord is petitioned (94-96) to accept this worship with flowers, and thereupon the liturgies commence—including an elaborate snapana-bath—and after some of the flowers are also given as homa-offerings, the garlands are given to the Lord and His consorts (89-151). The next day various other liturgies must follow, a procession is made, and participants are liberally rewarded (152-178). On the third morning, the garlands are removed, distributed to the faithful and worn by them. Those who follow this procedure gain the best of both worlds (170-188a).

XXVI. दमनारोपणविभि
Damanāropāṇavidhi (88 šls.)

“Concerning the ‘Damanāropāṇa’ Rites”

Viśvāmitra continues his narrative by saying that likewise the damanāropāṇa-celebrations may be undertaken to gain the best of both worlds. He then turns to when such rites are to be done—the season differing from the time recommended for kalhārakusumāropāṇa in the preceding chapter (1-3). Most of the other rituals connected with these damanāropāṇa rites are parallel to those enjoined for the kalhārakusumāropāṇa festivities already outlined (in Ch. XXV). The main difference is in regard to the items offered: instead of flowers as before, here damana-leaves are given (4-73). After the ācārya has been rewarded and the concluding services are done and rewards made, an eulogy of the celebration is given (74-88).

*It is also stated that celebration of this rite pleases both Śri and Mahi, who are Viṣṇu’s own sakti-powers.
"Regarding Penitential Undertakings"

Viśvāmitra speaks here of the prāyaścitta-atonement rites for all (other?) lapses and mistakes, etc., in worship—by population, damage, natural calamities (1-17). Also these rites rectify the mistakes in installation-procedures, carelessness in making correct preparations or constructions, etc. (18-29). Further, atonements can be made for letting regular worship-cycles lapse, hiring improper temple personnel, using wrong instruments, etc., (30-52).

Viśvāmitra concludes by saying that he has now given the essence of the Pañcarātra teachings once given to him by Brahmā, and that it consists of 27 chapters. It should be handed on only to those who are interested in mokṣa, and this is to be done only through a proper preceptor (53-58).

Kāśyapa returns to his own hermitage and commences to practise the Pañcarātra system, the essence of which is maintenance of the "pañcabhūta" observances (59-62a).

CRITICAL NOTES:—

The work appears to be "complete" in the twenty-seven chapters described above. With the exception of ms. MT. 3960 (Grantha/leaf), most available manuscripts contain only 26 (or less) chapters—Adyar 10 K. 3. (Devanāgarī/paper); Baroda, Oriental Institute, ms. No. 6640 (Grantha "injured"); MT. 3961 (a) (Grantha/leaf); MT. 1601 (Grantha/paper); and Śrīvaikūṇṭham, privately owned manuscripts of Śrī Periyatiruvadi Iyengar (Grantha/paper). Other manuscripts may also survive elsewhere. The twenty-seventh chapter is also preserved in Prāyaścittapāṭala MT. 2996.

In the manuscripts used for our study (MT. 1601) there was a lapse at the end of Ch. VII and gaps in Ch. VIII.

The present work is to be carefully distinguished from the "Viśvāmitrasaṁhitā" represented in MT. 2953 (Telugu/paper), a dialogue between Viśvāmitra and Kaṇva on the "Gāyatri"-mantra; while it is a Vaiṣṇava work, it is not "pañcarātra," and the Descriptive Catalogue of the Madras Government Oriental Manuscripts Library has miscatalogued it. In the same way, the present work is also to be distinguished from yet another "Viśvāmitrasaṁhitā," also concerned with the "Gāyatri" and consisting of nine adhyāyas (MT. 4398b—Telugu/leaf); as also with the "Viśvāmitrasaṁhitā—still different—seen in

* Chapter XXVII is found in MT. 2996, Prāyaścittapāṭala.
the 13 chapter-text MD. 5803, also on the "Gāyatri." The work preserved in MD. 14169 also called "Viśvāmitra-saṃhitā" (Nandināgari/leaf), fourteen chapters on religious practices and performances, is still further to be distinguished from the foregoing works. There is no support whatsoever for the ingenious suggestion—though completely ingenuous—that all these works constitute four pādas of one large work.
ADDENDUM I

LIST OF SAMHITĀS FOUND IN VIŚVĀMITRA-SAMHITĀ

(II: 16b-32):

"Since there are a large number of teachers and a consequently large number of tantras, I shall list only a few important titles (15b-16a):

1. Viṣṇusiddhānta
2. Ātreya
3. Parama
4. Viśva S.
5. Sanatkumāra
6. Sattvākhya
7. Viśvāmitriya
8. Pāmda
9. Jayā
10. Sāttvata
11. Paṇḍkara
12. Puruśottama
13. Śrīpraśna
14. Mahāpraśna
15. Māyāvaibhavika
16. Mahendra S.
17. Paṇcapraśna
18. Śrikara S. (cf. 57, below)
19. Padmodbhava
20. Nāradīya
21. Nalakūbara
22. Trailokyamohana T.
23. Vāsiṣṭha S.
24. Sanaka
25. Ahirodbhunya
26. Cāndramasa
27. Tantrasāgara
28. Viśvakṣena
29. Vihagendra S.
30. Bhārgava
31. Pārameśvara
32. Aupendra
33. Mārica
34. Dakṣa S.
35. Śaunakiya
36. Puṣṭi T.
37. Kapilajala
38. Jaimina
39. Vāmana T.
40. Brahmāsiddhānta
41. Vaiyāsa
42. Hairānya
43. Pārāśarya
44. Śāmbara
45. Viśāmaṅgalka
46. Prahlāda
47. Mūla S.
48. Mārkandeya
49. Mahālakṣmī
50. Kāpila
51. Brāhma
52. Nārāyanākhya
53. Viśāvalkya
54. Nṛkesarī
55. Śaṅvarta
56. Śrikara (cf. 18, above)
57. Saura
58. Saumya
59. Bhāgavata
60. Bārhaspatya
61. Jāmadagnya
62. Yānuśa
63. Viṣṇusadbhāva
64. Taijodraviṇa
65. Dhanadīya
66. Kaumāra"
67 Viṣṇuvaibhavika
68 Viṣṇupūrva
69 (Viṣṇu ?) rahasya
70 Ānanda
71 Hārita
72 Yogīhrdaya
73 Uṣānasā
74 Parapaurusa
75 Paulastya
76 Gantama
77 Śākalya
78 Jābāla
79 Kātyāyana
80 Aupagāyana
81 Vālmiki S.
82 Bodhāyana
83 Agastya
84 Kāraṇya
85 Śatātapa
86 Bhāradvāja
87 Paiṅgala
88 Trailokyavijaya
89 Āgneya
90 Vāruṇa
91 Brāhma S.
92 Nārada
93 Umāmaheśvara
94 Śukla
95 Rudra (cf. 105, below)
96 Pārśa
97 Samkarṣaṇa
98 Pradyumna
99 Nandākhya
100 Sarva S.
101 Pracetasā
102 Rāghava
103 Kālki
104 Mahāsanatkumārākhyā
105 Rudrākhyā (cf. 95, above)
106 Skanda S.
107 Vārāhamihira
108 Amṛta S.
Introductory Remarks—

This is a work of eight long (200 ślokas) to very long (700 ślokas) chapters. Near the end of the text, in VIII: 338, it is said that the Viṣṇutilaka contains 3106 verses; in fact it comprises 3500 verses, making it a work of "medium" length. In terms of grammar, syntax, meter and—above all—information contained, this work ranks high in the literature; yet because of its overly sophisticated, discursive style much of its potential force is dissipated, most of its pointed focus diffused. It is almost impossible to look a particular subject up in the text by skimming; the imaginative exposition simply does not follow conventional order. Be that as it may, many of the typically "āgamic" subjects are to be found in the Viṣṇutilaka-samhitā e.g., Śāstra-varāra, sṛṣi, pañcakāla, yoga, mantra, prāśāda, pratimā, pratiṣṭhā, uśāva, praśaścita. It is obviously a work that passed through intelligent hands.

The work bears no evidence of early composition. Quite the contrary, it is probably of the post-Rāmānuja period. No classical commentators are known to have referred to it. Quotations of it in secondary works of the school are not often encountered. It is, however, named as canonical in the following works: Kapīṇjala (18/100), Pādama (6/108), Puruṣottama (29/106), Bhāradvāja (20/103), Mārkaṇḍeya (28/91) and Viṣṇu Tantra (81/154).

The narrative framework has Brahmā relate to a number of sages—Bṛhaspati, Gautama, Bharadvāja, Indra, Ātri, Cyavana, Kauśika, Śaṅdilya, Vasiṣṭha, Agasty and others—what Viṣṇu once told him.

DESCRIPTION OF CONTENTS

I. शास्त्रावलार Śāstrāvalār (173½ śls.)

"The Handing Over of the Teaching"

A group of sages—Bṛhaspati, Gautama, Bharadvāja, Indra, Ātri, Cyavana, Kauśika, Śaṅdilya, Vasiṣṭha and Agasty along with devatās, et al.—approaches Brahmā. They complain that in their studies of the Vedas they have found no assurance for any one particular way of worship to follow; further they seek to know about the Creator, about who directed his activities, about the source and the destiny of the world, etc. At this, Brahmā smiles, then turns to Śiva.
seated at his side and asks him to relate to the assembly what he had already
told him about these matters. Śiva does so (poorly? inaccurately?) and
Brahmā thereupon promises to clarify all the points for his questioners (1-174).

What follows then is a seminar of sorts in which each of the various sages
offers doctrinal points of view, or contribute legendary traditions relating to such
matters as Creation (17b-102), the nature of jīva and its relation to Puruṣa
(108-127), the means to move toward salvation, etc. The overall effect is to
bring out complicating points of view and to demonstrate that there is confusion
among the learned sages. Some interesting sectarian teachings are brought out
in the latter portions of this chapter, however, in the course of the discussion
of the means for obtaining muktī—the two sure ways for which are to practice
prapatti and to worship God according to Pāṇcarātra rules (128 ff.). It is
pointed out that within the five million words [?vacānīṣ] which comprise the
corpus of the Pāṇcarātra there are internal varieties (137 ff.); all are claimed
(by Vasiṣṭha) to be mutually contradictory, hence the teachings from one tantra
are not to be mixed with those from another [cf. VIII : 339]. There is also
certain disdainful tone expressed for “prayogic”-centered actions, even when
enjoyed by certain inferior Pāṇcarātra works (such as those written to delude
the people by Brahmā, Śiva, Kapila and Atri). Further there is a freedom of
ritual activity claimed for those who have had initiation with pāṇcasamśāra
(165 ff.). By the end of the seminar (and the chapter) the confusion is not
cleared by any means, even by a sage like Śaṅkilya who knows Pāṇcarātra
teachings so well. So it is in the closing lines at the end of the chapter Brahmā
promises to tell the company of sages exactly what Viṣṇu had told him (to
174a).

II. विष्णुविवरणम् Svaragādivarṇana (207½ śls.)

“Description of the Heavens etc.”

(Viṣṇu speaks): I will give you the essence of all tantras for the benefit
of all mankind; those who worship Me with undiverted attention will be rewarded
by both bhūkṣa and mukti. He begins by defining jñāna-knowledge, the object
of which is none other than realization of Brahman. This Brahman to be realized
is described largely in negative terms. But Viṣṇu does say that Brahman for some
reasons (kāraṇavaśāti) became a mass of light and lustre; that mass, in the center
of the Sun, is known as “Vāsudeva” (Nārāyaṇa). From that mass have come
out the four Vyūhas, which in turn produced Keśava et. al., whence came the
avatāras, etc. (1-27). This whole world and everything in it is as a mote (paramāṇu)
in the radiant light at the time of Creation; and jīva is one with the
kaustubha-gem of Vāsudeva’s body. At the consummation of time the world
returns to its speck-like form and the jīva becomes one again the kaustubha-gem,
It may be said that there are three distinct entities in the temporal realm: Brahman, the world and jīva (28-37). As for the Vyūhas, Aniruddha is emphasized as the creative aspect of the Lord. The origin of the Creator Brahmā is briefly told, but the world itself comes into being and passes out of existence by the combinations and separations of the four guṇas—sātiva, rajas, tamas, and ānanda. Thereupon follows a brief discussion of Prakṛti and Puruṣa (in familiar Sāṁkhya terms which do not seem strictly in keeping with the general tenor of this discussion)—down to the elements of lower creation (38-70).

Jñāna-knowledge is of two types—satya and kriyā. Brahman, the object of this jñāna-knowledge, is further described. It is stated that Pāncarātrins see this Reality through the eye of their [superior?] knowledge. It (Brahman) is to be found everywhere, and as such is known in a variety of qualified, descriptive terms. Certain ones can obtain unity with Brahman by constant meditation—but the “unity” obtained is likened to gold in a fire which remains both associated with and differentiated from its surroundings (71-101). Jñāna-knowledge comes to those who have peace of mind [ cittaprasāda] and such equanimity only comes to those who practice yoga, who worship God, who undertake potential tapas (see also śls.131-136), who study their particular scriptural [śāstra] tradition, who have achieved indifference to material pleasures, who practice brahmacarya—celibacy, etc. (103-110). Peace of mind also puts an end to past karma accumulations. Those who persist in avidyā [opposite of peace of mind?] will remain bound in this world. Samādhi, bhakti and śraddhā will help one to obtain mukti (111-117).

Turning once more to the matter of Creation, Viṣṇu describes first primary creation, including a discussion of types of jīvas and their characteristics (118-130); the “days” and “nights” of Brahmā, Manu, and of Creation’s cycle itself (137-143); the creation of the innumerable primordial eggs and their respective worlds (144-146, 202-206); the geography of this earth, its oceans, islands, mountains, rivers, inhabitants, heavens and nether worlds, hell, etc. (147-180); and the location of other spheres and planets above the earth (181-190). Śvarga—heaven proper is described separately, followed by brief descriptions of Śiva-loka, Satya-loka and Viṣṇu-loka (191-201). Throughout all these worlds and world systems, it is declared Nārāyaṇa should be known to be all-pervasive (207-208a).

III. कणिक्रमभेंसदित्यण

"Description of Duties appropriate to Class Position and Stations in Life"

The sages ask to know about jāti, varnāśrama, etc., their origins and the duties and disciplines appropriate to each. Brahmā then gives a familiar description of the four classes and āśramas—who belongs to each, how marriages
are to be limited lest mixed classes arise; and the respective duties of the four classes (1-37). Elaborating further on duties, he points out that for the twice-born, eight sanskāra-sacraments are enjoined (38-41); further, the day is divided into five parts, according to the activities concentrated upon—“abhisamana,” “upādāna,” “ājyā,” “svādhya” and “yoga” (42).

Thus the daily routine begins with early rising, making one’s toilet and first meditations with japa, application of religious marks, doing four (104) sanāhyās, going to the temple, returning home, collecting materials for one’s own worship, etc.—all as parts of “abhisamana” (43-130). The daily routine continues with seeing next to the steps in “upādāna”—getting flowers for worship, twigs, vessels, liquids, the groceries for food offerings,* etc. (131-227).

The time for “ājyā” is about midday—and this is when one commences actual worship through various purifications, meditations on tattvas and jīva, mantra japa, etc. (228-290a). Actual liturgical worship [bāhyārca] is described step-by-step—how vessels are cleansed and arranged, how the yogapītha is to be made and arranged, worship of Acyuta (Viṣṇu) on the pitha, how to do nyāsas, mudrās, etc., and how to offer flowers, liquids, decorations, etc.—indeed all the parts of all the āsanas are given [snānasana, aṅkārāsana, bhōjyāsana, mantrāsana; also śayanāsana?] (299b-417). [A special section on the liturgy of temple worship is inserted here—418-442]. After liturgical worship is finished, “anuyāga” routines of food-gathering and feeding are to be attended to; only after this may a man himself eat, and then only by following certain ideal habits (443-467).

“Swādhyāya” is study-time (468-471).

“Yoga” is to be done toward evening, and includes disciplined pursuit of certain pious habits—such as the sanāhyās, visiting temples, attending to worship in one’s own house faithfully, etc., as well as the usual attempts at physical and mental exercises (472-489).

The five daily observances must be somewhat altered, of course, for ladies. Indeed the five constituents must be redefined for them (490-511a); widows, sannyāsins and brahmacārins, too, must do certain things appropriate to their condition; what these are, are briefly given (511b-514).

IV. योगायायम्

Yogādhyāya

(689 śls.)

“Chapter on Yoga”

This chapter picks up and enlarges upon the reference to yoga in the preceding chapter. There are two kinds of yoga—“jñānayoga” and “karma-

*Some recipes are included, e.g., 177 ff.
yoga”. (In regard to the former) The various steps of the discipline are described in some detail (1-146). [On the whole, this section represents a Vaishnava restatement of yoga principles. Occasionally specific terms are different, and the order of samādhi and dhyāna are reversed—the latter being disciplined concentration on Vāsudeva who is located in the lotus of the heart.]

Another yogic discipline [yogāntaram] is “mantrayoga”—but Viṣṇu cautions, the mantra employed must be one which has been properly given and received if one is to gain by it mukti. How to undertake “mantrayoga,” and when, is given (147 ff.)—with special liberties given to those who have undergone “pañcasamshār-a-dīkṣa” (187-215)—with a long discussion of the several varieties of mantras that may be used in “mantrayoga” (216-356). Then is given an outline of the steps to be followed in “mantrayoga” discipline itself (357-407). Included in the foregoing discussion of mantras is a discussion on nyāsa (261-291). The fruits of practising “mantrayoga” are listed in the course of which several specific (“prayogic”) gains which may be realized by alteration of the standard practice are also detailed (408-608).

The eschatological discussion that follows has a section that is Advaitic, identifying the jīva and Brahmaṇa, but later, contrary to this, the quality of the liberated souls staying in the presence of the Lord in Vaikuṇṭha (609-643) is mentioned.

The “nāmatraya”-mantra (Acyuta, Ananta and Govinda) is then mentioned, as is the “agniprākāra”-mantra. This is followed by brief descriptions of mudrās [“śaṅkha,” “cakra,” “agniprākāra,” “pādma,” “surabhi,” “dhūpa,” “āṭha,” “yoga,” “grāsa,” “mahaṭ grāsa,” “āṭījali,”]; also “svatantriya” (“abhaya,” “dhyāna”), “prārthana,” and “jñāna,” (“nyāsa”)—which “please” Him (649-680).

V. पुन्यादिविधि

Punyāhādividhi (326-śls.)

“Miscellaneous Remarks about Punyāha and Other Rites”

Note: This is an exceedingly discursive chapter in style, and interpretation is thereby made the more difficult. There seems to be no unifying idea holding the chapter together beyond the fact that it is a miscellany of special instructions in regard to worship routines. Four main topics seem to cause the various injunctions and digressions to cluster about them: Punyāha rites (1-100), snapana routines (102-191), a special fire-worship with intricate elaborations indicated (192-301) and baiḍāna during nityotsava and mahotsava times (302-327a). Because of the lack of systematic exposition in this chapter, the procedures enjoined for each of these rites cannot easily be condensed; however, in the course of the chapter certain passages of interest may be noted. These are: how the worshipper disposes his costume during Punyāha (1-24); how to
construct and repeat the _mantras_ used in _punyāha-rites_ (30-100); how to make _sūtras_ for water pots (122-124); how to distinguish three types of _snāpana-rites_ according to number of pots used (108-112); how to prepare “ _pañcagavya_” (172-182); how to meditate on _Nārāyaṇa_ and _Lakṣmī_ in the middle of the fire-pit (203-209); how to execute the eight _saṃskāra-_rites to the fire (230-240, 262); how to see and name the seven tongues of flame in the fire and how to make offerings to a particular tongue to achieve specific ends (252-258a); how the _pañcasamāskāra-_rites are to be done (266-273). The remainder of the chapter contains other miscellaneous counsels.

**VI. भव्यरिसीति**

“Concerning Temples”

This chapter treats first of the considerations that must be satisfied while building a temple (1-341), then of the rules for furnishing the finished building with icons and other finishing touches (342-479). A brief section at the end concerns itself with domestic worship (496-502).

In undertaking to construct a temple, the first thing to do is to select a properly qualified _ācārya-_director (3-10). He, with others, will select a suitable site (11-21, 236-239), perform the various preliminary pacification rites (22-35a) and attend to the matter of town-planning consequent to planning a shrine and forming a settlement around it (35b-67a). After plowing the site and attending to certain attendant matters (67b-85), a pit is dug and “ _khaṇḍa-koma_” rites are performed (86-96) followed by the installation of a miniature icon in a miniature replica of the temple. Such a _bālālaya_ is to be provided not only during a building program but also during later periods when repairs must be undertaken (97-175).

There are various typologies of temples, according to materials used, according to numbers of storeys, etc. (176-205). In a three-storey temple, some or all of these sections will be found in the order from bottom to top: _uḍāna_, _jagati_, _kumuda_, _paṭṭikā_, _karna_, _paṭṭikā_, _mahati_, _paṭṭikā_, _vājana_, _vedikā_, _ārāhā_, _carāṇa_, _hamsamāla_, _kapota_, _prāti_, _pratiṇedikā_, _karna_, _śikhara_ (188-191a). While the details of building are to be drawn from the _śilpa-śāstras_, certain sections here are given over to _pralhamesākā_ rites (209-240), _garbhanyāsa_ rituals (244-267), and _mūrdheśṭakā_-activities (268-275). There follows a digression on _stūpis_ (276-281a) and a few words about _śikhākumbhas_ (281b-298), followed by some counsels about placements of the _diṁmārti_ figures (287-303).

Then follow some remarks about _māṇḍapa_-pavilions (305-318a), _gopuras_ (318b-320a), _prākāras_ (320b-327) and _dvāra_-doors (328-341).
Turning to icons, there are six varieties according to the substance they are made of each with distinctive benefits (342b-348). When icons are fashioned of stone or of wood, there are certain ritual procedures to follow in gathering together the raw materials (349-378, 379-386). Icons themselves have certain proportions and iconographical conventions that must be maintained whether standing (387-412a), seated (412b-437) or shown on a vehicle (438-448). The doorkeeper figures are described (449-465), with variants given for different entrances (466-479).

As for other items in the temple compound—Guruḍa, the balipiṭha, the dhvajastambha, the kitchen, the storerooms, the treasury, wardrobes, etc.—these are each briefly mentioned (480-493). Special mention is given to the shrines devoted to Matsya, et al., and to those given over to Viṣṇubhaktas (494-495).

In relation to the discussion of such mandira-shrines, attention in closing shifts to domestic worship and household shrines and the icons suitable for and proportionate to them (496-498). The chapter ends with an eulogy of the salagrama-stone, considered ideal as an “icon” for household worship (499-502).

VII. [no title] (693 śls.)

(“On Various Types of Sanctification Rites”)

This chapter deals with pratiṣṭhā-sanctification rites of various kinds. Various preparations are necessary: the purification of the celebrant (shaving etc. 3-6), preparation and germination of auspicious seedlings (7-38), purification of the temple after the śilpins’ departure (39-43), performance of śāntihoma for mistakes that may have occurred in planning and constructing the buildings (44-52), attending to the tying of kautukabandha-wrist-bands (53-60), providing the necessary proxy articles for the chāyādhivāsa-routines to be done to icons that might be damaged by water (64-76) and arranging and purifying the pedestals, the icons will eventually go on (77-82). Jalādhivāsa begins (83-101), and while the icon is made to recline in the water vāstuśabāja is done (102-124) after which the eyes of the icon are ritually “opened” [netronmilana] (125-131).

From this point the orderly exposition of the pratiṣṭhā-ceremonies is all but sacrificed to the rehearsal of miscellaneous details to be seen to in the execution of sanctification procedures: “chāyā”-snāpana is briefly treated (132-135), as are snāna-routines in general (136-138). “Karmāṅga-snāpana is enjoined (139-144), after which the “caṅkrabja”-maṇḍala is then discussed—how to make it, color it, worship the various deities in it, etc. (145-172, 196-209). The next thing to be attended to is saṃyādhivāsa (173-181), followed by worship of the dvāratoraṇas (182-195). Invocation of Viṣṇu is done, and eight
pots plus two larger pots are placed around the recumbant icon whereupon grains are spread upon the sthanālā-platform (210-229). Golden effigies of the eight weapons of God and of Vasudeva and Sudarśana are put into the pots, and the larger pots are worshipped in an especially constructed maṇḍapa (230-321). Preparation for prāṇapraśīṭhā-homa is done by invoking all the vital airs [prāṇavāyunyāsa] (322-330), and this homa is done in order to make the vitality of the icon wax as the homa fire itself intensifies with the various offerings and accompanying meditations (the sūḍānayāsa—331-445).

After śāntihoma is done (446-450), the Lord is sprinkled with water from the pots just worshipped so elaborately, and this is done to the accompaniment of the “viṣṇugāyatri”-mantra (451-452).

Thereupon a section of the chapter deals with miscellaneous, alternate rules for ceremonies done to icons of various materials (453-458); with the procedure for the pratiṣṭhā of the subsidiary deities (459-468); and with how to make the necessary bali-offerings to other deities (469-475a).

Returning to the exposition of pratiṣṭhā-ceremonies, on the next morning, after vāstuvāhoma, if the temple is “ekabera,” the acārya goes to the garbhagṛha-sanctuary and performs a kind of “garbhanyāsā” ceremony [that name is not used] (475b-481). A pīṇāṭhā is kept there, wherein God’s Presence is invoked, and the temple is then closed for three days (482-507). On the fourth day the doors to the temple are opened and, after bathing the icon and attending to flag-raising ceremonies (508), a mahotsava-festival is begun. If the temple, however, is “bahubera,” or if the icon is of the painted type, certain special rules at this point are to be followed—with special instructions for āvāhana-invocations and nyāsa-demonstrations to the various icons, the self-dedication of the acārya to the Lord, and the first-offerings made by him to the Lord, followed by the usual mahotsava, etc. (509-551).

Then follow brief supplementary sections on how to conduct pratiṣṭhā-ceremonies to: vibhavamārtis (Matsya, et al. 552-555), the karmabimba-icons (556-565), the female consorts (567-612 including elaborate vivāha-ceremonies), the vimāna (613-632), the baliṭṭhā (633-642), the mahānasa-kitchen (643-651), of tanks and wells (652-654) and dhvaja, dhvajastambha, ghanṭā, dhūpa, dīpa, musical instruments, umbrella, ornaments of the Lord, etc. (655-672). A final section is given over to the pratiṣṭhā-procedures for Ananta, Garuḍa and Viṣṇuksena (673-676), and for the aksamālā-rosary (677-682), for images of bhaktas (683b-684), and for images to be used in domestic worship (685-693).

VIII. [no title] (341-1/2 sls.)

(“On Festivals, etc.”)

Brahmā speaks to the other sages and says he will now relate what the Lord told him about utsava-festivals. An utsava-occasion is always preceded by
a flag-raising ceremony of ḍhvajārohaṇa. How to do this is outlined in detail (2-43). Adhivāsa-rites for the Lord and His consorts will already have been done the day before (44-57). Either immediately before or immediately after the flag has been raised, the presence of various deities (including Śrī) is individually invoked to the accompaniment of drums, etc. (58-77). Also prior to the beginning of an utsava-festival, aṅkurārāṇa-sprouts will have been attended to either 9 or 7 or 5 days before (73 ff.). Other preliminaries such as kauṭuka-bandha, various homas, bali-offerings, etc., are mentioned (92-121). Also as a preliminary to the utsava-festivities proper, the Lord is to be taken out through the streets of the village (122-135a).

Once the utsava-festivities have begun, there are certain rites to be observed on the various days and nights of the festive occasion. Among these are: “cārṇotsava” on the seventh day evening (136 ff.); “jaladronyārcana” on the eighth day afternoon (143 ff.); “mrgayotsava” on eighth day evening (152-153); “tirthotsava” immediately following that (160 ff.); and rathotsava on the ninth day (154 ff.), having already attended to the “avarohānolsava”-ceremonies (170 ff.). The ninth (or tenth?) day includes a “puspayāga” (182-205), and on the tenth day evening there will be “pavitrārohaṇa”-ceremonies (206-255).


The remainder of the chapter deals with pṛāya-scittta-procedures for the defilement of images and buildings, for lapses in liturgies, for natural disasters, etc. (299-332). In the conclusion (333-342b), Bhagavān tells Brahmā to spread these teachings to all who are qualified; He adds that things which are not found in the present text are to be supplied from other works (339; cf. i: 153).

**CRITICAL NOTES:**

Two considerations suggest the possibility that the fifth adhyāya may not have been part of the original composition: first, a striking absence in it of the literary sense and quality that mark the remaining bulk of the work; and
second, by subtracting the verses in it from the total, the figure mentioned in VIII: 338 is closely approximated.

The heading of the first chapter claims that the Viṣṇuṭilaka is a part of the Khageśvara-samhitā. However, nowhere else is this claim substantiated and, in particular, none of the colophons—where one would expect to find such relationships put forward—support this statement. The original Khageśvara-samhitā is not known, making confirmation of the claim remote in any case.

The mention of four guṇas in Ch. II may be noted.
VIŚVAKSENA-SAMHITĀ

Publication scheduled:

A critical edition in Devanāgarī script is under way at Tirupati, Kendriya Sanskrit Vidyaapeetha.

The following discussion and description is based on a paper manuscript in grantha characters deposited at Madras Government Oriental Manuscripts Library (MT. 3702)—incomplete.

Introductory Remarks—

In its present manuscript form, this work of 39 short-to-long chapters appears to be “incomplete”. Originally it seems to have consisted of two parts—a “pūrvabhāga” (mentioned in the colophons of chs. II and IV, and referred to in ch. XV) and an “uttarabhāga” (found in several colophons and referred to in chs. V and VIII). It may (also) be a conflation of two texts, one a dialogue between Viśvakseṇa and Śaçıpati, and the other a dialogue between Viśvakseṇa and Nārada. In any case, the present arrangement of chapters is disordered and confusing (see “Critical Notes” below). Nonetheless, what is here presents some valuable insights in regard to several concerns close to the heart of Pāṇcarātrins—not the least of which is an attempt to deal with the theological problems of image-worship (XXXI : 17b-19a), as well as a number of valuable and unique iconographical passages relating to pratimā-icons along with a number of chapters concerned with the provision of a prāśāda-structure to house them. The majority of the chapters remaining concern themselves with various aspects of worship accorded the images in a temple, and some of the festive routines occasionally celebrated in the temple’s liturgies.

The title is named as canonical in the following lists: Kapīṇjala (53/100), Pāṇa (50/108), Puruṣottama (26/106), Bhāradvāja (54/103), Mārkaṇḍeya (25/91), Viśvāmitra (28/108), and Viṣṇu Tantra (69/154). According to Das Gupta (History of Indian Philosophy III. 24) it is quoted by Rāmānuja (12th century).

This same work is also quoted by Pillai Lokācārya (13th century), by Vedānta Deśika (late 13th century) and by Varavaramuni (or Saumya Jāmātā, who quoted it copiously in the 15th century). Excerpts from it are reproduced in a number of secondary collections also—Uśavasamgraha (MT. 3286), Pāṇcarātrasamgraha (MT. 3257), Pāṇcarātra-samhitā (MT. 352) and Pājāsam-
gra\(h\) (MT. 2856) to name a few. It obviously occupies a place of high esteem among the texts of the \(\text{P\ddot{a}\text{n\ddot{c}car\ddot{t}r\ddot{a}}\text{gama}}\)*, and it may well be, as Das Gupta suggests (\textit{op. cit.} III. 24; see also 39n.), “very old”.

**DESCRIPTION OF CONTENTS**

I. **भूपरिख्या**

“Examining the Plot”

The narrator turns here to the concerns of examining the plot on which a temple is to be built. Once selected, rituals of pacification are to be undertaken by making \textit{homa}-offerings and reciting \textit{mantras} followed, next day, by plotting out the plan of the future temple with pegs and string (1-20). Actual construction is to be done by \textit{silpin}-artisans under the supervision of a properly-qualified \textit{\ddot{a}c\ddot{a}rya}-director. The first thing to be attended to is the construction of the “\textit{b\ddot{a}l\ddot{a}l\ddot{a}ya}” temple-in-miniature. Then, gems are to be buried at the exact site of the permanent \textit{garbhag\ddot{r}ha}-sanctuary in a rite known as “\textit{garbh\ddot{a}dh\ddot{a}na}” (21-38a).

II. **मण्डपादिलक्षण**

“Description of the \textit{M\ddot{a}n\ddot{d}ap\ddot{a}}-Pavilions (and other structures)”

Here the narrator promises to take up the rules for construction of \textit{m\ddot{a}n\ddot{d}ap\ddot{a}}-pavilions, \textit{kun\ddot{d}a}-firepits, \textit{sr\ddot{u}k} and \textit{sr\ddot{u}va} ladies, \textit{tora\ddot{n}a}-arches and how to do worship to all of these with the various \textit{dv\ddot{a}r\ddot{a}p\ddot{\ddot{a}}l\ddot{a}ka}-guardians. Also he mentions he will treat of \textit{pat\ddot{\ddot{a}}k\ddot{\ddot{a}}}—banners and how to sanctify them.

He commences the recital by telling what are the various benefits of constructing \textit{m\ddot{a}n\ddot{d}ap\ddot{a}}-pavilions in different directions; the recommended direction is the Eastern quadrant. He classifies \textit{m\ddot{a}n\ddot{d}ap\ddot{a}}-pavilions into inferior/middling/superior categories according to how large they are and where they are located (1-18).

Then, regarding \textit{kun\ddot{d}a}-firepits, he gives measurements for the constituent parts, the various shapes permissible and the benefits of constructing each type correctly (19-50). Turning to the subsidiary paraphernalia, he points out that the measurements of the ladies and other instruments and decorations are to be proportionate to the size of the firepits, as are also the subsidiary \textit{tora\ddot{n}a}-arches that are to be built as part of the whole construction. Passing attention is given to the deities to be invoked in the various directional \textit{tora\ddot{n}as} before the chapter closes with a brief section on the colors and placement of \textit{pat\ddot{\ddot{a}}k\ddot{\ddot{a}}}-banners (51-95).

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\*\textit{Vac\ddot{a}nas\ddot{a}nh\ddot{g}ra\ddot{a}}, a collection of quotable passages from the corpus of \textit{P\ddot{a}\text{n\ddot{c}car\ddot{t}r\ddot{a}} litterature}, refers to it authoritatively.
III. त्रासंगमणः  

"Selecting the Wood (for making an icon)"

Viśvakṣena says that the acārya-director along with the yajamāna-patron is to select carefully the wood to be used in making an icon. The rituals to precede the cutting of the chosen tree—or the quarrying of the stone, in case the icon is to be made of stone—are given some detailed attention. Actual cutting with a sanctified axe is to be accompanied by mantras, petitioning pacification of the tree whose timber is to be used for the icon (1-47). The wood is then turned over to a qualified śilpin-artisan for fashioning into likeness of the Lord; all steps of the process are to be accompanied by proper rituals to insure sanctification of the wood-block to be carved (48-84).

IV. शिलाग्रहणः  

"Collecting the Stone (for making an icon)"

Here Viśvakṣena gives exclusive attention to the selection of stones in cases when icons are to be sculpted from rock. Here, major attention is given to the ritual accompaniment of the quarrying—although various types of acceptable stones and where they may or may not be gathered are also given extended treatments (1-36). As for how to fashion the raw material into an acceptable icon, Viśvakṣena points out that he has already given these instructions to Nārada in the latter half (uttarabhāga) of this tantra [see Chs. X and XI, below; n.b.—colophons of some chapters, e.g., 2 and 4, refer to themselves as ‘pāvabhāge’].

V. सूलधापनविधि  

"Rules for Installing the ‘śūla’—Form”.

Viśvakṣena speaks now of the ‘śūla’-form to be used as a kind of skeletal frame for an icon (made of plaster?). It is a roughly hewn shape in the form of the desired icon. Strips of cloths and lengths of strings are (later? see śls. 73 ff., below) to be wrapped about it and, once in place, to be thought of as skin and sinews; and the whole is to be made ready for the subsequent application of clay which, once in place, is to be thought of as flesh. Taken to a special maṇḍapa-pavilion in front of the temple-site, such a rough-hewn ‘śūla’-form, after various ritual preliminaries are done, is to be given a jalādhiṣṭi-bath whereupon the Lord’s Presence is invoked into it.

Viśvakṣena points out here that the details for the subsequent snapana-rites are to be found in the latter half (uttarabhāga) of this work [see Ch. XVI, below].

He then turns to the śrayana-rites wherein the (‘śūla’-) forms of the Lord and those of His consorts are dressed, made to recline, and are thereupon worshipped. On the morning of the next day the acārya removes these ‘śūla’-
forms from the maṇḍapa-pavilion to the sanctuary; installing there first the one representing the Lord and then the ones of His consorts, Śrī and Puṣṭi. All this is done to the accompaniment of mantras and invocations (1-72).

Only then, when the "śāla"-forms are thus installed, is the pratima-icon to be fashioned there in the sanctuary. The "śāla"-forms are wrapped in cloths representing the flesh, coloured and then wrapped in strings to symbolize the sinews and veins of the body. Thereupon, clay is applied to represent the skin of the body, and once again strings are wrapped around the form—this culminating act being called "rajunāhana". After this is done the acārya and śilpins are honored (73-81).

VI. स्तुत्संस्कार

"Purification of the Clay".

Viśvaksena turns here to the clay to be applied to the "śāla"-form, and he makes some distinctions between baked and unbaked clay, regarding the color to be used according to the yaśamāna's caste, concerning the mixture of specified foreign substances in it etc. Acceptable clay is to be brought from a holy place, dried out for a month until ready, applied to the waiting form—which is then wrapped with nine strings—and colored (1-10). Five main colors, as well as the intermediate colors resulting from mixing any two or more of these five, are acceptable; these are given names (11-27).

VII. स्वप्नविद्यि

"Regarding Dreams".

In this chapter Viśvaksena (abruptly) turns to the subject of dreams and their omens. When a dream is going to come true depends largely upon what time of night the dream was experienced. The bulk of the chapter is devoted to classifying subject matter of dreams as either "auspicious" or "inauspicious" (1-33).*

VIII. [no title: Iṣṭakālakṣanādīvidhi] (42 šls.)

("Regarding characteristics of Bricks and Other Things")

The chapter commences by describing how Nārada approached Viśvaksena who was doing penance on the other side of the Milky Ocean. Nārada requests Viśvaksena to tell him about the characteristic features of the icons of the Lord, the mantras and their meters, etc., addressed to the Lord and His Retinue (1-4). Viśvaksena points out that this tantra-teaching is Vedic and therefore authorita-

*Note: The text to this point seems to be a dialogue between Viśvaksena and Śacīpati; beginning with the eighth chapter, the dialogue for the most part seems to be between Viśvaksena and Nārada.
tive in character, and that it is more valid than any other āgamas and is highly beneficial to follow; the same applies to the "uttarabhāga" (= latter section) of this tantra, he says (5-8).

Viśvaksena then launches into a series of compact instructions concerning preparation of a plot for plowing, sowing seeds for aṅkurārpaṇa-germinations, making certain types of bricks, and conducting the "first-bricks" rites (pratha-mesṭukā) (9-42).

IX. बालस्थानविवि बालशिखानविवि (16½ śls.)
"Rules for Setting up the Temple-in-Miniature".

Viśvaksena turns to the location, dimensions and construction of the bālāśānā-temple-in-miniature. "First-bricks" rites, garbhanyāsa, and gem-burial rites are also to be done for this temple- replica.

X. [मतिमालक्षण] [no title: Pratīmālakṣaṇa] (148 śls.)
("Description of Images")

Nārada asks to know the characteristics of various images, as well as the different types of images, and also about the placement of the stūpa-dome of a temple. Viśvaksena commences his answer by naming the various forms* of the Lord and His consorts and entourage (1-11). He then turns (12-22) to describing the system of measurement to be used in constructing an icon, and, before continuing on matters more directly concerned with icons themselves, he reviews the proportionate measurement of other parts of the temple in relation to the chief icon and to the pīṭha—pedestal’s dimensions, etc. (23-54a).

He then turns to icons to be used by different classes in their private worship—metals to be used in fashioning the icons, general dimensions that are acceptable, and how to sanctify them for use in actual worship (54b-68a). Next he considers the icons in temples—where the various types should be located in a temple compound, what specific sizes, various types should be, and the general contours and postures to be recommended (68b-118). Again he turns to icons for use in individual worship—collecting and mixing their constituent elements, selecting proper artisans to fashion the icons, etc. (119-134).

Nārada asks if an icon dedicated for use at a particular place can be moved to another place for worship. Viśvaksena replies that an icon installed according to Pāṇḍarātra modes of worship must not be taken to a place where other āgamic ways are in use; the mixture of tantric traditions (tantrasaṃkara) brings about evil effects (135-142). Nārada then asks about other evil results that come

* In avatāra-list, "Buddha" is omitted.
when defective images are used in worship, to which in answer Viśvaksena outlines some dire effects (143-148).

XI. [ मृतिबेदलक्षण ] [ no title: Mārtibhedalakṣaṇa ] (322½ śls.)

("Concerning Different Types of Icons")

Here the narrative turns first to the decorations and weapons of the Lord in His Supreme Form, then to further description of Vāsudeva's form flanked on either side by Śrī and Puṣṭi (9-14); Saṃkarṣaṇa (15-19); Pradyumna (20-22); and Aniruddha (23-30). Then he tells about Matsya (31-38); Kūrmā (39-45a); Varāha (45b-57); Nṛṣimha (58-64); Vāmana (65-71); Jamadagni (72-75a); Rāma and his entourage (75b-109); Balarāma (110-114a); Kṛṣṇa and His two consorts, Rukmiṇī and Satyabhāmā (114b-133); and Kalkīn (134-142). For each of these as well as for various other forms of the Lord—Keśava, et al.—there are different rules and methods of pratiṣṭhā-installation as well as distinctions to be maintained regarding their individual decorations and distinctive marks (143-148).

He then describes the appearance of Keśava (149-153), Nārāyaṇa (154-160), Mādhava (161-163), Govinda (164-168), Viṣṇu (169-175), Madhusūdana (176-178), Trivikrama (179-181), Vāmana (182-186), Śrīdharā (187-190), Hṛṣikeśa (191-193), Padmanābha (194-206a), Brahmā (206b-228, including his consorts, Medhā and Sarasvatī, and their installation) and Dāmodara (229-232).

The narrative then explains that pratiṣṭhā-installation of each of the four Vyūha-modes are appropriate for the various four yuṣṭha-ages (233-235). Next, the cosmic form of Viśvarūpa, and two other forms of Viṣṇu are described (236-254). Then come descriptions of the Lord's consorts: Śrī (255-26a), Puṣṭi (261b-264a), Medhā (264b-267), Vāk or Sarasvatī or Vāpī (268-275), and Durgā (276-285a). Following this, Vighnēśa and his installation and worship is taken up (285b-306—including details about his attendants). The chapter closes with some remarks concerning the various types of movable icons of the various forms of the Lord used in the practical aspects of temple worship (307-323a).

XII. मन्त्रोऽदर Mantroddha ra (43 inc. śls.)

"Composing Mantras".

Viśvaksena undertakes here to give directions for composing mantras, and how to identify the rṣī attached to them, the chandas-meters used with them, and the deities presiding over them—the mantras to be taken up pertaining to the forms and aspects of the Lord (taking up in the preceding chapter) (1-12). He commences by telling how to arrange the syllables in the mantras addressed to the first five forms of Viṣṇu (13-36).
VIŚVAKSENA-SAMHITĀ—Carupākavidhi

[A break occurs after the 43rd śloka, prior to which there has evidently been some discrepancy in arranging surviving ślokas—for what is spoken of concerns the mantra to the aspect of Jamadagni.....]

XIII. [no title] (58 śls. inc.)

[***The beginning of this chapter, continuing on the subject of composing mantras, is missing.***] The meter, the rishi, the deity, and the varṇa* of several mantras are given. First taken up are those addressed to Viṣṇu, Nārāyaṇa, Mādhava, Govinda, Madhusūdana, Trivikrama, Vāmana, Śrīdhara, Hṛṣīkeśa, Padmanābha and Dāmodara (1-14). Then also those for Vāsudeva, Saṅkarṣaṇa Pradyumna and Aniruddha (15-18). Likewise for the following: Pāda, Puṣṭi, Medhā and Sarasvatī (19-22.) The “Vighneśa” or “Gaṇapati” mantra is afforded a somewhat more extended treatment (23-33). The chapter closes after treatment of the “Puruṣasūkta” in some of its sixteen varieties (34-58).

XIV. चव्याकलिकि Carupākavidhi (149½ śls.)

“Rules regarding Food-offerings”

Viśvaksena tells Nārada here first about various places where grain to be used in holy offering may suitably be cultivated and grown (1-6). Then he speaks of the qualifications for professional cooks, as well as the measures and utensils they will use in their labors (7-21). He then discusses rice—how to clean it, store it and use it in cooking (22-39). Certain mantric as well as hygienic precautions are to be taken during the cooking processes (40-49).

As for mixture of food to be offered to the Lord, certain fruits, roots and other ingredients are acceptable, and various preparations may be made by mixing these elements according to certain recipes (50-87a).

The cooking process is to be punctuated by the blowing of conchs-(Śaṅkha) and, when finished, the cooked food is to be transferred to waiting vessels to the accompaniment of mantras, muḍrās and music. This food is then offered by the ādesika-priest to the Lord, after which he (returns to the kitchen area?), makes homa-offerings and thereupon divides the food, taking some for himself (87b-112a).

Then, turning from nitya and naimītika procedures, Viśvaksena moves to a treatment of mahākāvis-offerings for special purposes—the preparations, the festive liturgical accompaniments, the elaborate offerings, etc., (112b-133a). The chapter closes with a detailed account of the “most secret” matters concerning mahānāma-offerings—offerings containing a number of ingredients, presented without the usual homa rites (133b-150a).

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* Here, actually construed by the text to refer to color—Viṣṇu is copper-colored, Mādhava is emerald green, Govinda is crystal, etc.
XV. मुद्दमन्त्रोपकरमम्

"The Steps in making Homa-offerings to the accompaniment of the "mūla"-mantra"

Nārada asks about the use of the mūlamantra verses during homa-rites. Viṣvaksena—referring to how he has previously given in the pūrvabhāga-section the details regarding kuṇḍa-firepits, srūk and srūva utensils, etc. [see ch. II, above]—here turns to kindling the sacred fire by the ācārya. In passing, he does, however, give some details and measurements regarding the kuṇḍa-firepits (7-12). In regard to meditations and invocations to accompany the kindling rites, he describes Lakṣmi (18-24), Viṣṇu (25-28)—their union being symbolized by the flaming fire itself (1-31). Several saṃskāra-sacraments are in this connection mentioned regarding the fire (32-68). Nyāsa-concentrations on the part of the ācārya are done after the fire is burning (69-79), whereupon actual homa-offerings may be initiated, during the course of which further dhyāna-meditations on Viṣṇu are to be done and all offerings are to be made using appropriate mantra-formulas (80-110). After homa-rites are completed, rewards are given—without the distribution of which the benefits accruing to the performance of homa-rites will not be realized (111-115). Homa-rites as explained in the foregoing are for guidance on festive occasions; they are to be undertaken simply for the satisfaction of Hari (116-119a).

XVI. प्रतिष्ठालक्षण

"A Description of Pratiṣṭhā-rites"

The sanctification of a small 4-armed icon is taken up here. Taking it to the pavilion, already described before, jalādhivāsa-rites (4-10), netronmilana-activities and snāpana-rituals are there done (1-13). Then pūnyāha-purifications are done (14) after which a sāyana-couch is prepared and the icon is laid upon it (15-22). Nyāsa-concentrations are performed, followed by mūrti-homa-rites (23-63a) and, on the next morning, vāstu-homa-rites and pāryāhuti-offerings (63b-72a).

The bālasthāna (temple-in-miniature) is prepared and decorated, sanctified and after attendant brahmins are recognized and rewarded, the icon is brought to the bālasthāna and installed there with the "mūrti"-mantra. Abhiṣeka-libations are then made to the accompaniment of the "mūla"-mantra whereupon abhiṣeka-libations are done also to Śrī and others of His retinue with appropriate mantras, followed by nyāsa-homa-rites and worship (72b-103a). The ācārya then must request the Lord to come and abide in the icon, and then prokṣaṇa-sprinklings are done throughout the temple (103b-107a). Offerings of food may then be made to the icons of the Lord and His retinue, and thereafter daily homa-rites and bali-offerings must be made (107b-119a).
The second pratiṣṭhā-sanctification takes place after the Lord’s icon is transferred from the bālasthāna to the mūlasthāna-sanctuary (119b-127a).

The rewards to one who supports this type of pratiṣṭhā-rite are briefly mentioned (127b-128).

XVII. जानगमस्थापन  
Jaṅgamasthāpana  
(53 śls.)

"Installation of the Portable Icon".

The narrative turns here to procedures for sanctifying the portable icon which is a replica of the main icon. The first steps include rites of sprinkling, bathing and immersion; homa-offerings; utterances of prayers and formulas. Then the icon may be placed in the sanctuary [prāśāde sthāpayet] (1-8). As for portable icons that reveal a posture different from that of the main icon, certain rules are to be observed in regard to the appropriateness of the posture of the portable icon in relation to the posture of the main mūlabera-icon (9-13). So also are there specific, modified routines for sanctifying and depositing other types of secondary icons—as well as pictures and carvings etc. (citrabhāsa-arthacitra)—for use in worship (14-53).

XVIII. देविस्वपनविधि  
Devīsthāpanavidhi  
(83 śls.)

"Rules regarding the Installation Rites for the Lord’s Consorts"

Viṣvaksena promises here to speak of the installation-rites and the attendant marriage festivities of the consorts of the Lord. In regard to these matters and prior to the actual installation of the female icons, mandapa-pavilions are to be constructed and furnished with pots filled with sanctified waters. Into each pot a golden replica of each female icon to be sanctified is placed for purposes of jalaāhivāsa, śuyana and snapana; thereupon pūjā-routines are undertaken on their behalf (1-14). (Connected with these rites of sanctification?) It is highly beneficial to mark the "marriage" of the Lord first to Lakṣmī and then to Puṣṭi and after the "marriage" one should attend to special homa-libations with "aśṭākṣara"-mantras—all of which is accompanied by great éclat. Only after all this should one offer worship to the Lord along with His consorts (15-33).

Only mantras with individual "bījas" appropriate to each female deity should be used during the installation-rites. Done correctly these installation ceremonies bring great benefits to those who undertake to do them (34-38).

A method of installing only Lakṣmī’s icon for use in worship with Her Lord is also given, concluding with some instructions for homa-offerings, pūjā-worship and daksīṇā-awards to participating personnel (39-77a). Viṣvaksena concludes that he has now offered information concerning how to set up worship of the Lord in conjunction with His consorts. He points out that worshipping the Lord along with His consorts is the proper mode of worship, and that its practice yields immense benefits (77b-83).
XIX. **अन्यायसाधिलक्षण**

"Description of the Components of Nyāsa, etc."

Viśvakṣaṇa here says that prior to worship an ācārya must undertake for the good of his sādhaka-aspirants certain nyāsa-concentrations and mudrā-gestures. Several nyāsas are described generally, but not named (1-8). The following mudrās are named and described: "kavaca", "netra", "dīpa" and "aṅjali" (9-21). When these are used prior to worship they bring beneficial results (22-29).

XX. **परस्त्रात्मिकविविधतामेवकथन**

"Chapter on the Different Kinds of Pāja-worship for the Icons of the Lord in His Paramātmā and Other Forms"

Viśvakṣaṇa speaks to Nārada about the various types of beneficial pāja-worship appropriate to various modes and forms of the Lord that a sādhaka-aspirant may undertake (1). The chapter seems to be a miscellany of topics only very loosely connected with one another. Viśvakṣaṇa commences by asserting that structural temples to house the icons of the Lord may be built in any one of a variety of holy places (2-4). Then he distinguishes several types of worship routines according to the number of icons being honored (5-6), and according to whether done for oneself or on behalf of others to a particular variety of icon (7-11a), and also according to the duration of time required for the pāja-ministrations (11b-18). All worship of the Lord, he stipulates, should be preceded by an elaborate, holy snāna-bath by the worshipper (19-29); he also mentions various other formal preliminaries, including prānāyāma-cycles, japa-repetitions, nyāsa-absorptions, etc. (30-60a).

Further steps of worship are then given in detail: dvārapāja (60b-71); mānasapāja (72-85a), along with specifications concerning the aspects under which various divine forms are to be contemplated (85b-129a); cleansing the area, and cleansing and placing certain vessels prior to dvāhana-invocations (129b-137a); and finally the overt liturgies of arghya, pādya, etc. and all the 32 upacāra-services to the Lord (137b-140, 204-250). In the midst of this exposition is a long passage (141-203) describing the forms of various parivāra-deities to be contemplated in the course of the on-going liturgies.

After this, agnikārya-rites (251-253) and bali-offerings (254-292, 293-323) are to be meticulously attended to.

The narrative then turns to some general remarks about types of worship—including the statement that in one's personal worship in private it may be either "vaidika" or "tāntrika" but that in performing public liturgies for others it must never be "vaidika" but rather either "tāntrika or a miśra"-mixture. There are also some distinctions made regarding whether worship is
of one or of several icons, and some counsel about the proper understanding by the worshipper of what is, at every point, being undertaken (324-330).

The chapter concludes by Viṣṇuṣena saying that left-overs from the pūjā-offerings are acceptable to him and that only certain fit people deserve to receive the garland first offered to the Lord (331-342).

**XXI. मस्त्यादीनामर्मचालम्**

*Matsya-adināmarcanaphalam* (24 śls.)

"The Benefits that Accrue from Worshipping Matsya and others".

Nārada expresses conviction that there could be no better aim in life than to go on continuously worshipping the forms of the Lord. Viṣṇuṣena enthusiastically agrees by describing Viṣṇu in His Own Form (1-6). He then continues by turning to the fruits that accrue to worshipping one or another of the Lord’s incarnational forms. For examples, worship of Matsya and Kūrma rewards a devotee with realization of all his desires; worship of Varāha erases all his sins and cures all his illnesses; worship of Narasimha rewards a man with all-round success; etc. For the most part the rewards are of a mundane kind (7-16). He counsels that such worship is only for the faithful, and that care should be taken by them to worship the Lord and His entourage with properly understood mantras etc. (17-24).

**XXII. स्नापनविवि**

*Snapanavidhi* (182ś śls. + prose)

"Rules for Bathing-rites".

When snāna-rites are to be done for the Lord, a *mandapa*-pavilion containing a *vedī*-altar should be prepared. The dimensions for these are given, and an option is given to make the *vedī*-altar of certain metals (1-14). Strings must be carefully prepared for wrapping around the pots to be used in the snāna-rites. [At this point in the text there appear to be deficiencies, and a prose passage is introduced concerning having materials in readiness for such snāna-rites.] As for the contents of the 17 primary and several secondary *kalaśa*-pots, various articles and ingredients are to be provided for the liquids—including hot water—the addition of each item requiring its own special mantra (15-57, 68-76a, 88-91). Then the icon of the Lord is offered liturgical honors (58-67).

As for snāpana-rites, these are classified as good/better/best according to the number of pots used—the least acceptable being with only 17 primary *kalaśa*-pots (76b-79a). Once *kautukabandha*-rituals have been done to the icon and cūrṇa-powder has been applied to its head, then the Lord is bathed (79b-82a). Again liturgical honors are advanced to Him, accompanied by great ēkājī, and He is finally offered mahāhavis, whereupon the ācārya-director is rewarded (82b-87).
Another, better type of snapana-rite requires the use of sixco pots (92-94). This rite demands special, and different, preparations. Details are given for preparing the special maṇḍapa-pavilion (94-112), collecting the pots and their contents (113-143), giving the sacred bath to the icon (144-150) and offering appropriate liturgical honors (151-179). This rite ends with distribution of nāivedya-offerings to the faithful and rewards made to the acārya-director (180-183a).

XXXIII. पुष्पारामाद्याङ्गपुज्विद्धि "Concerning the Flower-Garden and Other Items used in Pāja"

Viśvaksena turns here to the subject of selecting a piece of land on which flowers for use in pāja-offerings are to be grown. How to judge its location in regard to the temple and how to cultivate the selected plot are given (1-9). A variety of flowers, fruits, vines and trees that may be grown (and cared for, it is noted, by a brāhmaṇ) are listed (10-15, 23-24); but planting of any of these is to be done only after “Vighneśa”-pāja has been offered (16-18). The care and cultivation of these is to be accomplished by mantras, and even watering is to be entrusted only to Vaiśīṣvava brāhmaṇs (19-29).

Flowers selected for use in pāja-offerings are to be brought to the puspamaṇḍapa at the temple, and there kept fresh with water and sanctified by mantras. Garlands are made there within the temple-precincts only by morally and socially qualified devotees. The chapter ends on a note cautioning that flowers for worship should be tendered all care and protection (30-60a).

XXXIV. जलगान्धादिसांस्कारविविच "Rules for Purifying Scented Waters, etc."

Viśvaksena undertakes to describe the rites that must be observed to purify the waters taken from the temple-tank when they are used to bathe or otherwise refresh the Lord. The vessels to be used should first be cleansed symbolically, then the waters put in these vessels are to be flavored or scented. All these activities presumably take place in a maṇḍapa near the tank to the accompaniment of mantras. The water-filled vessels are brought (from there) to the deity’s presence, following this procedure, for all nitya and naimūtiṣṭaka occasions (1-30).

XXV. पालिकागह्वाशिःसरावलक्षण "Description of Certain Types of Pots"

Nārada asks to know about raising sprouts in ankurāropana-rites, as well as the details about the pots known as “pālika”, “ghaṭikā” and “śarāva.” Viśvaksena says that these pots may be made of gold, silver or copper respect-
ively—or all may be made of copper, or even of clay (1-6a). He then gives dimensions for each (6b-7a, 7b-8a, 8b-9a). He then turns his attention to ankurārṣa-germination rites so necessary as a preliminary to all festive and special ritual occasions (9b-15a). Thereupon, returning to consider the three types of pots, he names for each the 16 deities associated with them (15b-18, 19-21, 22-24, also 50b-53); and he then speaks of certain colors that may be used to distinguish the pots in their varieties (25-29a).

Planting the seeds or grains in these pots (bijanyāsa) is to be done to the accompaniment of mantras, after which bali is to be offered (29b-50a). He concludes by noting the omens indicated when certain types of sprouts are produced from the germinations (54-57).

**XXVI. ध्वजोत्सवविषयः**

_Dhvajotithapaṇavādhi_ (159 śls. + prose)

“Rules for Flag-Hoisting”

Since no activity is undertaken by a temple without attending to it first, Viśvaksena here outlines the activities connected with flag-hoisting services. He commences by mentioning the dates appropriate for such services—the 21st day or the 27th day (although it is not clear from which point these calculations begin). Germination-rites preceding the services must be done at night, although the flag-hoisting itself must be done only during the day (1-4). Next he turns to such matters as constructing, preparing and sanctifying for use various items needed in the services: the _āhvaṇapīṭha_ (5-17), the _āhvaṇastambha_ made of wood and topped by a likeness of Garuḍa (18-29), and the cloth flag bearing the depiction of Garuḍa (30-75, 76-94—alternative methods offered—and 95-111). On the evening prior to the hoisting ceremonies a procession with the flag takes place (112-117), and this is repeated with bali-offerings the next morning (118-139). The flag-pole is then cleaned, sanctified and, with one flag tied to it, erected and given various liturgical honors (140-159).

**XXVII. उत्सवविषयः**

_Utsavavidhi_ (177 śls.)

[ different meters used and prose ]

“Rules regarding Festivals”

Viśvaksena turns now to _utsava_-festivities, their typology according to length, the benefits that come from their celebrations, some places proper for their performance, and the occasions that call for their being conducted (1-12). Thereupon, after naming the 15 steps that are required in the proper performance of any _utsava_-occasion and mentioning some other general considerations that apply to all festive-celebrations (13-24a), he dwells upon the particulars of daily _bali_-offerings for a nine-day festival (24b-31). He elaborates further in this connection on the deities to receive _bali_, place where _bali_-offerings are to be made, and the shape and construction of the _bālipiṭha_-altars (32-41).
Nārada asks to know the entourage of Hari who are properly to receive bāli-offerings during utsava-routines. Viṣvakṣaṇa’s reply comes in a long passage of mixed prose and verse in which he undertakes to name and describe in iconographical detail a number of deities and their respective entourages: Kumuda, Kumudākṣa, Puṇḍarika, Vāmana, Śaṅkukarna, Sarpanetra, Sumukha and Praṭiṣṭhita; also Brahmā is added to this list [note: the descriptions are contained in a long prose passage—śl. 42, plus prose passage].

Nārada then requests information regarding the mantras proper to each of the several deities mentioned above as well as the proper modes of honoring them liturgically (43). Viṣvakṣaṇa first describes the arcana-routines that may be employed (44-51a), and then gives some advice about the propriety of mantra-usage in this connection (51b-58).

Returning to utsava-preparations, Viṣvakṣaṇa then names the steps of the aḍhivāsa-rites that precede the actual festival (59-65), whereupon he moves to describe the procedure of the main festival activities—apparently a kind of tīrthayātrā (66-125)—including maṇḍapa-construction, collecting the requisite vessels, steps in liturgical worship, actual libations, and final ministrations to the Lord’s icon prior to removing the image to the river-bank for more services. The procession back from the river-bank to the village (126-129) is culminated by an elaborate puṣṭpayāga (130-146).

The chapter concludes with a description of a yāgamanḍapa-pavilion and its uses (147-173), with the final lines (174-177) enjoining that the left-over offerings and paraphernalia of an utsava-festival be given to the ācārya-director in order to make the celebration valid.

XXVIII. अमावस्योत्सवविधि Amāvāsyotsavavidhi (105 śls.)

“Rules regarding the Amāvāsy Festival”

Viṣvakṣaṇa says he will here describe the monthly (3-day) amāvasya-celebration. He adds that this amāvāsyā—celebration is also to be done on the anniversaries of pratiṣṭhā-rites, the yajamāna’s “nakṣatra”-day, the king’s birthday, and the star-day of the temple’s presiding deity (1-2). As for the procedure, ankurārpaṇa-germination in 16 pots must be attended to (3-25a), and then the icon of the Lord is given a snāna-bath (25b-32) after which in a special maṇḍapa-pavilion “kautukabandha”-rites are to be attended to (33-38), followed by havis-offerings, etc. (39-43). Bali-offerings are made (44-48), homa-libations are attended to (49-55) and again bāli-offerings are to be done (56-59). Then the icon of the Lord is taken in a chariot or in a palanquin around the village (60-64). Bali-offerings are again made (65-69) whereupon liturgical honors are extended to the Lord (70).
On the third day elaborate abhisēka-bathing rites are given to the Lord in the temple, after which the icon is taken in procession to the river or local tank and bathed again. After this, the Lord’s icon is returned to the temple, offered “mahānna”, (92b) and treated like a king (71-95).

The chapter closes with a second-best alternative for the third-day celebrations (96-105).

XXIX. śrīrāmajanmotsavavidhi

“Rules for the Festive Celebration of Rāma’s Birthday”

Here Viṣvakṣena undertakes to describe the particular way in which the star-day of Rāghava ( = Rāma ) is celebrated. The procedure is much the same as described in the preceding chapter—āṅkurārpana, snāpana, ācāryapūjā, kautukabandha, homa, etc. The difference seems to be that instead of an excursion to the river or to a tank for elaborate bathing-rites, the central concern here is to decorate the icon of the Lord Rāghava with special ornaments, powders and clothes whereupon He is taken in procession around the village, afterwards bathed and then offered mahāhavis (1-22a).

XXX. kṛṣṇajayantīkṛtya

“Celebrating the Birthday of Kṛṣṇa”

Viṣvakṣena turns here to Kṛṣṇa’s birthday—He Who was born of Vasudeva and Devaki for the good of the world. The celebrations are to be in 8th day of the dark fortnight of Śrāvana-month under the constellation “Rohini” (1-2). After āṅkurārpana-germinations have been attended to, the icon of Kṛṣṇa is taken to a special maṇḍapā-pavilion where kautukabandha-rites etc. are done, (3-13a). He is placed on a śayana-couch along with an icon of his brother Balabhadrā, and while in a reclining position both are entertained by Vedic recitations, music, etc. (13b-24). They are put in a standing position again and offerings of ghee, milk, curds, flowers and fruit are given to them (25-30). Homa-rites are then undertaken, after which Kṛṣṇa is given a snāpana-bath, decorated and attended by lamp-ceremonies, and afforded bhojyāsana-attentions (31-48). Next morning he is taken in procession around the village and, after being returned to the temple, He is given a snāpana-bath after which mahāhavis is offered (49-55).

XXXI. [ no colophon-title ] (18½ śls. + prose and gaps)

[Note: This chapter, unlike others in this work, is written in the bhu-
jaṅgapravāṭa-meter; the text also contains gaps].
Nārada presumably asks Viśvakṣena *how to worship the Lord when certain times and places (deśa/kālā) are unfavorable, and when certain other details of worship are not known. Viśvakṣena [*** lapses here make the passages that follow unclear ***] responds by turning to the basic wisdom [mālavidyā] concerning the 8-syllable mantra (1-5). An arcaka-priest who proposes to use this mantra in either private or public worship must first select a place to sit, and—after familiarizing himself with the chandas-meter, the muni-sage, etc. of the mantra—repeats this mantra for his own purification (6-10). ***[Gap?]***

(Nārada asks) how the Lord Who resides fully in the main image can also take up residence in the utsavabera-icon. (He also asks) whether the Lord transfers Himself fully from one place to another, or only partially? Viśvakṣena answers that the Lord’s manifestations are simultaneous and may be likened to the self-same flame that proceeds from one lamp to another.† God undergoes this process for the material benefit and the spiritual release of all men. He adds that it is, in fact, by the use of the 8-syllable “māla”-mantra, the “Aṅguli”-mudrā, offerings of arghya, pādya, ācamaniya, pūṣpa, dhūpa, dipa, tāmbāla, bali and homa that one gains all desires (11-17a).

Nārada asks how One Supreme Person could be worshipped, then, in different ways in different places. Viśvakṣena replies that just as fire, though one, gets different names due to its different locations (in sacrificial offerings),‡ so the Lord Vāsudeva, though essentially one, due to differences of places where He dwells, is given different names and receives various liturgies (17b-19a).

XXXII. [हेतिराजश्चरण] [no title: Hetirājalakṣaṇa] (16 sūs. + gaps)

("Description of Sudarśana").

Viśvakṣena turns here to the characteristics of the “king of weapons” [heṭarāja] in all its varieties—namely, the cakra-discus, with 1000, 100, 50, 16 and 12 spokes. Whether the varieties of this discus are classified as good/better/best depends upon whether they are fashioned out of copper, silver or gold (1-13). Further details are promised regarding three classes of discuses—and from what remains of the text, these classes seem based upon different sets of measurements used. Details of the first variety are given (4-13), but the second two classes do not appear. ***[Gap commences in sl. 14; also missing, apparently, is a

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* Here a prose fragment commences the chapter. In it reference is made, but confused by the fact that the passage is only partial, to what has already been told about Pavitropana, puspavāga, pratiṣṭhā, diṣṭā, etc. This indicates the chapter is probably misplaced here, and should come later in the work.

† Cf. the same image used in Pādma-saṃhitā “jā” II.21 and Bhad Brahma-saṃhitā I.XIII.

‡ See ch. XV. 48, above.
section on the *pratiṣṭhā*-sanctification ceremonies for the Sudarśana-discus.)

The chapter ends with a eulogy of the sanctification rites (15-16).

XXXIII. त्रिव्युधितविभि

[ no title: *Dravyaśuddhidhi* ]

(“Rules regarding Purification of Paraphernalia Used in Worship”)

Viśvaksena offers to speak here of the purification of all items used in offerings made to the Lord. In regard to gems and gold ornaments preferred to Him, these must be “pure” (I-5). As for pots and vessels, these are made “clean” by using the “astrarāja”-mantra (to Sudarśana) as well as by washing them in water; food-offerings are made “pure” simply by uttering the (“astrarāja”)-mantra (6-7). Viśvaksena remarks that he likes the *nirmāla*-left-overs of the food-offerings, and that he should receive his one-fourth before the remainder is distributed among the Vaiṣṇava devotees (8-II).

Viśvaksena commences here to name the presiding deities of the following instruments and items used in offerings: *srūk, sruva*, pots, flowers, sandal-paste, *aṅkṣata*-rice, cake, ghee, etc. All of these articles, regardless of their named deity, it is stressed, have as their inner essence [*rasarūpa*] the Lord Nārāyaṇa (12-20).

The chapter ends with the caution that one who worships must know the presiding deities over all the objects he uses (21-23a).

XXXIV. प्रासादलाख्य

*Prāsādalakṣaṇa*

(64½ śls.)

“Characteristic of Temple Structures”

Viśvaksena says only certain places are suitable for the construction of a temple to house Viṣṇu; he names these (I-4a). A temple is good/better/best according to whether it is made of clay, wood or stone (4b-5); another classification is given according to its size (6-10a). He then turns to the identification and location of the various *vimāna-devatās* (10b-18a), whereupon he names various parts of the temple-compound—the *mandapa*-pavilion; the *prākāra*-courtyards of which there may be from one to three; the *gopura*-entrance tower; the *pacanālāya*-kitchen; the storage shed for flowers; and the tank (18b-20).

He says that this is all one needs to know about a temple; if one cannot find adequate information about temples in other tantras then he may be sure to find it here [note: the line in question here is so ambiguously constructed it could read just the opposite—*anuktāmat ca anyatantreṣu nirikṣya atra pravojayet* (21)].

He thereupon names and briefly describes five types of *vimāna*-structures—“mandara,” “nivistha,” “nāgara,” “āravila,” “vesara” (22-30). A further, different classification is according to materials used—a “pañcarṣa”-

* Because of the general abhorrence of mixing tātric traditions (tantrasaṃkhara) it is unlikely, however, that counsel here would be given to seek clarification in other works. See, for example, XXXVI. 101-105, below; and VII. 135-142, above.
type being of mixed brick and stone; a “ṭapuṣaṅka” type being a mixture of stone, brick and wood; and an “aṅganā”-type being simply a wooden structure (31-32).

Vyākṣena turns now to the mūḍhaṅka-rites and their requirements in regard to special structures, liturgies and personnel (33-51, 59-64); the central rites on the second day require that the stūpi-finial be placed and bathed (without ratnanyāsa-rites) whereupon celebrations culminate the activities (52-58).

XXXV. [Mahaśīpāṭhyāsita] [no title: Mahāśīpāṭhashāh] (37 śls.)

(“Installation of the Mahāśīpa”).

Vyākṣena turns here to where the various parivāradevatas are to be placed in the temple-precincts in relation to the main shrine (r-3)—but he does not mention names nor give other details. Thereupon the narrative shifts to the matter of constructing the baliśīpa (4-16), and of a two-day prakṣaṇa-rite initiating this baliśīpa into use (17-37).

XXXVI. Jīrṇodārāvidhi (149¼ śls.)

“Rules for Repairs”.

The narrative turns here to repairs of the temple structure, which actual repairs are preceded ritually by elaborate prakṣaṇa-sprinklings and adhivāsa-washings with sanctified waters and by certain festive undertakings (r-41a), and which are themselves to be done by “able” śilpās (41b-46). Then the narrative concentrates on the repairs that may be made to icons. Different procedures of repair are to be adopted according to the kind of icon at hand—depending upon whether it is made of clay, silver, gold, etc. and therefore what substances are to be used to mend the broken icon. Different procedures vary also depending upon whether the icon is used in public liturgies or in private worship, etc., etc. (47-80a). If, however, the icon has to be completely replaced, then certain other routines are required. All of these repair and replacement activities require that during the period of repair the sakti-power inherent in the old icon be transferred from its locus in the figure to a temporary abode in a special pot of water. There the sakti-power remains for the duration of the repair work. But the work should be done with all dispatch and the sakti-power reinvested in the image so that worship will not long be interrupted (80b-89a).

Repairs to dvaja-flagpoles must also be undertaken with due care and, when repairs are completed, śāntihoma-offerings are to be made followed by a festive celebration (89b-92).

The “sthāpaṇa”—the person who oversees the various details of the repair programs—should be selected with great care (93-100); the same for the
takṣaka—carpenters (104-117a). In planning out his program of repairs the sthāpaṇa must, above all, follow the rules laid down in only one particular śāstra-book and not mix traditions (101-105).

Viśvakṣena at this point turns to the āroka-rites of cleansing (from pollution) of the ratha-cars, śibikā-palanquins, and other temple-movables, appointments and structures. He outlines the steps—including preparation of a special maṇḍapa-pavilion containing a small altar, sanctification of special pots of water, sprinkling the cleansing waters over the defiled object, etc. (117b-140a).

The chapter closes with some observations on dīnārti-deities, pointing out that they normally do not require āroka-cleanings when defiled. Some details are also afforded regarding their (original?) installation-rites. Viśvakṣena concludes by saying that in all ceremonies of these types it is important to follow established rules (140b-150a).

XXXVII. दीपकालक्षुनकथस्तार Dīkṣāsakunāvistārā (112ś sūs.)

"An Elaboration on the Omens relating to Dīkṣā-initiation Rites"

Nārada says that, having now heard the (foreshadowed?) tantra-text which is the "nectar of the 'Ocean of Pāńcarātra,'" he wants now to hear in detail about the śakuna-omens relating to dīkṣā-initiation rites. Viśvakṣena refers to that "ancient, supreme Wisdom" [mahāvidyā pūrānti] which Viṣṇu Himself once imparted to him in this regard for the good of all aspirants. This Wisdom divides śakuna-omens into 64 types. Over all of these Vighneśa is Lord and Master. To offer worship to Vighneśa, then, is the first thing any aspirant should attempt to do; then one should worship immediately thereafter a "pustaka"-book (1-15a). This relates to prognostication based on a random passage selected from a sacred book.

Nārada asks what this book is. Viśvakṣena says that it comprises a number of pata leaves each one of which contains a śloka-verse. In each śloka-verse is embedded one or more possible omens. As part of the dīkṣā-initiation rites the candidates are blindfolded and this book is brought before them. Each is to select at random one leaf. These are then shown by the acārāya to the candidates once their blindfolds are removed. Each candidate is asked to read the śloka on his leaf. If the śloka-verse speaks of an auspicious matter, then the candidate is accepted for full initiation; if the śloka-verse speaks of an inauspicious matter, he is rejected from further rites. Altogether the text (17b-24a) lists some 600 odd items that may be named in the ślokas written on the leaves (15b-103).

The process just described should not be revealed or explained to outsiders of little faith, warns Viśvakṣena. He then tells how the selection process ends with further worship of Vighneśa. In closing, Viśvakṣena points out that this
process can be used in other ways too—to determine the good or bad effects of undertakings bhakta-devotees may wish to undertake, etc. (104-113a).

XXXVIII. पीठशालकुन्डलिनिमित्तप्रोक्षणः Pīṭhaśakundalinimittaprokaṇa (66 śls.)

"Prokaṇa-rites occasioned by . . . [?]"

Viṣṇuksena here turns to the rites of sprinkling water that will cleanse various items of pollution. He speaks of doing this to icons, to temple structures and its parts, to pedestals, etc. In all these cases a special ācārya-director is selected to oversee all the details, the first of which is always to see to the construction of a special mandapapavilion (1-17). The bulk of the chapter is given over to a somewhat confusing set of instructions for what is apparently an elaborate two-day festival in which the Lord’s icon is washed, paraded, sprinkled, and otherwise attended to in an effort to remove all taint of pollution from it (18-66).

[Note: this chapter is not clear, perhaps due to omissions and lapses no longer apparent in the text.]

XXXIX. प्रयासितविधि Prāyaścittavidhi (32½ śls.)*

"Rules for Penitential Undertakings".

Viṣṇuksena speaks here of penances that may be undertaken to atone for lapses in the on-going worship of the Lord—whether the interruption be for only one service, for one afternoon, for one day, for one month, or some other length of time. In general the prāyaścitta-procedures are much the same—all include injunctions to feed brahmmins, to perform punyāha-rites, etc.—but the best way of all is to perform additionally certain formal bathing-rites to the Lord followed by mahāhavis-offerings and liturgical worship (1-12a). Some other alternative methods for performing prāyaścitta-rites are given (13-22a).

In the case where a temple has fallen into protracted disuse, before regular routines may be resumed, a new bālasthāna has to be constructed, prokaṇa sprinklings to be done and necessary repairs or alterations to the buildings be made—all accompanied by certain ritual activities (22b-26). Damage by fire also requires prāyaścitta-rites of expiation to accompany the necessary repairs (27-33a).

CRITICAL NOTES—

The most vexing problems connected with this work relate to basic matters of "lower criticism"—that is, procuring a good, reliable textual tradition. Solution of all other problems hinges on the reconstruction of a viable text,

* See "Critical Notes" below.
VIŚVAKSENA-SAMHITĀ—Critical Notes

without which speculations regarding the “thought” reflected in Viśvakṣena-
samhitā—the domains of “higher criticism”—are bound to be at best tentative.

Gaps in the text (XII end, XIII beginning, XXXI, XXXII and XXXVIII) may or may not be filled in by comparison with other manuscript versions.* Certainly an additional 300 ślokas to add to ch. XXXIX can be found in easily accessible secondary works.† According to hints provided in Schrader’s Introduction to the Pāñcarātra... (see “Index”, p. 166), there must be at least some sections that can be reconstructed from quotations made by Varavaramuni in his commentary on Tatvātraya.‡

The presentation of the chapters in the current text is, as already pointed out, disordered and confusing. Even a cursory examination suggests rearrangement. Chs. I-VII may for the time being be considered to be a fragment of the “Pūrabhāga”—although one or two of these opening chapters (1? VII?) may not belong here, and certain other chapters of the latter portion of the work may perhaps belong to it. As for the “Uttarabhaṅga” we would tentatively suggest the following order, based on the order of exposition adopted in other samhitās: the chapters (VIII, IX, XXXIV, XXXV, X, XI, XXXII, XVI, XVII, XVIII, XXI, XXXIII, XX, XXIII and XIV) having to do with construction of temples, provision of icons, and matters pertaining to institution of regular worship routines all belong together; so also do the chapters pertaining to mantras (XIX, XXXI, XII, XIII and XV); then comes the group of chapters relating to utsava and other naimītikā and kāmya activities (XXV, XXVI, XXVII, XXII, XXXI, XXVIII, XXIX and XXX); and next are to be placed the chapters on repairs and remedial measures (XXXVIII, XXXIX and XXXVI). The chapter on dikṣā-initiation procedures by “lot” (XXXVII), containing a unique approach not encountered elsewhere in the printed literature, stands alone. However, such rearrangement, unless supported by other data, may pose more problems than it solves.

The present text reveals certain significant omissions. Dīkṣā-initiation is usually given considerably more attention than it receives here.† Also missing

*See then MT. 4358; Mysore II. 38; ms. No. 481 at S. Iyengar Library, Śrīraṅgam; and Tirupati ms. No. 4344. Another manuscript is privately owned by V. Periyatiruvadi Iyengar in Śrīvaikūṭhām; still another is reported in Msłcoę.

§ See Prāyaścittopādala (MT. 2996, pp. 157-192); cf. the Prāyaścittasamgraha, privately owned by R. Raghava Bhattar of Śrīraṅgam, containing 345 ślokas from “ch. 39”.

‡ See especially Jōvaraprakaraṇam in Tatvātrayam...Vyākhyānam, Madras, Vartamaṇa Press, 1504 (?)(Telugu script).

† Can one infer from the “lot” system employed that there were more aspirants for initiation than could be accommodated? One is hard-pressed to imagine when and where this could have been the case.
are the conventional chapters pertaining to matters philosophical and speculative—so-called "jñāna"-passages. And, the striking details that are preserved in regard to certain aspects of liturgical preparations and procedures (e.g., XXV, XXVI) suggest that an original might well have contained similarly detailed sections on other, related matters—thus considerably increasing the bulk from its present size.

To be sure, what is available provides ample materials for scholars to evaluate. For random examples: the Viṣṇuṣhas seem at least in the "pāravabhāga" to be three rather than four (VI: 27b although compare with X: 233-235, XI: 1-30 passim); "varṇa" in regard to mantras (XIII) is naively construed to mean "color"; the position accorded the "taksaka" and other artisans is unusual (XXXVI and elsewhere); and the way in which Viṣṇavakṣena refers to Vighneśa is, in light of the fact that in later Vaiṣṇava piety he himself occupies that place, at least curious (XXXVII: 66 ff.). Of interest also are the lists of avatāras* and mārīs, parivāradevalās and consorts—some encountered here that are not normally found in more popular lists; in this regard it is interesting also to note the practice (in ch. XXX) of honoring Kṛṣṇa and Balabhadra together. Few external references to place-names or texts are made; but the two geographical places named (Veṅkaṭa = Tirupati, and Kīśkindhā in Mysore) and the one work mentioned ("Padmodhava Purāṇa"—meaning an āgama-text?) are perhaps significant. No other samhitās of the Pāṇcarātra corpus are mentioned, although it is clear from the repeated warnings to avoid "tantrasamākara" that others in fact were not only available but perhaps also competing with the Viṣṇavakṣena-samhitā traditions.† Noticeable throughout is an absence of sectarian bias so marked in many other (later?) samhitās.

The inclusion of prose passages in chs. XXII, XXVI, XXVII and XXXI may perhaps be explained as later insertions. The anushtubh-śloka is predominant throughout; but it may be noted that in ch. XXVII some different meters are also employed, and that ch. XXXI employs the bhujāṅgapravāya-meter exclusively.

In conclusion, this samhitā-text deserves careful study, and doubtless represents a comparatively early text as well as a significant tradition not elsewhere encountered.

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* The list of avatāras in ch. X omits the Buddha.
† Very likely the use of the term "Ocean of Pāṇcarātra" (XXXVII: 2a) is significant in this regard.
Introductory Remarks—

This is a work of approximately 3600 ślokas in fifty-six chapters divided into four sections. It presumes to be the "bhakti-khaṇḍa" of a larger work, the Śāndilya-samhitā. The name "Śāndilya" is listed as a canonical title of the Pāñcarātrāgama in the following works: Kapīśa (47/100), Puruṣottama (32/105), Viṣṇu Tantra (135/154), Hayaśīrṣa (9/25); also in Agni Purāṇa (9/25) and in Maheśvari Tantra (10/25). A "Śāndilya-samhitā" is quoted by Vedānta Deśika in Rahasyatrayasāra. Certain chapters from a "Śāndilya-samhitā" are also to be found in secondary works of the Pāñcarātra school—as, for examples, in Utsavaśaṅgraha and Prayaścittasāṅgraha. A ms. at the Sarasvati Mahal Library in Tanjore, called Tantrādhikāra (B.L. 259—Devanāgarī script on paper), also quotes a "Śāndilya-samhitā." However, the work in hand cannot be identified with the one in these references; it appears to be—at least in part—a later production that has taken the name of "Śāndilya-samhitā" as a bid for authenticity.

This "bhakti-khaṇḍa" is a devotional piece coming from the ranks of Kṛṣṇa devotionalism. In it Kṛṣṇa is identified with the Supreme to the neglect of more typical Pāñcarātra theological largesse. Most of the work is concerned with modes of ethical behavior and pious practices to be observed by devotees. A late origin for this work is suggested by the reference in IV. xv: 43 to Vallabha as well as by certain emphases throughout. Thus, it would appear that this work is to be placed among the "later" group of samhitās, perhaps as late as the 16th or 17th century A.D.
DESCRIPTION OF CONTENTS—

First Section

I. अख्तिस्वरूपादिलीलारृणाधोऽभोजितम् Bhaktisvarūpa-dilīlārṣṭīyādi- (38 sls.)
prādurbhāva-vairāṇa

"An Account of the Real Nature of Bhakti and of Creation through God's Pleasure, etc."

The ṛṣis say that they, having heard all about artha, dharma, kāma and mokṣa (referring to the preceding ["lost"] sections of this work), want now to hear about that which will help them to understand their eternal nature (1-7). Śāṇḍilya says that what he is about to say to them concerns Lord Hari and, because its mastery requires no extra efforts and because the contents of it may be divulged to man of any caste, it tells of a path which is open to all. Devotion to the Lord Kṛṣṇa is that which paves the way to peace, bliss, equanimity, knowledge, etc. [See also Ch. V below]. He then goes on to say that such devotion originates with God, but that He awakens in man a response of love which then establishes a relationship between the two wherein love flows like an unbroken stream [snehadhārā] between them. God has no reason for taking the initiative other than that it is the nature of His Graciousness [anugraha] to do so, or that it simply is His Pleasure [līlā] to do so. The method He uses to awaken devotion to Him is to take human form on earth—using His sakti-power to transform Himself from a Divine Unity to His many Presences found in the three realms [līlārṣṭī/sṛṣṭahṛtyabhavācchāyā mayāmayī] (8-30a).

Śāṇḍilya then turns to explain the Eternal Nature of the Lord who is Immutable, Everblissful, Creative, etc. As an offspring of His amśa-modes come the nityavīgrahās who eternally serve Him and live a blessed existence. Also, there is another creation which is above the nature of ātman [adhyātmasṛṣṭi] wherein the jīvas born of Him frolic with one another and take pleasure in His Presence. The souls that reach this abode come there by different paths; and about this Śāṇḍilya proposes now to tell (30b-38).

II. विष्णुधार्म वर्म प्रादुर्भववा Viṣṇuādi-prādurbhāva (39 sls.)

"Manifestation of Viṣṇu and Other Forms"

From that which is eternal [akṣara] sprang up the figures of Brahmā, Viṣṇu and Śiva—these three being self-emanating parts of the Supreme Lord. Each of these has his own prakṛti-consort in the form of Mahālakṣmi, etc.—the union of these pairs producing the worlds of gods, humans, demons, etc. (1-3). After stating that this world itself continues 36 i ś tavas, Śāṇḍilya then explains the origin of the Vedas, their guṇa-differentiated natures and the validity of
the different ways of life enjoined in them so long as Viṣṇu is seen as Supreme (4-19). So also does he set the life directed by varṇaśrama-dharma-ideals in the context of devotion to the Lord; also jñāna-insight and detached action are likewise set in the context of devotion (19-33). Just so, those who perform worship of the Lord with Vedic and āgamic mantras and do other nitya and naimittika services to Him also, they, like all the others, will achieve their goal (34-39).

III. अयंकोलसपथिक्षण

"Description of the Place of Worship"

Śaṅgīya turns here to a discussion of the proper type of person for worship—mainly in terms of his moral, educational and religious prerequisites (1-4). The image for worship is briefly mentioned—in terms of its construction and proper installation if an arcāvala; sālagrama-stones as items of worship are also mentioned [in lines 33-42, 45-51, the sālagrama stone is eulogized as a domestic object of worship]. Worship, once instituted to an image, should be strictly maintained, especially if it is a "svayamvajaka"-image (and several places where this has been done are enumerated—5-9).

When one proposes to worship the Lord, he must be ritually pure; this is ordinarily achieved by a five-fold process—by birth, by penance, by knowledge, by service to the Lord and by maintaining good company. If the worshipper is a śūdra, he too may become purified for his holy task by serving faithfully other devotees, by having the Lord’s name on his lips and the Lord’s brands on his body; if the would-be worshipper is even lower-born, he may purify himself by saluting the temple from a distance and having a bhakti-filled heart. Those who cannot worship the Lord, who are outside the pale despite their other qualifications, are those who ignore the injunctions of the Vedas and other holy scriptures (20-25).

No man will go to hell so long as he keeps repeating the name of the Lord; further, so great is the Lord’s largesse that he will as readily accept a lowly basil leaf as a costly jewel—so long as it is offered with true faith (27-32).

Then Śaṅgīya turns to the steps to be taken daily by the "dvija"-worshipper: getting up, bathing, dressing, worshipping with mantras [63: Pāñcārātra modes of worship are called "āgamic" while Vaikānasa ways are called "śrauta"—these being alternatives among others, namely Vedic ways or Śmaṛta ways, etc.], doing homa according to Pāñcarātra rules, etc. (51-71). Other daily routines are to be done, also, but primarily as a means of pleasing the Lord. As part of these, elders and respected bhaktas are to be honored (72-84).


IV. संप्रदायककथाकथितम्

Sāndilya is asked by the ṛṣis what are the three traditions [sampradāya] of bhakti that were given to and have followed in the wake of Brahmā, Śiva and Viṣṇu. He replies by going back to the cosmological beginnings of the Universe when all was darkness, and Hari made Himself into the (creative?) Nārāyaṇa, and at the same time Mahēśvarī, the eternal beings, and the 29 tattvas also came into being along with the world and the Milky Ocean, etc. (1-14). He proceeds with the story to point out how Viṣṇu is the source of Brahmā, Vāmadeva, Mahādeva. These latter two later become Saṃkaraṇa and Aniruddha respectively. Brahmā’s creative activities then commence, but meanwhile he is instructed by Nārāyaṇa, in the form of Hamṣa, about bhakti and about the “Tāraka”-mantra (15-29). As for this world’s creation, the asuras, etc.—Brahmā is the source of these. Brahmā handed down his knowledge about bhakti to Vasiṣṭha, he to Śakti, he to Parāśara, he to Vyāsa, he to Madhu, and from him it spread across Karnatic country and other places in the South (30-43). However, Viṣṇu found it necessary to give the secret teaching on bhakti to Nārada (twice—once from Sanaka, again from Viṣṇu), and also separately to Lakṣmī. She, in turn, gave it to Viṣvaksena, who gave it to Agastya, etc.—and this sampradāya is also prevalent in the South (44-88). In any case, several bhakti-traditions have come from Viṣṇu Himself, just as a tradition has come from Śiva and one from Brahmā. All of these different traditions, as they have developed and flourished in the various ages and areas, account for the qualities of devotional religion found in the world (89-103).

[During the course of Lakṣmī’s instruction, she asks why the Lord is so willing to give his secret doctrine to so many. He replies that His grace shines alike on all—just as the Sun shines on all. Indeed, the Pāñcarātra system is so called because it comprises the Vedas, Āranyakas, the Śaiva teachings and the Sāthkhya and Yoga and gives ātmānanda to all; certain other meanings of things in five are also given in explanation of the name Pāñcarātra 62ff.]

V. त्रिपुरार्थसंप्रदायककथितम्

Tripurārthasampradāyanirāpana (30 śls.)

“An Account of the Tradition relating to Śiva”

This chapter turns to an explanation of how even what Śiva teaches from Viṣṇu—that even Śiva’s dance was one of joy at hearing the marvellous sound of the Lord Kṛṣṇa Himself playing the lute. Sāndilya got his knowledge of the Viṣṇu-sampradāya directly from Kṛṣṇa (1-30).

VI. सांपदिकोपदेशविवरणम्

Sāndīlyopadesanirāpana (81 śls.)

“The Details concerning Sāndilya’s Initiatory Instructions”

Sāndilya is asked to tell more about the teaching he received from Kṛṣṇa—its types, the duties, the prerequisites, etc. (1-3). He replies that the teach-
ing he was given is so great that it will save even dumb animals and trees, as well as all humans. Then he says that there are several types of bhakti—“sāttvika,” “rājasa,” “tāmasa” and “nirguna”—and these each lead to different kinds of mokṣa. These are briefly expounded (4-27).

Śaṁdilya continues by saying that the whole world is pervaded by brahma, and the universe is eternal (28-30). Thereupon he describes Kṛṣṇa who told him all this (31-61), and who directed him to Lalitā who in turn instructed him in behavior and how to know who is a real devotee and an honest and trustworthy guru and, furthermore, who should and should not worship in the “saguṇa” and “nirguṇa” manners (62-81).

VII. भक्तिस्वरुपानिरुपण  
Bhaktisvarūpanirūpāṇa  
(37 śls.)

“Concerning the Essence of Devotion”

The rṣis ask how it is humanly possible for one to act as if there were no influence by the guṇas. Śaṁdilya replies that since it is the very nature of jīva to be without qualities, etc., those who pursue this jīva-knowledge would also eschew any inclinations that are not appropriate to this end (1-14). Then he mentions Śanaka and others as good examples of those who have acted according to “nirguṇa” motives, saying that even those who come into contact with such bhaktas will be borne to heaven (15-18).

Those who are solely devoted to Kṛṣṇa are “Ekāntin” only because of the merit accrued by themselves in previous births. Śaṁdilya then commences to describe their habits, etc. (19-32). Such “saguṇa”-type worship as these folks manifest is, however, but an instrument leading toward the even more desirable “nirguṇa”-type of worship (33). Indeed there are four kinds of bhakti-devotionalism—“kriyāmiśra,” “tapotiśra,” “guṇamāśra” and “nirguṇa”—and all we do in all our lives merely eventuates in such bhakti. The experience of “nirguṇa”-bhakti is man’s final reward; Hari Himself only acts as the director [sādhana] to this goal (34-37).

VIII. दीक्षाविशेषनिरुपण  
Dīkṣāviśeṣanirūpāṇa  
(73 śls.)

“Concerning Details of Initiation Procedures”

Śaṁdilya says that initiation into the mantrarāja particulars will hallow the aspirant in body (and every way). The qualifications of both guru and sīya are mentioned, and the steps of initiation are outlined—including residing with the teacher in order to learn by example the ways of a devotee and in order to perform probationary penances (1-24). On the “dvādaśi”-day, the candidate is instructed by his guru regarding the nature of Kṛṣṇa, etc. (25-46). Once initiated, he no longer thinks of his mundane status and, repeating the “gopāla”-mantra, behaves as a true bhakta does (47-61).
However, if the initiate should long after certain mundane goals, he should go to his teacher, secure his permission, receive from him a special mantra and with it undertake the proper liturgical steps which will assure that these desired objects come within his grasp. The procedure is to build a manḍapa, provide it with a manḍala, secure the requisite vessels, and undertake in turn all the requisite liturgical steps (including dvāhana, abhiṣeka, nyāsa, dhyāna, homa, japa, etc.—62-73).

IX. मख्षपुरवांगनिरुपाणः [काम्यप्रयोगः]

“Concerning Further Steps for “Prayegic” Effects like Fire-Offerings”

Continuing with the foregoing discussion, the “prayegic” liturgy should be done at an auspicious time. It begins with a “vāstuvidhi”-rite (I-7). The bulk of the chapter is given over to other details of the manḍapa-construction, its appointments, the personnel needed for the rites and how generally to conduct the homa and bali-rites (8-39).

X. दीक्षाप्राप्तिनिरुपाणः

“In Regard to Getting Initiated”

Returning to diṣṭa-initiation rites, this chapter begins by describing the guru’s role in identifying with the candidate (I-19), and continues then by describing the subsequent steps of the ceremony—including blindfolding and giving out the mantra (20-25), the concluding promises and a festive marking of the end of the initiation up through the commencement of daily pājā by the initiate (26-32).

Nitya-pājā—daily rites are of six types: “vaidika,” “tāntrika,” “smārtā,” “miśra,” “paurāṇika” and “bhāka.” Each of these is briefly described and the proper type of person to follow each is also indicated (33-40).

XI. सनातनिदिविधिनिरुपाणः

“Concerning the Rules for Bathing-Rites, etc.”

This chapter begins a drawn out and discursive treatment of how to undertake the performance of daily pājā-rites. It commences by telling how, at the beginning of the day, the believer should think that Gokula exists in his own heart. After he meditates upon Kṛṣṇa along with his own family, he goes to take his bath. There he does tarpana while still standing in the river (I-33). Then while he chants mantras he applies the ārdhavapūrṇā—cosmetic marks—the wearing of which is discussed and praised (34-63). The chapter closes with an eulogy of this way of life of Vaishnavas and the directions for the worshipper’s return trip home (64-67).
XII. भन्तराजन्यासनिस्थपण

"Concerning Nyāsa-Concentrations on the main Mantra"

Arriving at his home, the worshipper then approaches the “mandira-dvāra” and sings to “awake” the Lord. After the usual preliminaries and arrangement of the necessary paraphernalia, he lights the lamps and meditates on Lord Kṛṣṇa (1-21). He commences repetition of the “māla”-mantra and contemplates his own jīva within, then turns to contemplation of Saṁkarṣaṇa (22-24). Thereupon he arranges for various āsanas and begins his nyāsa-concentrations. There are six kinds of nyāsas alluded to here (35-37), and later on ten others are referred to. The benefits of these kinds of nyāsa-concentrations in connection with “Kṛṣṇa”-mantras are given (38-87).

XIII. न्यासाध्याय

"Chapter on Nyāsa-Concentrations (contd.)"

The 3 syllable “śīḍhasāpa”-mantra is said to be the essence of all the Vedas, and it belongs only to the initiated. It is analyzed briefly (1-5), whereupon Śaṅkiliya turns again—for the bulk of the chapter—to the matter of nyāsa-concentrations using it (6-63). The real nature of Paramātman (Kṛṣṇa) is to be meditated upon (64-93) as accompaniment to the nyāsa-concentrations. The benefits accruing to those who practice these secret and potent nyāsas are indicated in general terms (94-99).

XIV. पऊपतीतिपत्तवण

"A Chapter concerning the Steps of Ritual Worship"

Continuing with the liturgy of worship, the icon of the Lord is moved on to a “śrīgaравṭiḥ” and a yamnṭra-design is placed there. In a series of ritual gestures, the various members of the Lord’s retinue are beckoned and served, etc., and the Acaṭya is also honored. Then the Lord is offered a bath with pure water (1-128). After offering bath to the female consort deities, they too are offered flowers and other good things, and removed to the “rājamanampā” where they are offered food (129-210). For all other deities food is also to be provided, as well as for the guru, whereupon these offerings are to be given to other persons who are waiting (211-256).

Once these things are done the devotee should turn to study until evening, when once again worship is to be done. It is stated that the Lord should be worshipped thrice daily, but if this cannot be done due to emergencies, the Lord may be then served only twice in the day (257-270).

XV. विशेषपठापदितिवण

"Rules for the Method of Special Worship"
Discussing *nitya, naimittika* and *kāmya* worship, Śāṇḍilya gives the occasions that require them as well as the auspicious times for performing them—for the most part emphasizing the *naimittika utsavas*, several of which are named and briefly described (1-87a). Certain calamitous occasions call for *kāmya* celebrations [sic]; *nitya* routines should not be interrupted. Finally, the general procedure for doing *kāmya*-celebrations is given (87b-126).

**XVI.** स्टोत्रनिर्णयम्

*Stotranirūpaṇa* (a collection of verse-sets)

"Concerning Hymns of Praise"

*Stotras*, the use of which will lead to *mokṣa*, are given here: to the *guru* (11 verses), to Hari (11 verses), to the Lord as "Maṅgalāṣṭaka" (10 verses), and for accompanying the lamp-waving ceremony (12 verses). Also given is one in praise of the *piṭha*-pedestal and what is supported by it [i.e., the Lord] (31 verses). Finally the "king" of the *stotras* [śārvarāja] is given (31 verses).

**XVII.** स्तोत्रकववचनिन्दयम्

*Stotrakavacanirūpaṇa* (82 śls.)

"Regarding the 'Kavaca' Part of Hymns"

Śāṇḍilya continues with *stotras*, and emphasizes their extraordinary power, treating them much as *mantras* (1-10). Further, he gives the "Śrīmaṅgala"-stotra (72 verses) along with its rewards and potency.

**XVIII.** शब्दपातातनामस्थोध

*Lalitāśatanāmasstotra* (41 śls.)

"The Hymn Recounting the Hundred Names of Lalitā"

Here Śāṇḍilya gives the *Lilāśatanāma stotra* of Kṛṣṇa taught to him by Lalitā (stotra = 27 verses), and ends by giving it high praise and outlining its potency (28-41).

**XIX.** गायत्रयुपदेशा

*Gāyatrīyupadeśa* (67 śls.)

"Instruction Regarding (the Use of) the 'Gāyatri' Formula"

The ṛṣis ask to know about the "Gāyatri" addressed to Kṛṣṇa and his Thousand Names. To this Śāṇḍilya replies that there are four castes, each with its own duties (2-5). Presumably in this connection, he then speaks of the uses of the various "gāyatrīs" according to when they are employed by particular persons for special reasons—and also how one should receive instruction in the appropriate verses through the appropriate channels. Some special attention is given to the case of a king, and his elaborate dīkṣā into the "Gāyatri," etc. (6-52). If a *vrātya* [see śl. 6] wants the "Gāyatri" for his use he must undergo certain additional, special preparations before dīkṣā (53-57); similar directives are given for those who are outside the twice-born groups but who also want dīkṣā into the use of the "Gāyatri"-mantra (58-66). The potency of the "Gāyatri"-mantra is described in closing (67).
XX. सहस्रनामन्यायः

Sahasranāmavartana (II4 śls.)

“Regarding the Thousand Names (of the Lord)”

The ṛtis ask Śāndilya to explain the 1000 Names stotra and how he got it. He complies, giving also the virtues and potencies of this stotra, the use of which pleases the Lord (r-35). The remainder of the chapter is the 149-verse hymn praising the 1000 Names of Kṛṣṇa (36-184).

Second Section

I. दीर्घप्रशस्ताविनिरूपण

Dikṣāpraśaṁśāvidhinirūpaṇa (43 śls.)

“Concerning Various Aspects of Initiation-Rites”

The sages ask to hear the ethical aspects of devotion to the Lord. The narrative turns to initiation, first by the selection of a proper guru (2-12), the administration of the sanaskāra-sacraments (13-27), the selection of the proper time for the dikṣā-rites (28-29), the qualifications of one fit to receive the mantra (30-34), and finally the 12-year vrata period for one who has not the requisite sanaskarās (35-43).

II. सामान्याचारविनिरूपण

Sāmānyāchāranirūpaṇa (70 śls.)

“Concerning General Behavior”

Here some general procedures are given for observing the devout life: how to keep the kitchen and its utensils clean (3-12), how to maintain dietary and commensal rules (13-24; 43-55), how to repeat and demand proper conduct and deportment from Śūdras, women, as well as how to behave toward and to treat others in general (25-42). Also, some miscellaneous social behavior like hiccoughing and yawning, etc. (56-70).

III. अचारवर्णः

Ācāravartana (54 śls.)

“Concerning Behavior”

This chapter turns to general behavior one should display toward the guru, his family and his associates (1-16); how two live in emotional balance (17-18); how to regard the Lord as standing above human affairs, yet how He is accessible to all in times of need (19-22); how to frame one’s life around careful observance of dharma (23-24). Also are discussed the modes of purifying self, utensils and kitchen (25-29; 47-54), as well as more general remarks about personal hygiene (30-34). In addition a few remarks are made about widows (35-40).

IV. विशेषाचारवर्णः

Viśeṣācāravartana (33 śls.)

“Concerning Special Modes of Behavior”
This chapter concerns first special behavior and routines a person who has had initiation should observe—wearing a silk garment, worshiping a citra-
murti, and maintaining mahotsava celebrations (1-19). Then, some directions for “dravyaśuddhi”-purification of an icon before using it in worship (20-25), after which there are counsels to avoid evil ways and evil-doers of non-Vedic traditions (27-29), closing with remarks concerning japa and domestic icons (30-33).

V. परिचर्यादिवरणन Paricarayādīvarṇana (109 śls.)

“Description of Daily Routine”

This chapter treats, in passing, most of the daily routine habits to be observed from rising in the morning, the daily toilet, meditations, etc., up to the [midday?] prayers (1-109).

VI. भागवतसेववरणन Bhāgavatasevavārṇana (88 śls.)

“Honoring the Lord’s Devotees”

This chapter picks up from where the last one ended and describes how one goes to the temple (mandira) and, after making proper preparations upon entry, how one is to worship the Lord Kṛṣṇa there step-by-step (1-70). [It is noteworthy, perhaps, that here women are enjoined to prepare the food-offerings (17 et passim)]. The remainder of the chapter concerns certain counsels about what is to be done in the afternoons and evenings (71-88).

VII. स्रोतात्मकवरणन Strīsādharaṇadīvarṇana (65 śls.)

“General Rules of Conduct for a Woman”

This chapter is concerned with counsel for married ladies and widows regarding the behavior proper to their station and conducive to their faith. It contains a miscellany of general rules (1-65).

VIII. वैष्णवाधर्मवरणन Vaiṣṇavādharmanavārṇana (45 śls.)

“Concerning Vaiṣṇava Social Ethics”

What should a Vaiṣṇava do for worship away from home? What kind of a place should he choose for his permanent residence? What kind of holy life can a person have who has not had the upanayana-rites performed? Does a devotee also have caste-duties? These and other questions are raised and discussed in this chapter (1-45).

IX. प्रायाष्टिकवरणन Prāyaścitadīvarṇana (38 śls.)

“Concerning Penitential Options”

For those unable to attain the high standards of moral living required by vaiṣṇavadharma-standards—if the lapses are due to perversity of mind rather
than to a demonic spirit—they may atone for shortcomings by worshipping Hari or His devotees, or by pleasing one’s guru etc. (1-13). Moreover, there are certain modes of behavior to eschew (14-20). Those who neglect to do all these things will be reborn as demons (21-22). The chapter closes with a brief list (23-38) of prāyaścittas for particular sins of omission and commission.

Third Section

I. विष्णु: विष्णुविविधतमालयम्

Viṣṇoḥ priyavibhūtimāhātmyam (42 śls.)

"In Praise of the Creative Activity of the Lord Viṣṇu"

The ṛṣis question Śāndilya about the vibhūti-creations that Viṣṇu likes best. Śāndilya replies that the unqualified Brahma existed as the One Nārāyaṇa who is Govinda. This Nārāyaṇa created lilāśakti, and having done so, He (Nārāyaṇa) used this as a means for coming down to this earth as Kṛṣṇa in Gokula (1-5). The course of the description then moves on to Creation, and in doing so touches upon the four vyāhas; the "units" of Śiva, et al. in Nārāyaṇa; the diversity of śastraic works of the Śākta, Vaiṣṇava, Sāmkhya, Yoga, etc. (6-39). The chapter closes with a discussion on the real nature of muktī, which is nirguṇa as regards its description (40-41a), and as it comes only through the grace [anugraha] of the Lord (41b-42).

II. विष्णुमहात्म्यावरण

Viṣṇumāhātmyavarṇana (42 śls.)

"Regarding the Praise of Viṣṇu"

Only a Vaiṣṇava way of life pleases Viṣṇu (than whom there is no other), and in His worship alone comes salvation (1-42).

III. विष्णुप्रियावस्थाभारण

Viṣṇupriyavasthāharaṇavarṇana (30 śls.)

"How to Wear Objects that Please Viṣṇu"

This chapter turns to the regulations for wearing such things as leftover garlands from worship, ṛṣita-marks etc. Also, one should have a proper Vaiṣṇava name and have undergone proper dīkṣā-initiation in receiving it. The chapter closes with an eulogy of dīkṣā which leads to mokṣa (1-30).

IV. तुलसीकादामालामहात्म्यावरण

Tulasīkāḍhamālāmāhātmyavarṇana

(98 śls.)

"In Praise of Garlands Made of Basil Stalks"

This chapter turns to an eulogy of the tulasī-plant, why and how it is to be worn by the devotee, etc. (1-98). [One curious law laid down here in this chapter (29) is that men should worship male gods while women should worship female gods.]
V. तुलसीधारणास्यानाविद्ययुक्त-तन्माहात्म्य
   "More About Tulasi"

Here the habit of wearing the tulasi-garland about the neck is praised first, whereupon the larger part of the chapter continues to praise the virtues of this holy plant (1-61). The chapter closes with the narration of the story of the hunter Puṇḍarīka, who was taken to heaven when he died near tulasi grove. Intermixed are other observations about the benefits of wearing tulasi (62-83).

VI. वैष्णवमुद्राधारणागौरव
   "Greatness associated with Vaiṣṇava Mudrās"

In this chapter "mudrās" are discussed. But it should be noted that the discussion refers not to hand-gestures. Rather, it refers to sacred marks put on the body and the good effects that follow upon wearing them and putting them as symbols on all household items. Five types of "mudrās" are distinguished, with the fifth one being subdivided into two classes, each with six categories (1-26).

VII. उर्धवपुंज्रामहात्म्यावर्णन
   "In praise of the Vaiṣṇava Marks"

In this chapter the puṇḍra-mark on the forehead is praised, and some remarks are made to the effect that it should be worn from the fifth year onward, that it is to be made only with ashes from śrāuta rituals, and that those who do not wear such marks should be driven from the kingdom, etc. (1-28).

VIII. चरणोदकमहात्म्य
   "The Greatness of the Water Used to Wash the Lord's Feet"

The water used to wash the feet of the Lord's image is discussed and praised for its various virtues. To take it in reverence is better than to visit all the holy rivers, etc. (1-27).

IX. प्रसादमहात्म्य
   "In Praise of the Leftover Offerings"

This chapter turns to a discussion of the food-stuffs offered to the Lord, and presents an eulogy of the purity of that which has been offered to Him (with corresponding condemnation of food offered to other deities—1-34).

X. शुद्ध्यापराधवर्णन
   "An Account of Purification and Misconduct"
The first part of the chapter deals with various ways by action and attitude to cleanse oneself (1-22), while the remainder of the chapter contains a catalogue of sins of omission and commission (23-74)—closing with the ways by which such sins may be atoned for.

XI. Kesavatośavarṇana

"How the Lord is Pleased"

How is the Lord pleased? Perhaps best of all by those who follow their own station and duties in life (1-54), but also by approaching His physical Presence, by meditation, etc. (55). Beyond these things each man should strive to follow the ninefold bhakti-path; he should also repeat mantras, study sanhitās, make offerings to the Lord, etc. (56-65).

The chapter ends with an eulogy (66-67) of the foregoing pages, saying that it contains the essence of all the Vedas and that nothing need be added to it. After a résumé of what has gone before, it is said that the rules should be studied, etc. (68-72).

Fourth Section

I. Guruprabhāvanirūpaṇa

"Regarding the Greatness of the Preceptor"

The rṣīs thank Śaṇḍilya for telling them this much, but they want to know now the marks they should seek out in the ācārya who must further guide them (1-8). He begins his answer by going back to First Things—namely Creation—and reviews the cosmology of the system, working around to the point where the Lord Himself once condescended to come down in order to instruct men. All ācāryas should be considered as spiritual heirs to the Lord, and among the many available ācāryas a person should choose one to follow exclusively (9-56).

II. Guruvīśeṣanirūpaṇa

"Regarding Special Types of Preceptors"

One who finds himself able to locate a proper ācārya, having then seen to his own bodily purification by the saṁskāras like garbhādhana, should take from that preceptor the four-fold dīkṣā-initiation. The four parts of dīkṣā are said to be "upadeśa," "śaraṇāgati," "anugraha," and "anuśāsana"—but these are explained only briefly (1-15). Several types of ācāryas are distinguished (16-18) as well as several types of gurus and how they are to be honored (19-23). The remainder of the chapter contains miscellaneous items of relevance to discussions concerning preceptors (24-42).
III. Guṇasamānyabhaktinirūpaṇa (50 šls.)

"Concerning General and Special Modes of Behavior (to Honor a preceptor")

This chapter turns to further general and specific rules for selecting and honoring a proper preceptor, as well as some of the modes of behavior to be expected of an authentic ācārya (I-50).

IV. Navadhā gurubhaktiyupakrama (68 šls.)

"The Ninefold Devotion due to one's Teacher"

Just as in regard to the Lord we should approach Him with the nine-fold bhakti (III.xi., above), so in one's approach to his ācārya he should likewise observe this nine-fold bhakti. These are named (1-4). Then follow some cautions against idolatry [of the ācārya] (5-11), how to serve his feet with mantras (12-35), how all even in his own family should honor him, etc. (36-49). One should never dishonor his teacher, for those who do so are bound to suffer (50-58).

The teacher is presumably the dispenser of the mantra and the potency and value of the mantra is discussed (59-68).

V. Gurupujāpadanirūpaṇa (47 šls.)

"The Objects Belonging to the Teacher that Deserve Honor"

The nine-fold bhakti of the preceptor is discussed in terms of the central role he plays in leading the bhakta in his faith. This is illustrated by the story of Ekalavya (1-10). His family members, even his sandals, his handwriting, his bed, his other disciples, etc.—all these deserve special regard out of honor to this ācārya. Some special rules are given for worshipping the sandals (11-18). Devotion to the Lord Himself is nothing without the accompaniment of honor given to the guru; and even if one has not devotion to the Lord, regard to his guru will help him toward his final rewards (19-21).

The "ādesika"—type of guru has four kinds of pīṭha-seats [from which he pronounces his judgments and counsels]. How each of these is to be honored is given. Further details for honoring other śiṣyas are given, and it is then pointed out that if a śiṣya is given initiation into a Vedic mantra his guru must be a brahmin but if it is into a mantra of ? the "bhāgavata-mokṣa" system his guru may be of even the other castes (22-47).

VI. Pujopadeśanirūpaṇa (45 šls.)

"Concerning Instructions in Proper Worship Habits"

In the honoring of the guru by the śiṣya, certain rewards will be achieved if the sacrificial offerings given are of a certain quality. Also, here, instructions
are given for specific ways of and reasons for worshipping the guru's feet, his citra-picture, etc. (1-42). It is only by the mercy and grace of the teacher that one is put into possession of mantras at all (43-45).

VII. पुजापालक

Pūjāpālaka

(32 śls.)

"Chapter on Ritual Worship"

Śāndilya points out that there are four occasions when one may undertake to institute worship of the Lord or of one's guru [his birthday is the only one mentioned]. There are five types of gurus, he says further, and these are those which stretch back four generations—and for their worship several mantras are suggested (1-29). Praṭatti is also discussed briefly (30-32).

VIII. परिकारस्वरूपिनिरपान

Parikārasvarūpanirāpana

(43 śls.)

"An Extended Treatment of the Forgoing"

In regard to kings, in addition to all their other duties and responsibilities, even they must worship their gurus. The proficiency of such a royal adviser in all branches of knowledge is outlined (1-26).

There is an allusion made to the cārvākas, saugatas [Buddhists], jainas, and other non-Vedic groups, as well as to the pākhanyas* who misinterpret the Vedas (27-32). Also the guru-śiṣya relationship is described [in a striking metaphor concerning the kindling of a fire between two sticks, the guru being one, the śiṣya the other, the friction being the initiating mantra, and the resultant fire being the vidyā which results] (41-42).

IX. उपानिषत उपपदेश

Upanīṣata upadeśa

(34 śls.)

"Instructions to a Recipient of the Sacred Thread"

A person who receives the sacred thread by the proper ceremony is afterward to be instructed in regard to his duties, his religious habits etc. (1-34).

X. मन्त्रोपदेश

Mantropadeśa

(66 śls.)

"Instruction in the Proper Use of Mantras"

This chapter concerns itself with the mantras which the aspirant receives (at the time of his initiation?). Their validity is first discussed as means for leading us toward God, etc. The "Gopāla"-mantra, the "mantrarāja" and others are given and analyzed (1-47). Nyāsa-concentrations are necessary accompaniments to mantras if the full force of them is to be realized (48-49); jaṭha repetitions are also praised as worthy undertakings (50-52).

* Heretic sects.
Then follows a discussion of the propriety and impropriety of living on the income of worship offered to the Lord (53-66).

_XI._ सांप्रदायिकस्तोत्रनिरूपण &nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbs
burning, widow-marriage, going overseas, bad shaving habits, wearing the dhotis folded incorrectly, wrongly putting the punḍra-marks on, etc. (27-67).

**XV. भविष्यदेश्ययय्रिविन्यासः**

“Concerning the Future Teachers”

A more detailed prediction is made concerning the (tempting) avalāras God will take as Buddha (1-8). King Aśoka is mentioned as a follower of the Buddha (9-11). Those who appear to counterargue the Buddhists and Jains number among themselves such names as: Vyāsa, Śuka, Gauḍa, Iḍhmacāhu, Satyavrata, Devavrata, Govinda, Vyāḍi, Vāsudeva, Mahādha, Śīkāntaḥ, Bhāgali, Ahirāja, Sarvayogī, et. al. (12-16). And each of these teachers will have a following: among them Ruru who himself had hundreds of followers. Then come Vedānta teachers and expounders of Vyāsa’s system, Gauḍapāda, Govinda, Devadarśana, Śīkāntaḥ, Kumāra, et. al. (17-23). A big role is assigned in driving out Buddhists to three teachers Rājāvāmin, Kumāra and Śaṅkara as a manifestation of Viṣṇu and Śiva. Śaṅkara will drive out the Baudhāyas (24-30).

But even so, for the further comfort and instruction and protection of his devotees, Viṣṇu Himself will descend and establish a bhāgavata school [ṣṭitā] in which Vallabhācārya (43) will flourish and attract many disciples (32-46).

**XVI. संहीतामहाद्वायवर्णः**

“In praise of Present Text”

Hari is praised as the source and author of bhakti, and He Himself provides the strength and support for the devotee to develop and manifest his faith (1-25).

The chapter closes with a descriptive list of Śaṅdilya’s name-sakes, who, as teachers, stretch back through the ages. The present work, it is stressed, is only part of a larger work [cf. I.i.] but of all the other parts this bhaktikhandā is the supreme (26-57).

**CRITICAL NOTES—**

Since the late dating of this work is based largely on one chapter of one section, one must ascertain whether this reference itself might be a later interpolation in an earlier work. Because of certain emphases and sectarian tendencies that also suggest a “later” date, it is unlikely that the section—if it is an interpolation—can be very much later than the rest of the “bhakti-khandā.” However, the summary at the end of section three suggests the interpolation possibility—that is, that sections one through three (the first forty chapters) was the unit to which the last sixteen chapters were attached. Considerable,
sophisticated argument would have to be advanced to make this particular interpolation theory tenable. They are not immediately forthcoming.

More likely is the suggestion—supported by allusions in both the opening and the closing chapters of the work at hand to other portions of Śāṇḍilya's teaching—that the entire "bhakti-khaṇḍa" is late and apocryphal. That being the case, then location and/or reconstruction of the authentic "Śāṇḍilya-samhitā" of the canonical lists, quoted by Deśīka and found in extracts in secondary works, becomes a desideratum.
\textit{SE\textsc{\textit{sa}}-SA\textsc{\textit{man}}\textsc{\textit{hita}}}

\textsc{RARE:}

\textsc{\textit{\textit{Se\textsc{\textit{sa}}-s\textsc{\textit{an}}\textsc{\textit{hit\textsc{\textit{a}}}}, Mysore, 1935.}}

[\textit{\textit{Devan\textsc{\textit{agari script}}}}].

\textit{Introductory Remarks—}

This is a work of about 2800 ślokas (plus scattered prose sections), complete in its 64 short- (2 ślokas) to medium-length chapters (only five chapters exceed 100 ślokas). The work is written with the concerns of the layman in mind, and is almost exclusively focused on mantras—even the seven chapters (Chs. IV–X) on jayanti-celebrations concern themselves with the use of the appropriate mantras for the occasions. As such it is of limited interest to the general reader, lacking the scope of the more typical \textit{s\textsc{\textit{an}}\textsc{\textit{hit\textsc{\textit{a}}}} texts.}

The name “\textit{\textsc{\textit{Se\textsc{\textit{sa}}}}}” does not appear as such in any of the canonical lists. Since the synonym “\textit{An\textsc{\textit{anta}}}” does appear in some lists—\textit{P\textsc{\textit{ada}}} (16, 36/108), \textit{P\textsc{\textit{uru\textsc{\textit{ottama}}} (95/106)}, and \textit{Vi\textsc{\textit{sh\textsc{\textit{ami}}}tr\textsc{\textit{a}}} (59, 94/154)—it might be possible that these entries refer to our work in hand; but its style, however, its scope, and its marks of late composition militate against this possibility.∗

In this work, \textit{\textsc{\textit{Se\textsc{\textit{sa}}}} (= \textit{\textsc{\textit{An\textsc{\textit{anta}}}))) tells Nārada what Nārāyaṇa told him (and Brahmā, according to one reference in Ch. II) as the “Fifth Veda”. Thus, all the mantras contained in the work are considered to be “\textit{Vedic}”; the Śaivite and Śākta systems are dismissed, consequently, as being “\textit{non-Vedic}”. As for the connection of this work with the Pāñcarātra school, there can be little doubt that it is a genuine product of the school; but it is doubtless a production from a late period when “Pāñcarātra” had already been equated with the \textit{pa\textsc{\textit{n}}\textsc{\textit{ca\textsc{\textit{k\textsc{\textit{ala}}-}}}}-observances, with taking the \textit{pa\textsc{\textit{n}}\textsc{\textit{c\textsc{\textit{a\textsc{\textit{s\textsc{\textit{a\textsc{\textit{m\textsc{\textit{k\textsc{\textit{arrs}}}--}}}}}}}}}} sacrements, and with certain ways of undertaking jayanti-celebrations and \textit{vrat\textsc{\textit{as}}.

\textit{DESCRIPTION OF CONTENTS—}

\textit{I.} \hspace{1cm} [No title] \hspace{1cm} (37 ślṣ.)

Nārada is questioning Śeṣa about such matters as “\textit{\textsc{\textit{Sr\textsc{\textit{ul\textsc{\textit{iv\textsc{\textit{idy\textsc{\textit{a}}}}}}}}},” “\textit{\textsc{\textit{\textsc{\textit{A\textsc{\textit{gama-\textsc{\textit{v\textsc{\textit{i\textsc{\textit{d\textsc{\textit{h\textsc{\textit{a}}}}}}}}}]],}}}} and their \textit{n\textsc{\textit{i\textsc{\textit{tya}}} and n\textsc{\textit{a\textsc{\textit{m\textsc{\textit{iti\textsc{\textit{k\textsc{\textit{a}}} rules; abou}}}}rt mantras, and their meditations; about san\textsc{\textit{sk\textsc{\textit{aras}},}} and how to do them; and about the gods who preside over the letters of the alphabet (1–2). Śeṣa promises to tell Nārada what

Nārāyaṇa originally gave to him in the form of the “Fifth Veda” which alone leads to mokṣa, to Hari and to everything that is desired (3-4). One must do worship to the Lord only in the way prescribed in the Pāṇcarātra, using Vedic mantras. Those who worship Viṣṇu by observance of the five kāla-periods will attain the four aims of life and, in the end, enjoy perfect bliss. For “mumukṣus,” “praṇāṇas” and “paramaikāntins,” this way outlined is the only way (5-8). Then he gives a preview of the 64 chapters that he is about to embark upon (9-29), saying the knowledge of this teaching in its proper order is necessary for those who would engage in japa-repetitions of mantra-formulas.

Śeṣa then starts his teaching by saying that for the various letters of the alphabet, particular and varying numbers of deities are to be understood to be connected with them. An understanding of these connections and relationships is helpful for him who would practise japa. However, this understanding is highly esoteric and difficult; it should be shared only with believers—faithful followers of the pāṇcabāla-periods, and those who have undergone the sacramental purifications of the pāṇcasamāskāras (30-37).

II. मन्त्राध्यक्षगणेः स्वरवर्गम्

Mantrākṣaravarṇane svaravarṇana

(132 śīs. + prose section)*

“A Description of the Syllables and Tone of Mantras”.

Nārada asks to know about the “praṇava” and other mantras, especially in regard to their “sāttvikā” and other, different categories, and their devatās, rṣis, etc. (1-7a). Śeṣa says that among the mantras starting with “Om” that the Lord gave him and Brahmā he will explain first the “Sudarśana”-mantra. He tells about its greatness, analysing the syllable “Om” first. He mentions certain Śaivite and Śākta mantras, and points out that they lack “Om” One should avoid such non-Vedic systems: they lead to hell.

Then he names certain Vaiṣṇava mantras worthy of repetition and which, if repeated with devotion, yield all good benefits. But for these, one must have a guru sufficiently qualified to initiate one into effective, mantra-inspired devotion to the Lord (7b-48).

Certain mantras, before they are ready to be used, must be “purified” first (49-53); further, only certain people are qualified to receive certain mantras, according to their caste, sex and previous religious orientation—like the “aṣṭākṣara” and “āvāsākṣara” mantras and their variations (54-63). There are various classifications for mantras, he says, namely: “vaidika”, “vaidikālāntika”, “śāntika” and “śāntrikālāntika” (64-69a)—but all the crores and crores of mantras came only from Nārāyana (a prose section of a few lines).

* Note: Various meters are used in this chapter.
III. Mātrkāśarvarṇana

"Description of the Important Syllables of Mantras".

The consonant letters "ka" through "ka" are treated also as mantras.
In the same way as in the previous chapter, these are each in turn analyzed according to rṣi, presiding deity, meter, bija, etc. (1-120).

IV. Narasiṁhajāyantī

"The Birthday Celebrations in honor of Narasiṁha".

In this chapter, Śeṣa turns his attention to the rules for domestic celebrations of the birth-date of Narasiṁha (i.e., commemorating the time when, in the Tretāyuga-age, he emerged from the pillar). These celebrations are to be done on the fourteenth day of the bright fortnight of madhu (or vasanta) month—in such years as this day falls on a Saturday. The preparations start in the morning and culminate in the evening with special offerings (17 ff.) to Narasiṁha. Other deities are also to be honored, and yantra-worship is also to be undertaken. A vigil is to be kept during the night, all the while doing pājā, japa, etc. On the next day an icon of Narasiṁha is to be given to some deserving person, and Vaiṣṇavites are to be feasted (1-31a). The benefits that accrue to one who undertakes these patterns of celebrations are given (31b-35).

V. Matsya-jāyantī-hayagrīvajāyantī

"The Birthday Celebrations in honor of Matsya and Hayagrīva"

The special celebration for Matsya’s birth in the Kṛta-yuga-age is commemorated in caitra-month on a Monday on the third day of the bright fortnight (1). The rules for how to observe this birthday celebration are given on lines similar to those outlined for Narasiṁha’s birthday. The mantra to “Matsya” is indicated, (2-10), followed by a rehearsal of the rewards accruing to those who follow these rules faithfully (11-12). Also in Kṛta-yuga Hayagrīva was born, and the commemoration of his birth is done in mīna-month. The rules for this are very briefly given since the celebration is to be conducted much like the celebration in honor of Narasiṁha. Also, the “Hayagrīva”-mantra is indicated (13-22). The rewards for faithful adherence to the rules for Hayagrīva’s birth-commemorations are given (23-27).
VI. कृम्भजयन्ति Kūrmajayanti (6 śls.)

“The Birthday Celebrations in honor of Kūrma”

In kanyā-month, in Aśvinī constellation, in “vrśčika” Lagna was the birth of Kūrma. His birth-celebrations are to be done along the same lines as are followed for celebrating “Rāmajayanti”. The “Kūrma”-mantra is indicated and analyzed (I-5).

VII. वराहजयन्ति Varāhajayanti (10½ śls.)

“The Birthday Celebrations in honor of Varāha”.

The vrśčika-month [Nov.-Dec.], in “anūrdhā”-constellation, during the dark part of the fortnight, is the time for commemorating the appearance of Varāha. The celebrations are to resemble those done for Rāma’s birthday. The mantra is indicated, and analyzed (I-11a).

VIII. वामनजयन्ति त्रिविक्रमजयन्ति Vāmanajayanti trivikramajayanti (18½ śls.)

“The Birthday Celebrations in honor of Vāmana and of Trivikrama”.

For Vāmana’s birth-celebrations, the 12th day of the bright fortnight of śrāvana-month should be chosen for commemorative rites. These should be similar to those done for Rāma. The mantra is indicated and analyzed; some suggestions for accompanying dhyāna-meditations are also given (I-7). The same kind of treatment is presented in regard to Trivikrama, whose birthday is celebrated also at the same time (8-19a).

IX. रामजयन्ति Rāmajayanti (17½ śls.)

“The Birthday Celebrations in honour of Rāma”.

Rāma’s birth in Tretāyuga-times is commemorated on the ninth day of caitra-month during “punarvasu”-constellation. As in all the other chapters, here the outline is the same—including the directions to make an image as a free-will offering to a deserving person. The commemorative dates for Sītā, Laksmanā, Bharata and Śatrughna are also mentioned (I-11a). The “Rāma”-mantra is indicated, along with how it is to be analyzed, etc. (I1b-18a).

X. श्रीभृगुजयन्ति Śrībṛgucjayanti (39 śls.)

Kṛṣṇa’s birth, which occurred in Duśāparayuga-times is commemorated on the eighth day of the dark fortnight under the “rohini”-constellation during the sinīha-month (Aug.-Sept.) (I-19). Balarāma’s birth, which occurred also in Duśāparayuga-times, is commemorated under the “mīna”-constellation in vaśākha-month by repetitions of the “Balārāma”-mantra (20-24a).
For each of the avatāra-forms already mentioned, there will also be a slightly differing “Gāyatri”-mantra. These are given (24b-39).

XI. एकादशिव्रत (31 श्लोके)

“The Vow taken on the Eleventh Day”

On the eleventh day of either fortnight of any month—except when certain particular celestial conditions prevail—the “ekādaśī” vrata may be undertaken by fasting, meditating and worshipping the Lord day and night with tulasī leaf. Offering feasts to Vaiṣṇavas is also part of this (1-20). The birth celebrations of Sudarśana-Narasimha may be commemorated on the Sunday in the bright fortnight of mina-month (21-30). Nārāyaṇa declares (so Śeṣa reports) that the Pāñcarātra method of celebrating these events is the only way to get all desires fulfilled (31).

XII. सात्त्विकचार (25-1/2 श्लोके)

“Concerning Ethics for ‘Sāttvikas’”

Vaiṣṇava asks Śeṣa at this point about the way of conduct laid down in the Vedas for “Sāttvikas” in all nitya and naimittika matters. Śeṣa outlines what a brahmin is to do from the time of getting up in the morning to the time he goes to bed in the night (2-24a). A kṣatriya need only observe half this much; and vaiśya only half of that. The Pāñcarātra system is again pointed to as the way followed by those who wish to go to the Lord (24b-26a).

XIII. स्त्रिसृष्टिरचार (18½ श्लोके)

“Ethical Conduct for Women and Śūdras”.

Vyāsa, having heard that, wants to know now about the behavior incumbent upon women and śūdras. Śeṣa says they have the same obligations, except that such persons may not use “Om” in their mantras [cf. II: 7b ff., above] (1-16). Again, the Pāñcarātra way is pointed to as their best avenue to salvation (17-19a).

XIV. सात्त्विकमन्त्र (73½ श्लोके)

“Concerning ‘Sāttvika’ Mantras”

Nārada asks Śeṣa to tell him what are the things to be repeatedly done [prāścaraṇa] to assure the validity of the “Sāttvika” mantras. After cataloging the mantras which are to be considered “Sāttvika” (1-8a), he begins to tell about nāyasa-concentrations and the necessity for doing them (8b-22). This is followed by a similar treatment of mudrā-gestures (23-26a). He speaks of who is and who is not capable of giving initiation [mantropanādesa] into the secrets of mantras (26b-36a), whereupon he turns his attention to the construc-
tion and uses of yantra-designs to be used by the guru (36b-57). Particularly when one wants to achieve certain “prayogic” rewards, it is necessary to do japa, holding one’s hands and arms in certain prescribed positions (58-64a). As for initiation [upadesa] of a student into the secrets of a mantra, the guru should carefully choose the time for this, depending upon the aim that the initiate hopes to achieve by his mantra-practices (64b-74a).

XV. Сदाचार

Sadācāra

(305 śls.)

“Virtuous Conduct”

For the successful mastery of certain mantras, certain rules of behavior must be adopted as a way of life by initiates. These rules are discussed in this chapter. The treatment starts by tracing generally the initiates’ habits, from getting up in the morning (2), through his daily toilet, to his nitya and naimittika duties (up to 27). Then he is to draw a yantra-design, place himself over it and repeat the mantra of his choice, all the while meditating on the cosmic powers inherent in the mantra’s mysterious power (28-82a). The bulk of the chapter is given over to the detailed directions for the esoteric practice of “mantrajapa”-exercises—the nyāsas (82b-149a), the purification of the self by prāṇāyāma-exercises (149b-172), the japa-repetitions as they are accompanied by mudrā-gestures, etc. (173-178), and how liturgical worship may or may not accompany these exercises (179-198). Further explanations are given more specifically on the “Sudarśana-Narasimha”-mantra (199 ff.), and on its “prayogic” effects (221-243). There follows a eulogy of one who undertakes to do this kind of disciplined action in regard to the “Sudarśana-Narasimha”-mantra (244-259a).

“Prapattī” is then discussed, and it is said that “prapannas” are of two kinds—those who fall at the Lord’s feet petitioning for some boon [ārta], and those who worship and honor God out of a sense of duty and obedience [dṛpta], who are also referred to as those of knowledge (jñānins). The latter ones only are those who get salvation (259b-263). “Bāhyayoga” and “antaryoga” are also touched upon, the former consisting of formal features like the bearing of the symbols of Viṣṇu (Śaṅkha, Cakra etc.) and the latter consisting of virtues like dispassion. Those who practise both these are alone to be called “true” Vaiṣṇavas (264-280). There follow some miscellaneous remarks about dress, habits and attitudes of both brahmans and non-brahmins (who would please the Lord?) (281-305).

XVI. पुरुषसूक्तविधि

Puruṣasūktavidhi

(494 śls.)

“Rules for Employing the Vedic Puruṣa-Hymn”.

Nārada asks Śeṣa what is the best verse with which to praise the Lord. He is told that the best of all sūktas is the Puruṣa-sūkta (1-18). The bulk
of the chapter is given over to an analysis of this sūkta in terms of the rṣi, the chandas, the bīja, etc. (19-20a), followed by directions for nyāsa, dhyāna and japa and homa with this sūkta in mind as well as how to make and wear a yantra-design containing this sūkta (20b-50a).

XVII. Śrīsūktavidhi (19 śls.)

"Rules for Employing the Vedic Hymn to Śrī".

This chapter concerns Śeṣa’s exposition for the analysis and uses of the Śrīsūkta. The outline is similar to that found in the preceding chapter.

XVIII. Bhūsūktavidhi (21½ śls. + prose passage)

"Regarding Use of the Vedic Verse to Bhū".

In a manner similar to the preceding chapter this present one turns to the "Bhūsūkta", quoting in the course of the arguments from the Māheśvara and Śiva Upaniṣads.

XIX. Pranavabjtamantra (34 śls.)

"Concerning the Uses of the Basic ‘‘Oṃ’ Mantra’’.

Nārada asks Śeṣa how to employ “bīja”-mantras. Śeṣa replies that the Pāñcarātra and Valkhānasa “bīja”-mantras differ, and they should not be mixed together or confused (1-4). The bulk of the chapter gives an analysis of the “pranava”-mantras (5-22). Then instructions are given for worshipping the Lord with this mantra, along with offerings and homa-libations (23-34).

XX. Āṅgāṅgovicāra (76-1/2 śls.)

"Distinction Between the Chief and Subordinate Matters in Mantras"

Śeṣa offers to explain the chief as well as the subordinate things about the worship of Nārāyaṇa with mantra. He then proceeds to praise the “Nārāyaṇa”-mantra, and then turns to the “subordinate” mantras like those addressed to Rāma, Varāha, Narasīṁha, Hayagrīva, Keśava, et. al. (1-46), and to analyze these Vaiṣṇava “bīja”-mantras in terms of using them advantageously in worship (47-63a), before turning specifically to a treatment of the “Śrībīja”-mantra (63b-77a).

XXI. [No title] (147-1/2 śls.)

Śeṣa finishes the survey of mantras by describing the “bhūbīja”-mantra (1-7a, 58b-64a) and then turns to general rules for the use of such mantras in the internalized worship of the Lord—“dāharavidyā”-concentration (7b-22), miscellaneous rules of conduct and dress incumbent upon an aspirant of this type of worship (23-58a), advice for pronouncing the mantra under use (64b-75),
the deities to be imagined as invoked by the syllable “Om” (76-97). A section on the destruction of the world is inserted here (98-119). Then follow sections on the “meaning” of devatā (120-138), and on the “Nilābija”-mantra (139-148).

**XXII.**

[No title] (38½ śls.)

This chapter discusses the “bija”-mantras addressed to other forms of Viṣṇu—Matsyamūrti (1-18a), Hayagriva (18b-30) and Kūrma (31-39a)—and the uses to which these may be put.

**XXIII.**

[No title] (43½ śls.)

Continuing the same treatment as in the preceding chapter: Varāha (1-10) and Nṛṣimha (11-44a).

**XXIV.**

[No title] (22½ śls.)

This chapter also analyzes, as before, “bija”-mantras: “Śuddhā” (1-10a), “Sūrdvānanaśrībhūtā” (10b-23a).

**XXV.**

[No title] (11½ śls.)

This treats of the “bija”-mantra of Vāmana (1-6) and of Trivikrama (7-12a).

**XXVI.**

[No title] (70½ śls.)

The “Śrīvānēśvarā”-mantra is here analyzed (1-11a), the “Balarāmābija”-mantra (11b-15) and the “Krṣṇābija”-mantra (16-26). Who is the man best suited for employing these mantras is described (27-48). The “Santānagopāla”-mantra and yantra (49-71a) are discussed in terms of their “prayogic” utilities in begetting children.

**XXVII.**

[No title] (19½ śls.)

Here the “lakṣmīnēśvarī”-bija-mantra is discussed (1-7a), followed by the “Vāsudeva”-bija-mantra (7b-16a) and the “Bhūvarāhā”-bija-mantra (16b-20a).

**XXVIII.**

[No title] (19½ śls.)

Similarly here, the “Ananta”-bija-mantra (1-6a), the “Garuđa”-bija-mantra (11-15a), and the “Varāhanēśvarī”-bija-mantra (15b-20a).

**XXIX.**

[No title] (44½ śls.)

“Hanumad”-bija-mantra is first treated here (1-6a), followed by the “Anuśāhita”-bija-mantra (6b-20a), the “Kālaviṇyā”-bija-mantra (10b-14) and the “Hayagrīvānēśvarī”-bija-mantra (15-45a).
XXX. [Note: This chapter is not recorded in the printed edition. The Adyar ms 10, F. 16 contains a chapter called "mahāśāntī." But it may be noted that the last line of ch. 31 of the printed text does refer to the subject of Mahāśāntī and the colophon of the ch. is also given here as Mahāśāntividāhāna.]

XXXI. Sudarśana-Nṛsiṃhayantra (153 śls.)

Here the analysis turns to the production of yantra-designs: Sudarśana-nṛsiṃhā (1-127) and "Nṛsiṃhā" (128-142a). The bijas appropriate to Indra and other gods are also mentioned (142b-146a), along with subsidiary yantra-designs (146b-153).

XXXII. Pañcagavyavidhi (49½ śls.)

"Concerning the 'Pañcagavya' Mixture".

This chapter turns to the mixture used for purifying places and items—pañcagavya—and tells how to make it and when it must be used (1-50a).

XXXIII. Vyādhiśānti (35½ śls.)

"Cures for Diseases".

This chapter tells how to employ certain specific mantras for the cures of certain specific diseases (1-36a).

XXXIV. Mantraprayoga (19 śls.)

"'Prayogic' Uses of mantras".

This chapter is entirely devoted to the "prayogic" effects that may be gained by use of the Viṣṇu mantras that have already been introduced (1-19).

XXXV. Gāyatrikalpa (27½ śls.)

"Section on the 'Gāyatri' Formulas".

This chapter turns to the analysis of and uses for the "Gāyatri"-mantra (1-18a) and the "Gāyatri"-yantra (18b-28a).

XXXVI. Gāyatrīyaṅga (7½ śls. + prose passage)

"Subsidiary Parts of the 'Gāyatri'".

In addition to the "Gāyatri"-mantra, there is a subsidiary mantra to be used with it. This mantra is here discussed.

XXXVII. Gāyatrīyaṅgāṅga (14 śls. + prose)

"Further Subsidiary Parts of the 'Gāyatri'".

Another subsidiary mantra for use with the "Gāyatri"-mantra is discussed.

XXXVIII. Bhūvarāhamantra (20½ śls.)

"Concerning the 'Bhūvarāha' Mantra"
This chapter turns to an analysis and discussion of the "Bhūvarāha"-mantra (1-9) and its yantra-design (10-21a).

XXXIX. सूराहासन्त्र

"Auxiliary Parts to the 'Bhūvarāha'-Mantra"

Certain auxiliary mantras are to be used along with the "Bhūvarāha"-mantra. These are discussed here (1-31).

XL. [No title]

This chapter deals with various other mantras subsidiary to the "Bhūvarāha"-mantra—"Śūrya"-mantra (1-9), "Soma"-mantra (10-15), "Aṅgāraka"-mantra (16-22a), "Bṛha"-mantra (22b-28), "Bṛhaspati"-mantra (29-33, including some prose passages), "Śukra"-mantra (34-40a), "Śani"-mantra (40b-46a), "Rāhu"-mantra (46b-52a), "Ketu"-mantra (52b-59a) and "Kārtavīrya"-mantra (59b-61a).

XLII. हयाग्रिवांगमन्त्री

"Composition of the Mantra Addressed to Hayagrīva"

This chapter turns to a description of the "Hayagrīva"-mantra—analysis, the dhyāna-meditation suitable for it, japa-repetition, and homa-libations (1-10a)—and the "Hayagrīva" yantra-design (10b-23a).

XLII. हयाग्रिवांगमन्त्री

"Subsidiary Parts to the Mantra Addressed to Hayagrīva".

Certain mantras accompany the use of the "Hayagrīva"-mantra; these are merely mentioned here.

XLIII. हयाग्रिवानं

"Other Parts of the Mantra Addressed to Hayagrīva".

Other subsidiary mantras for use with the "Hayagrīva"-mantra are here mentioned (1-3a).

XLIV. [No title]

Another mantra is here discussed as before:

"Mantrardāja"-mantra (1-9a) and its yantra-design (9b-23a).

XLV. न्रसिंहराजांगमन्त्र

"Subsidiary Parts of the Stately mantra to Narasimha".

The subsidiary mantra to the "Nṛsimhārajä"-mantra is here mentioned.
XLVI. [No title] (59 ½ sls. + prose)


XLVII. [No title] (26 ½ sls.)

This chapter turns to the “Sudarśana”-mantra for discussion (1-10a), followed by instructions for making and using a yantra with it (10b-26).

XLVIII. [No title] (2 ½ sls.)

There are subsidiary mantras to be used in connection with the “Sudarśana”-mantra; these are mentioned here (1-3a).

XLIX. [No title] (2 sls.)

Other subsidiary mantras to the “Sudarśana”-mantra are here mentioned (1-2).

L. पक्षिराजमन्त्र  
Pakṣirājamantra (23 sls.)

“Concerning the Mantra Addressed to Garuḍa (as Pakṣirāja).”

This chapter describes the “Pakṣirāja”-mantra addressed to Garuḍa (1-11), and its yantra and the inscribing in it of several Pakṣirāja-mantras (12-23).

LI. अंगमन्त्र  
Aṅgamantra (3 sls.)

“Auxiliaries to the Mantra.”

Certain subsidiary mantras are to be employed in connection with the “Pakṣirāja”-mantra; these are mentioned here (1-3).

LII. [No title] (2 sls.)

This turns to other subsidiary mantras to be used in connection with the “Pakṣirāja”-mantra (1-2).

LIII. [No title] (24½ sls.)

This chapter turns to the “Rāma”-mantra (1-10) and to its yantra-design (11-25).

LIV. [No title] (4 sls.)

Mantra used subsidiarily with the “Rāma”-mantra are here mentioned (1-4).
LV. [No title] (3 śls.)

Other subsidiary mantras used with the "Rāma"-mantra are here mentioned (1-3).

LV. Gopālamantra (38½ śls.)

"Concerning the Mantra Addressed to Kṛṣṇa (as Gopāla”).

This chapter turns to the mantra addressed to Kṛṣṇa (1-21a), and to how the yantra-design should be made in connection with it (21b-39a).

LVII. Madanagopālamantra (2 śls.)

"Concerning the Mantra Addressed to Madanagopālā”.

This chapter mentions that a slight shift of conceptualization of the Lord Kṛṣṇa turns the “Gopāla”-mantra into the “Madanagopāla”-mantra (1-2).

LVIII. [No title] (2 śls.)

The subsidiary mantras for use with the “Madanagopāla”-mantra are here mentioned (1-2).

LVIX. Mūlamantra (26½ śls.)

This chapter turns to the “Mūla”-mantra (1-14a), and its yantra-design (14b-27a).

LX. [No title] (2 śls.)

Here the subsidiary mantras for use with the “Mūla”-mantra are mentioned (1-2).

LXI. [No title] (3 śls.)

Other subsidiary mantras for use with the “Mūla”-mantra are here mentioned (1-3).

LXII. Mantraratna (49 śls.)

"The Gem of the Mantras”

The “Mantraratna”-mantra is here discussed (1-26a), along with its yantra-design (26b-49).

LXIII. Nyāsāṅgamantra (14½ śls.)

"Concerning the Mantras Used to Accompany Nyāsa”

This chapter turns to the “Nyāsāṅga”-mantras, and indicates when they are to accompany the nyāsa-concentrations (1-15a).
LXIV. [ No title ]

When one undertakes to do śrāvāna, a specific mantra is to accompany that act of surrender; this is mentioned (1-3a). In the same connection, the "Carama"-mantra is discussed (3b-16).

The chapter, and the book, ends with a eulogy of this work (17-18a).

CRITICAL NOTES—

The precise dating of this work, which we here simply classify as among the "later" texts, may be undertaken by future scholars. The appearance of Vasiṣṭha and Vyāsa as interrogators in Chapters 12 and 13 respectively may perhaps indicate interpolated portions, or else witness to an incomplete text that once contained an explanation for their otherwise sudden appearances.
Introductory Remarks—

Because of its moderately detailed treatment covering a number of subjects ranging from selecting a temple site through building and furnishing it to sanctifying and maintaining worship in the sacred complex, this work has gained usage in South Indian areas as a guide for worship at a number of temples. Most noteworthy among these temples is the Śāṅgapāṇi Temple in Kumbhakonam and the temple at Tirumūḷur near Madurai. Not nearly so complete and detailed as the Pādmat-samhitā (q.v.), nonetheless the work in hand—comprising over 5500 ślokas¹ divided into 54 chapters—provides alternative instructions on a number of topics not a few of which may be compared and contrasted with injunctions found in other texts of the canon.²

The Śrīpraśna-samhitā seems not to have been known to the earlier commentators of the Pāñcarātra school, but in later times it was excerpted in secondary works and evidently by then seems to have been considered authoritative. See, for examples, Uśavasāṅgrahā (MGOML R. 3286, pp. 443f.), Prāyaścitāpaṭaḷa (MGOML R. 2996, pp. 1-29) and Prāyaścittā-saṅgrahā (MGOML R. 3743, ch. 26). It is named as canonical in the lists in the following

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¹ 6700 according to MD. 5319.
² It may be worth noting that certain iconographical passages found in Śrīpraśna may be found varbatim in Sāttvata (q.v.) and Iśvara¹ (q.v.). Compare XIII : 10b-95, XXIV; 91b-180 and XVII : 92-180 respectively. Also, as pointed out in the Introduction to the Devanāgarī edn., there are varbatim reproductions from the Pādma.
texts: Kapījāla (31/40), Puruṣottama (63/106), Bhāradvāja (33/103), Viśvāmitra (13/108), Viṣṇu Tantra (92/154) and Hayagrīva “Ādi” (8/25); see also Agni Purāṇa (8/25). Internal evidence may give some clues for dating—the place afforded to bhaṭtabimbas during mokṣotsava in Ch. XLVII, the discussion of bharanyāsa in Ch. LIV, etc.  

The work gets its name from the fact that it reports the questions [prasna] of Śrī to the Lord, the bulk of the sanhitā comprising the answers to these questions. Throughout the position of the Goddess is as a companion to the Lord in all He does, the stress being on her compassion (II: 13ff.); in the closing chapter She is seen as an intercessory figure between the devotee and the Lord. The narrative framework has Ekata, the first son of Brahmā, telling four sages what transpired during the dialogue between Śrī and the Lord.

The summary in the sequel follows the Grantha edn. and a few notes are added from the Devanāgarī edn.

**DESCRIPTION OF CONTENTS—**

I. शास्त्रवतरण 

Śāstravataraṇa (54 śls.)

“The Lineage of the Teaching”

After an opening eulogistic benediction, the text opens with a description of a wandering band of 4 rṣis from Vindhya in search of instruction on how to worship Parabrahman [i.e., Viṣṇu] in the proper way. They have gone from one hermitage to another, asking wise men, but finding no satisfactory instruction. Finally, at the advice of a sage called Kahola—who pointed out that Viṣṇu is honored in any sacrifice—they are sent to see the great sage Ekata who resides on the north side of Mt. Meru. When they finally get there, he greets them warmly and offers to tell them the teaching he himself received directly from Viṣṇu in the first yuga-era (1-23).

He tells how it was that he, the first son of Brahmā, was dissatisfied with the world, withdrew to his retreat on the north side of Mt. Meru, undertook tapas-penance to Viṣṇu and, by virtue of it, received a visitation by Viṣṇu himself with Śrī. Ekata takes that opportunity to ask the Lord how to reach the realm from which there is no rebirth. He is told that in order to reach that state he must receive and pass on the teaching which others will seek him out to hear. Therefore he must first himself be instructed in the divine learning by Śrī, master it, and pass it on to other sages when they in the future approach him. Thereupon Viṣṇu delegates Śrī to begin the instruction of Ekata (24-43).

1 On these, see Dr. V. Raghavan’s Foreword to the Devanāgarī edn.
Ekata tells the assembled ṛṣis that once Śrī finished her instruction to him, Viṣṇu warned him that the holy teaching should be given only to those who are qualified to receive it. Thereupon the Lord and His consort disappeared, he asks them their credentials of name and where they came from. He is then introduced to them one-by-one: Vedaśiras, Bhārgava, Maricipa and Kavaṣa. These men represent the Bharadvāja, Vasiṣṭha, Viśvāmitra and Kaunḍinya gotras (44-50). Having had “garbha”-dīkṣā, they say, this explains their eagerness to learn how to worship the Lord; therefore they request Ekata to tell them what he learned from Śrī so that they, by adopting it, might achieve salvation (51-54).

II. शास्त्रोपदेशः

Śāstropadeśa (57 śls.)

“Teaching of the Doctrine”.

[LIV: 135-143 says this work is called the “Śrīprāśa” because it contains Śrī’s questions to the Lord. The second chapter, without further introduction, turns to these questions and their answers. It is Śrī who now speaks:] Śrī begins by praising Viṣṇu and His attributes, and asks what is the real happiness and joy that exists beyond the seeming happiness of this world (1-12). Bhagavān replies that it is her compassion rather than her ignorance that prompts such a question—for she knows all things as His companion in everything He does; hence His answer will be aimed also at the relief of suffering of worldly persons just as her own question had been inspired by this same motif. Thereupon the Lord recalls that the last age ended with “Brahma-rātri,” and all things returned to Him and the new age dawned only as Brahmā emerged from His navel on the Cosmic Lotus. Brahmā, then, wondering about his own origin and the meaning of the new creation of which he was a part, performed a 1000-year penance in order to penetrate the mysteries of his existence, whereupon the Lord Himself took the form of a haṁsa-swan and instructed Brahmā (13-25).

Brahmā, having been instructed, then is told to go to “Satyaloka”, and there create, and then share, his knowledge with Marici. When this had been done, Marici and the others procreated many beings and passed on their learning to them in the form of the three Vedas. These three Vedas provided the karmakāṇḍa data by which created and procreated beings could achieve the aims of artha, dharma and kāma. But mankind longed—despite what he already had been given and even though Brahmā himself showed no interest—to know the means to achieve nivṛtti. This means [nivṛtti-mārga] is contained in the “Ekāyana” portion of the Vedas—and the explanation and filling out of the “Ekāyana” teachings is what constitutes the Pāñcarātra system (26-38).
Since this “Ekāyana” system is the only way to follow leading to mokṣa, the Pāṇcarātra explanation of and commentary on it is most essential to comprehend. What is Pāṇcarātra? “Rātri” means ajñāna (40a); “pañca” means the destroyer [from pañcatvam=death?] of this ajñāna (40a). Hence the science that deals with the destruction of ignorance is called “Pāṇcarātra-śāstra” (40b). This śāstra, very popular among the nityasūris, contains 1-1/2 crores of verses and, like the Vedas [vedavat], it is eternal [anādi]. In the “Pāṇcarātra-śāstra” alone does one get the means to mokṣa, and these means include instruction in such matters as “ālayanirmāṇa,” “bimbanirmāṇa,” the characteristics [ahāra] of both temples and images, “prātiṣṭhā,” “agni- kārya,” “pṛayaścīta,” “dikṣā” for pujakas, “yāga,” “utsava,” the construction and uses of mantras, etc. (39-46a). And this śāstra is designed to bring to the man longing after nīrūti the truth of the Lord’s five-fold manifestations [para and vyūha, seen by nityasūris in Vaikuṇṭha; hāda (antar-yāmin), seen by yogīs; vihava, avatāras recognised as such only by jñāmins; arcā]. People in general see the last but fail to recognise and ignore it (46b-57).

III. YOGAJÑĀNATATTVAKATHĀ (95-1 śls.)

“Concerning the Truth of Yogic Knowledge”

Śrī asks about the yōga which leads to a comprehension of the Lord’s Being in the sage’s heart. Bhagavān explains that the kind of yogic discipline that leads sages to comprehend Him within has five characteristic stages: “mantra-yoga,” “laya,” “prācīṇa,” “niṣpatti” and “avasthā.” Of these, the second one [laya] contains the classical 8 steps of yogic practical aims. (i-24). A good deal of attention is given to prāṇāyāma (25-56) and much additional attention is given to the realization that ātman is everything and everywhere, which realization brings with it great and miraculous powers (57-70). Having control of one’s body and its functions one is prepared to face all things with equanimity and to do all things with strength (71-96a).

IV. ACARĀVARĀNA-PURVAKA-BHŪMASĀNGRAHĀNA (56-1 śls.)

“The Choice of a Place (for meditation) and the Selection of a Preceptor”

Śrī remarks that the way of yogic discipline is both extremely difficult and full of dangers. This prompts her to ask—Is there a less demanding but no less sure way to salvation? Bhagavān replies that there is an easier way—by installing in a temple [mandira] or in a home an arcāmūrti-image of the Lord and there worshipping it along with Śrī herself with devotion. He says He will enter into that bimba-image and thus bestow all wishes (1-II).
Srī asks for more details about this way of worship. She is told first about the *yajamāna* (patron [of a temple-building enterprise]) and of his prerequisites (13b-15). Then she is told about the proper brahmin *ācārya*-director (16-18). These two must work together to provide a place where the Lord may be properly installed and worshipped. Details are given regarding the selection and the preparations of the site upon which the temple is to be constructed (20-57a) up through the "vāstu-puruṣahoma"-rites.

V. **Sukrāṇya**

"The Plowing of the Ground"

Srī asks to know about the procedures required in taking over a site for building a temple, about the further prerequisites of a good *ācārya*-director, etc. Bhagavān begins His reply by telling about the ideal types of temples and where these are to be located—the fourth type, for and by men, to be constructed of bricks in the middle of a village. It is about this type that He proposes to speak further (1-7).

The first things to be done, once the plot has been taken over, are to determine the *brahmasthāna*-location, then to commence the ritual plowing and, having done this, to sow seeds in the plot, harvest the crop and re-plow it before levelling it (8-37). Next, a pit is ritually dug (38-53) prior to the construction of a miniature "bālālaya" complete with its own sanctified bālabimba (54-71)—this latter being done to overcome all difficulties and dangers during the actual construction of the proposed temple.

VI. **Silādīparikṣādayaḥ**

"Testing of Stones, etc."

There are stone temples, brick temples, wooden temples and mud temples—in that order of descending preference—and in all cases the materials used in construction should be new and pure, and the "first bricks" used should follow certain conventions in each case (1-10). The selection and collection of the building materials require particular attention, then, especially if they be stones (11-27), for these must be used at least for the "prathamesṭakā" rites of any temple. Then he commences to describe in some detail the "prathamesṭakā" rites (28-58a).

VII. **Garbhanyāsādayaḥ**

"The Garbhanyāsa Rite and Other Rituals"

(Having selected the required "first bricks," ) The *yajamāna*-patron is next supposed to collect nine kinds of soils, nine kinds of gems, nine kinds of flowers, and roots, ores, etc., and place these in a finely-wrought māṇjūśā-box to the accompaniment of the "prajāpatī"-mantra. A homa-offering is done to
mark the event, after which the ācārya dresses in new white garments and, in the middle of the night, takes the box in procession to a pit which marks the place just south of where the temple is to be built (1-20). Petitioning Mother Earth to hold this "seed box," he places it in the pit, cements it in place, and fills in the pit with mud. The spot is then guarded for 3, 4 or 5 days and nights. A temple based on such a carefully laid foundation will prosper; to omit this step is to commit a great sin (21-25).

VIII. अवस्थानिमयः  Prāsādanirmāṇa  (35-1 śls.)

"Construction of Temples"

The sanctum sanctorum of a temple should measure at least 12 x 12 "karas". Measurements for other parts of the temple are also proportionately given—including doorways, prākāra-walls, the Śikhara-motifs on the vimāna-tower, etc. (1-29a). Also the construction of maṇḍapa-s is generally discussed. When the various buildings are finished they should be properly sanctified for use (29b-36a).

IX. अभिमुखस्वरूपः Prāsadabhedādayaḥ  (96 śls.)

"Different Kinds of Temples"

Śrī asks Viṣṇu to tell her about the different types of temples. He says he can only give a few of these now. He then names and identifies 17 types of vimāna-constructions—"vaijayanta," "śrīviśāla," "śrīkara," "puṣpaka," "kesara," "sudarśana," "svastika," "parvata," "maṇḍara," "svastibandha," "kalyāṇaka," "manohara," "kauberakāṅkā," "bhadraṅkṣṭha," "śrībhoga," "puṣkara" and "lambaṅaṅjara" (1-40). Then he turns to the "mārāheṣṭha"-rites, which involve placing the "last-bricks" at the top of the vimāna-dome in a ritual manner. This is done in the morning, and over it the śilās will construct 1, 3, 4, 8, 12, 16 or 20 stūpa-s. The stūpākāśa-finials are to be placed there in varying numbers according to what gains the yajamāna is seeking (41-53). The vimāna-tower should be populated with images of the Lord in His various forms placed in niches in different directions and on various storeys (54-63). These should be painted according to śāstraic injunctions (64-96).

X. अवस्थानिमयः Ardhamaṇḍapādīnirmāṇa  (69 śls.)

"The Construction of the Ardhamaṇḍapa, etc."

Moving outward from the sanctum sanctorum, there should be an "arāha"-maṇḍapa, a "nrīta"-maṇḍapa and an "āsthāna"-maṇḍapa—all of which should have stairs leading up to them (1-4). Prākāra-s should also be provided, wherein will be located the subsidiary shrines and storerooms, etc., each in its assigned place (5-19). Once all these structures have been completed, and the bimba-icon put in its central place, the whole temple compound and all its parts
are to be consecrated with pratiṣṭhā-rites. This is done by building outside the compound a special maṇḍapa. There, gathering all the necessary paraphernalia, and igniting the sacrificial fires, one takes the main icon, and places it in a pot into which mantra-powers have been invoked and into which replicas of the various temple structures have also been placed. After appropriate prayers have been said and other ritual obligations discharged, the water from this pot is used to sprinkle the temple-structure—thus not only sanctifying it but investing it with the presence of all kinds of divine powers (20-31). Then that same pot is carried to the top of the vimāṇa-tower where, after ‘netronmilana’-rites have been done collectively for all the vimānadevalās and the kalaśa-pots there on the finials have been worshipped, the sanctified water is libated to the powers symbolized by the finials (32-57). In the same manner, the various parts of the temple—the maṇḍapas, the mūlābha, etc.—are to be sanctified (58). Some special attention is given to the sanctification of the gopura-gates and to the deities to be invoked there to guard the entrance to the temple (59-69).

XI. विम्बानुगुणशिलाप्रतिष्ठापनम् Bimbānuguṇaśila-pratīṣṭhāpana (55-56 sūtras)

"The Choice of Stones, etc., Suitable for Icons (of various kinds)"

Bhagavān declares that there are six styles of icons—seated, mounted on a vehicle [yāna], stationary and standing, with one foot raised skyward [lokavṛti-krama], reclining, and the viśvarūpa-aspect (I). Icons may be made to represent His avatāra-forms. As for piṭha-bases, these also are of several varieties according to their shape, construction, and materials (3-11).

In collecting the stone materials out of which an icon and its base are generally fashioned, certain rituals are to be followed: some are relevant to preliminaries to the actual quarrying of the stone (12-32) and others to the homa-rites that initiate the quarrying (33-39). Similar rules apply if one is looking for wood from which to carve an icon (40-53). In both cases, the materials out of which the icon and its base are to be fashioned are to be brought back to the temple—if the icon is already fashioned, then with great éclat (54-56).

XII. बिम्बनिर्माण Bimbānirmāṇa (58 sūtras)

"Fashioning an Icon"

The size and posture of the image [pratimā] determine the size and shape of the chamber that is to enshrine it (I-5). General iconographic considerations are given for each of the six styles of the icons mentioned in the previous chapter (6-58).

XIII. म्रदादिबिम्बनिर्माण Mrdāدادibimbānirmāṇa (152 sūtras)

"The Preparation of an Icon from Mud, etc."
The chief icon may be made of stone, metal, wood, mortar or mud. This chapter opens with the 12 steps involved in the preparation of icons made of mud. First, wood must be obtained, and pieces of this are to be bound together. Then mud is plastered over this base, on top of which a binding layer of strings is put [nādi-bandhana] to symbolize the nerves. A layer of coconut fibre strand is wrapped on top of this. Then soft clay binds these, whereupon another round of string is wrapped on the emergent figure, and this is coated with sugar [water?]. To this a cloth wrapping is added. This is studded with ornaments and the whole is whitewashed and then tinted appropriately (1-8).

Then the attention is turned to iconometric details of the limbs of the chief icon (9-75), of the attendant deities (76-90) and of Nṛsimha (91-153a).

XIV. कर्मचित्तिकल्पन Karmārca-dikalpa (34 śls.).

"Regarding the Icons Needed for Various Practical Purposes in Puja"

There are six types of moveable icons: karmārca, utsavārca, balyārca, tirthārca, snānārca and śayanārca. A temple that has and uses in its worship routines all six types is the best kind; one which uses only three is middling; one that has only one is inferior (1-3). The heights of each of the six types is given (4-10). While the main icon may be executed in any posture, these moveable icons must, due to practical necessities, be of certain poses only. As for the chief icon, when it does display any given posture, certain rules will apply to its attendants. For that matter, much the same applies to the moveable types of icons (11-23).

Certain mantras must be chanted during the preparation of metal images—at such stages as the fashioning of the eyes, the casting of the metal, etc. The mantras are mentioned as the general steps for casting metal icons are given (24-34).

XV. परिवर्तितिजोपकरणात्मकल्प Parivārādipūjopakaraṇa-tākala (66ś śls.).

"A Chapter Dealing with the Attendant Deities as well as the Instruments Needed for Worship"

For the embellishment of a temple, various deities are to be installed at various places. This chapter deals with the general location of these deities—Caṇḍa and Pracaṇḍa at the doorway in front of ardhamanḍapa, Jaya and Vijaya at the sanctuary entrances and various pairs of deities at windows of the garbhagriha (1-16). The bālsīṭha may be either inside or outside the gopura (17). As for the subsidiary deities to be found in the prākāras [āvaraṇadevatās], these are also briefly mentioned (18-21).

Turning to the instruments needed for puja, various ones are singled out for special descriptive treatment: ghanta (22-25), the pātrā (26 ff.), the
uddharaṇī-spoon (28) and other items (30 f.). Also, the dхаḍha pātra (32a); the dхаṭa pātra (32b-34); the snānasana paraphernalia (35-39a); the bhofyāsana paraphernalia (39b-46); the sаyanaśаna paraphernalia—such as the umbrella (50-51a), the cāmara (51b), the vyajana-fan (52), the aṁjanahsodabhnājana container of collyrium-dust (54), the dаrpana-mirror (55-56), the vessels for pouring water (57-58a), and the pаḍukā (61-62). The yātā- conveyances are also described (58b-60, 63-66a), as well as some musical instruments (66b-67a).

XVI. दीफ्येविद्धि Dikṣāvidhi (181 śis.)

“Concerning Initiation Rites”

A yajamāna who has completed the construction and furnishing of a temple must seek out a qualified dācṛya to perform the pratiṣṭhā-consecration rites. The kind of a person he should seek is suggested (1-13a).

Śrī remarks that since a person becomes qualified only through initiation, and after that only may he become an dācṛya, what is it that is so special about the dikṣā-initiation and its steps (13b-17). After defining “dikṣā” as that which destroys sаṃśаra, Bhagavān then commences in detail to describe the initiation ceremonies, first saying that He approaches His devotees in five different modes during the ceremonies—as “śаdа,” “vṛti,” “аrtha,” “ācāryа” and “dikṣā.” He explains that these also mark the various stages of the rites (18-22). A further analysis of the ceremony is to divide it into “sākhа,” “sіhula” and “pаra” styles according to the case, and detail the given performance (23, 28-33). Yet another analysis is to classify the dikṣā-ceremony as those appropriate to “sаmаyа,” “pаṭrаhа,” “sаdhаkа” and “ācāryа” (24-27).

The dikṣā-procedure is first to prepare the place and to provide the paraphernalia (34-56), whereupon the disciple is brought in and the rites begin and last through some days [this treatment does not differ essentially from the normal pattern of dikṣā rites] (57-181).

XVII. पथकालविधि Paṇcakālavidhi (692 śis.)

“Regarding the Five-fold Time-Division”

Śrī asks what is meant by the “paṇcakāla” practices that the initiate is enjoined to observe. She is told that one observes these five periods of the day solely in order to please the Lord (1-3). The daily routine is outlined from the time a man rises in the morning, through the toilet routines, to mid-morning [abhigamana] (4-44a), whereupon he collects materials for worship (44b-45). The actual daily worship-rites are casually mentioned (46-47), only at the conclusion of which rites may the devotee eat (48-53). After meals is the period for self-improvement and study [svādhyāya] (54-58). The day ends
with a period of yogic meditation (59-67a). In addition to these daily obligations one is also committed to observe certain monthly duties (68-70a).

**XVIII. प्रतिष्ठार्थम् यागासालादिकल्पनस्य**

"The Erection of the Yāgaśāla used in Pratiṣṭhā-rites"

Bhagavān says he will now turn to how pratiṣṭhā-rites are to be conducted [see Ch. XVI, above, first part]. Śrī asks how it is possible for Him to be present not only in His iconic form, but also simultaneously throughout the shrines of the temple as well as at the same time also in the company of the heavenly beings. He says He is not actually present there [and absent elsewhere], but it is through His sākti-power, invoked there successfully during the elaborate pratiṣṭhā-consecration rites, that He is able to be in the temple and elsewhere also (1-23).

Preliminary to the performance of pratiṣṭhā-rites one must build and prepare a yāgaṃaṇḍapa where the various necessary fire-offerings may be made. The remainder of the chapter deals with selecting the proper time to commence the consecration rites, beginning in due time beforehand to make ready the maṇḍapa (24-43); selecting the site (44-46); arranging the furnishings properly, including the vedī-altars and the kuṇḍa-firepits (47-65, 66-118).

**XIX. द्वारतोरणादिपालिकान्तकरण**

"The Procedures concerning Doorway Decorations and Pālikā-Germinations"

Inside the yāgaṃaṇḍapa, around the kuṇḍa-firepits, will be erected a 4-pillared covering—and if possible the toranas for this are to be made of four different specific kinds of woods (1-3). Details and measurements for these toranas are given (4-23).

Also, as part of the pratiṣṭhā-preparations, ankurārpana-germinations must be attended to, whereupon the discussion turns to the preparation of the pālikā-containers needed for these (24-36).

The chapter closes (37-39) with general observations about amenities to be provided for the public in the yāgaṃaṇḍapa.

**XX. नयनोमलिनादिपिसम्माणान्तविधिः**

"The Procedure for Sanctification Rites from the 'Opening of the Eye,' etc., up to the 'Honoring of the Śilpin's'"

Ankurārpana-plantings are to be done at an auspicious time, whereupon all the doorways are to be festooned with small flags, etc. (1-15). Then the Paṣa
“Eye-Opening” rites are to be done to the icons throughout the temple, starting with the mūlabāra-icon and ending up with the vimāna-deities (16-39). The next step is to discharge the śilās by honoring the chief śilin with gifts of grains, cloth, ornaments, etc. (40-42).

XXI. आचार्यदिनामालयप्रवेशविधिः *Ācāryadīnāmālayapraveshavidhi* (62½ ślś.)

“The Procedure for the Entry into the Temple by the Ācārya and others”

On the third day after the ankurāraṇa-sprouts have been planted, the pratisṭhā-rites commence. On that day the [bhaṣṭa]-ācārya, after having worshipped the Lord in his own house, goes to the temple where he is met by a company of people and, with them, he then enters the temple intoning specified mantras (1-7). After circumambulating the shrine, he stops in the manḍapa near the Lord’s Presence, and he sits there, sanctifies some water, then rises and sprinkles it around the temple-precincts (8-49). Then he moves to the yāgamandapa, where he prepares some pañcagavya solution (50-63a).

XXII. बालबिम्बकट्कानुजादिविधिः *Bālabimbakartākānujjadīvidhi* (113 ślś.)

“Procedure for Getting the Permission to Construct the bālabimba-icon, etc.”

Should the temple have been built without having first provided a bālamandira [see Ch. V: 54-71, above], the ācārya should straightaway perform an atonement-rite for the omission (1-24). So it will have been that only after he has invoked the Lord’s Presence into a pot that he then goes about to secure mud in the proper way [mṛtsanigrāha] for the imminent ankurāraṇa-rites [already discussed in part in Chs. XIX: 24-36 and XXI: 1 ff.] (25-43).

The remainder of the chapter outlines the steps in the further preparation of the ankurāraṇa-germinations—including mantras (44-113).

XXIII. रक्षाबन्धनाकुस्तम्बसापनातिविधि *Rakṣābandhanādikumbhabātanātvividhi* (299 ślś.)

“Rules for the Rakṣābandha-Rites up through the sanctification of the Pot”.

[Continuing from Ch. XXI: ] In the yāgamandapa the ācārya arranges various pots, wrapping them in strings, filling them with water, etc. A central pot, larger than the others, is similarly treated, and into this he invokes various mantras (1-61). Then, going to the sanctuary, he ritually cleanses the main icon with mantras, mudrās, and pañcagavya, whereupon he ties rakṣābandha cords on his own and on the icon’s wrist (62). He does a similar cleansing for Laksṃi, whereupon he does the same for the vimānadevatās (63-79a). Then taking the large sanctified pot from the yāgamandapa to the main manḍapa, he
there secures a kūrca-effigy made of darbha grass of the main icon as well as a representation of the vimāna structure and places these in the pot. Then, the assembled priests, having completed various homa-rites in the yāgamaṇḍapa come to him (79b-147) and he then enters into a yogic trance by which he invokes the various cosmic powers to descend and be present in the pot before him (151). The processes of his mental excursions from one cosmic region to another, moving upward toward Vaikunṭha, are indicated by descriptive accounts of these places—Vaikunṭha itself being described in rapturous terms (181-192) prior to the description of Viśu Himself (193-213), followed by description of His various mūrīs and avalāra-forms that will eventually reside in the temple (214-294).

The powers having thus been concentrated into the pot, it is enjoined that they be “used” for the actual consecration rites within either 3, 5, or 7 days. Meanwhile, the pot so divinely charged must be worshipped [pājanam] between 4 and 12 times daily (295-300a).

XXIV. जलाधिविसादिप्रतिष्ठायान्विति Jalādhivīṣādipratiṣṭhāntavidhi (369 śls.)

"Rules from Jalādhivīṣa-rites to the end of Pratiṣṭhā-ceremonies"

This chapter outlines, with good detail, the various activities from the evening of the first day through the third, and last, day of the usual pratiṣṭhā-rites in a temple. On the evening of the first day, the karmabera-icon along with the icons of the Lord’s consorts will be taken to a tank or river. There in a maṇḍapa the first jalādhivīṣa-soaking rites are attended to, while at the same time the devout also bathe. After pājā is duly celebrated there, a procession forms sometime before daybreak to accompany the icon back to the temple again. There, the icon is put into the maṇḍapa and with it the ācārya stays, keeping vigil (1-187). The next day, after various minor observances, dāṇyādīvīṣa is done after which, in the evening, the icon and its retinue go once again to the river or tank. There, jalādhivīṣa-soaking is again done and before dawn the icon is returned once more to the temple, this time taken as far as the area in front of the garbhagṛha (188-216). Later that [third] morning śāntikona is done, and after homas have been done, the assembled sādhakas each take one of the smaller pots and carry these and the various moveable icons into the garbhagṛha. After supervising this, the ācārya, carrying the mahākumbha containing the sanctified waters, ascends by himself to the vimāna-tower (217-254). There he performs some liturgies, under cover of a silk cloth, directed to the topmost kalaśa-element in the name of Aniruddha, and, having done so, pours some of the sanctified water there as well as sprinkles it down around the vimāna-walls which are covered with images of God. Descending, he sprinkles the holy places throughout the temple. Then he once again enters the garbhagṛha where he sprinkles water from the various small pots over the main icon, and ending with
the libation from the *mahākumbha*, he sanctifies the icon and installs there the Presence of God. To seal the ceremony, he fills in a small hole in the head of the main icon so that the Presence will not depart through the *brahma-rāndhra* (255-283). Moving throughout the temple, he stops at each of the holy spots and informs the deities attending there to assume henceforth a watchful stance since God is now resident in the main icon. He also steps at the *balīśṭha*, the *āhavajāstämbha* and the kitchen, making all things in readiness—even starting the cooking fire with a live coal left from the previous *homas* (284-301).

He returns then to the chief deity in the *garbhagṛha*, there petitions His indulgence for any mistakes committed, and petitions Him to remain there henceforth to receive the devout attentions from him, his family, as well as from the *yajamāna* and from the faithful (302-319). Then he commences the initial *pūjā* to the Lord.

That evening the Lord will be taken in procession, after which He is deposited again in His sanctuary and the temple is closed and locked. If there is only one icon [*ekābhera*] the temple remains closed for three days; if there are several icons [*bahubera*] then next morning *pūjā* must be attended to. When this *pūjā* is done in a *bahubera* temple, or after 3 days in an *ekābhera*-temple, the *yajamāna* and the faithful come before God and offer themselves as His perpetual servants (320-362).

The rewards, both spiritual and worldly, for undertaking any or all of the preceding are listed (363-369).

**XXV. लक्ष्मीप्रतिशाविधि**

*Lakṣmīpṛatiśāvīdhi* (53 śls.)

"Installation of Worship to the Goddess Lakṣmī"

Lakṣmī shrines are of two kinds: subsidiary [*paratāntra*] and independent [*svatāntra*]. In either case, the (female) attendant deities must be attended to and installed with all sobriety. In either case, also, certain annual festivals are called for by the presence of Lakṣmī and these must be regularly attended to (1-23; 39-53). Inserted within these observations is the story of Lakṣmī’s birth and marriage to Viṣṇu (24-38).

**XXVI. लक्ष्मयुद्वाहोत्सवविधि**

*Lakṣmyudvāhotsavaśāvīdhi* (34½ śls.)

"Regarding the Festival Celebrating Lakṣmī’s Marriage Rites"

This chapter turns in more detail to the special annual festival celebrating liturgically the marriage of Lakṣmī to Viṣṇu—giving details for when it is done, and how the icons are to be brought together on a couch for four days (1-33). The benefits of being the *yajamāna*-patron for this festival are also recounted (34-35a).
XXVII.  स्नातनेत्र

"Different Kinds of Bathing Rituals."

Sri asks to know about the different ways in which and occasions for ritually bathing the icon of the Lord—having heard during the preceding chapter mention of bathing rites. The Lord says that in an "ekabera" type temple, ritual baths may be done right in the sanctuary, but in a "bhubera" type temple, the bathing rites should be done in a larger area—as, for example, in the prakaras, and in front of the gopura. The size of the area usually depends upon the number of pots to be used. In a mahabhiṣeka, at least 108 pots are required. In any case, a special mandapa-pavilion should be erected as covering for the pots which are themselves placed on mandala-designs made of grains (1-9).

The remainder of the chapter gives certain details about the conduct of snapa-rites as they are normally performed in a "bhubera" type temple—the contents of the various pots (10-16), the special invitation issued after regular daily pujā is concluded (17-25), the procedure with appropriate mantras for the libation of the pots one-by-one (26-134). Afterwards, the acting-ācārya is sumptuously rewarded, and an utsava-festival is held for the Lord (135-137). Such baths are done to conclude pratīṣṭhā, to precede utsava, to mark zodiacal transitions, to accompany prāyaścitās, and to satisfy moral longings (137b-132).

XXVIII.  प्रबोधनायन्तरायागविधि

"Rules (for the arcaka) from Getting up through Silent Worship."

This chapter turns to the daily routine of him who oversees the proper worship of the Lord. After rising in the morning and bathing and attending to his personal and spiritual purification, the sādhaka goes to the temple (1-10). The temple-routines are to be done 1, 2, 3, or 6 times a day—the more times the better. Once there, he requests the Lord to arise from his slumber so that he may perform to His pleasure the daily routine. After performing five purificatory steps—"sthānaśuddhi," "pātraśuddhi," "bimbaśuddhi," "ātmaśuddhi" and "bhūtaśuddhi"—only then may pujā commence. The first three cleansing steps (to 36) are directed to the external objects and surroundings, while the next two are spiritual purifications. "Ātmaśuddhi requires the guru-sattama [deśika or ācārya] to withdraw into the sanctuary and, sitting at the right of the Lord's icon, to meditate upon the mantras like "aṣṭākṣara," "śaṭākṣara," "dvādaśa-kṣara," and so forth, employing the corresponding nyāsa-concentrations in order to prepare himself to remain in the Divine Presence for His worship (37-135).

XXIX.  भोगयागदिभोज्यसनातनविधि

"Rules for the Regular Worship of God up to Food-Offerings"
For pūjā-proper, certain instruments and paraphernalia are required and, once procured, these must be cleansed, then placed in the proper position (I-16). Then God is requested to accept the attentions and courtesies that will follow in the liturgical presentations, whereupon the karmabera-icon is moved on to the mantrāsana-pedestal. Other aspects of the Lord, as well as His attendants, are also requested to accept the forthcoming offerings (II7-III). When this is completed, the Lord is to be offered a bath (I12-I3I), decorations (I32-I54), at the conclusion of which foodstuffs are to be set before the Lord (I55-I65).

There follows a digest of what is here called “aṣṭāṅgapūjā”—comprised of “ḥṛdayāga,” “yogapīṭha-pūjana,” “snāpana,” “veṣapūjana,” “bhōjya-sana,” “śīdhi-prāṇama,” “nītyāgnipūjana” and “utsava” (I67-I70). The Lord also points out that when there is a question of what to do when a conflict arises between nitya and naimittika observances, the naimittika demands have priority (I7I-I74).

The chapter ends with a précis of other routine details for the conclusion of the daily rites of worship—including directions for distributing food to the worship—including directions for distributing food to the attendant deities ending with Viṣvaksena—prior to moving on to do nityahoma-rites (I75-I84).

XXX. नित्याहोमादिसुदार्शनार्चनान्तविद्धि

Nityahomādisudarśanārcharanāntavidhi (2243 śls.)

“Rules (for daily worship) from Daily Homa-Rites to the Honouring of Sudarśana”.

This chapter continues to dictate the rules of procedure for daily worship by the arcaṅga in the temple, moving from homa in the yāgaśāla (I-54), to the commencement and execution of balidāna (55-78), through the circumambulation of the sanctuary with a rice-filled container which constitutes “nityotsava” (79-87)—whereupon a petition is made to the Lord to accept the afore-mentioned attentions and offerings (88-I19).

This cycle is repeated (twice, thrice or six times a day—acc. to Ch. XXVIII: beginning), and, at the conclusion of the final pūjā each day, the Lord is requested to go to His repose on His sayanāsana (I20-I30), whereupon the arcaṅga closes the temple and returns home.

The arcaṅga himself attends to his own eating and business only after the (morning) rites are over (I3I).

Lakṣmī is likewise to be honoured in her own right [as Viralakṣmī], and the directions are given for these rites—both when she is installed in a Viṣṇu temple as a separate but attendant deity and when she is the main deity in a separate temple (I32-I87). Likewise Sudarśana deserves a separate place in a Viṣṇu temple; he is to be propitiated with liturgical rites up to bhōjya-sana (I88-I220).
Lapses in worship require śrāvaṇa-rites (221-223).

Śatāvika-śāstras are used for worship in temples dedicated to Viṣṇu and Lakṣmī by dvija-yajamānas, while rājasa-śāstras are used in those constructed by other humans (like śāstras and women). When a temple is devoted to the worship of a lesser deity, lāmasa-śāstras only guide the worship (224-225a).

XXXI. महोत्सववहेदाधिप्रपास्तम्भकल्पान्तविधि

Mahotsavahedādhīpropāstambhakalāṅtavidhi (37½ śl.)

"Chapter on the Varieties of Grand Festivals and on the Construction of a Special Pavilion"

Śiśi asks to be told about mahotsava, having just been informed about nityotsava (1-5). Bhagavān classifies mahotsava into "nitya," "naimitiika" and "kāmya." Those which are "nitya" have to do with the celebration of star-days of when the images in the temple were cast, or consecrated, when the temple was finished, etc. Those which are "naimitiika" are those which have to do with the contravention of natural disasters, with the renovation of a temple, with the pacification of certain celestial portents, etc. Those which are "kāmya" have to do with those who become yajamānas for a sacrifice on their own birthdays or on other auspicious occasions (6-20). When a mahotsava is declared, no one else should attempt a sacramental undertaking lest they interfere with the mahotsava (21-23).

The duties of an ācārya for the preparation of a mahotsava are listed—the preliminaries (24-28), the invocation of the Lord’s permission to proceed (29-32), the repair of the various vehicles and carriages to be used in processions and the erection of the first pole for the intended special maṇḍapa (33-38a).

XXXII. अनुज्ञायागात्याकल्पपन्तविधि

Anujñāyāgatakalpanāntavidhi (82 śl.)

"Chapter dealing with the Rites from Seeking Permission to the Erection of the Place of Sacrificial Offerings”.

Nine, six, three or one day before the mahotsava is scheduled to commence, "aṅkurārṇa" must be done (2-68). Once this has been done, the ācārya must also attend to the collection of materials needed for homa-offerings in the yāgaśālā (69-78). These things done, he sees that the icon of Viṣṇuksena is taken around the town’s streets in order that this commander-in-chief of the Lord’s retinue may see that all has been made ready for the coming festive occasion (79-82).

XXXIII. गरुढःवाजाप्रतिफळाविधि

Garuḍādhvajapratishāhavidhi (48½ śl.)

"Rules for the Consecration of the Banner Bearing Garuḍa’s Image".
Another thing an ācārya must attend to is the preparation of the festive banner bearing the image of Garuḍa. The picture (8-18) is to be painted in five colors, then, after a procession (19-21), it is taken to a maṇḍapa where it is afforded a special pratiṣṭhā-rite including a nayanonmilana-step for Garuḍa; other attentions are given to the snake-ornaments (22-49a).

XXXIV. स्तम्भकल्पनादिव्यारोधोपाध्यायान्तविधि
Stambhakalpanādīdvajārohaṇāntavidhi  (87 śls.)

"The Rules for the Observances starting from Preparing the Flagstaff to Hoisting the Flag".

The flag pole is to be fashioned of wood, with certain ornamental motifs being optional (1-20). Then a pit is dug, gems placed in it, and the flag pole erected (21-24). The ācārya then dones a rakṣāśūtra on his wrist, symbolizing his willingness to undertake the immanent ceremonies, and he enters the garbha-grha. There he transfers the power of the Lord’s Presence to the utsavabera-icon, and then he brings the utsavabera ( = the Lord’s Presence) out to the maṇḍapa (25-56). After certain rites, the flag is then hoisted on the standing pole in the Presence of God (57-82). This done, the ācārya addresses the utsavabera and requests that he may now invite bhaktas to come to the temple for the mahotsava (83-87).

XXXV. कुम्भस्थापनादिर्विन्दतांवादान्तविधि
Kumbhasthāpanādidevalāhvānaṇāntavidhi (156 śls.)

"Rules for Rites from Consecration of the Pot to Invocation of the Gods"

The ācārya, having seen to the flag-hoisting ceremonies, goes to the yāgaśālā and prepares to perform sacrificial service in the Presence of the Lord in the utsavabera-form. This done, the morning activities are over (1-24) until evening. At that time, the utsavabera-icon is again brought out, placed in a special maṇḍapa beside a hālacakramanḍalu-design on which has been placed a maṇḍuka-drum. This instrument is sanctified, whereupon the ācārya beats it to the accompaniment of invocational stanzas addressed to all the gods to come to mahotsava (25-71).

Once this is finished, the gods who have “come” are given bali-offerings in the streets of the village (72-152). Once the drum has been sounded, no citizen should leave the village till the completion of the mahotsava (153-156).

XXXVI. उस्तवविष्णुप्रमणक्षणविधिः
Utsavavidhibhramanālakṣaṇavidhi (78 śls.)

"The Method of Taking the Idol in Procession during the Grand Festival"

During mahotsava, bali-offerings are to be made twice daily. The specific places where these offerings are made on the different days are given (1-16).
As part of these bali-offerings each day the utsavabera-icon is to be taken out into the village in procession on a special vehicle (17-19). On the first day the procession forms and the icon of the Lord is taken forth both in the morning (20-52) and in the evening. The same routine is followed throughout the mahotsava period, each procession taking place on a different vehicle if possible. After His return to the temple each day, the Lord's icon is ministered to by a devadasi (57-65) and then bathed and put to rest (66-79a).

XXXVII. उस्तवहोमाध्वस्यवधानविविध उस्तवहोमाध्वस्यवधानविविधि (140 śls.)

"From Homa-Offerings to Avabhṛthasāna Rites in the Festival Cycle"

The ācārya's duties, from the second day of the mahotsava onward, are quite routine: he gets up, attends to normal temple duties, and does the special homa daily (1-25). Further, routine things must be done also each time before the Lord is put on His vehicle for riding about (26-47). On the sixth day morning, the Lord is taken to pleasure garden, bathed in scented waters with all his decorations on, in a huge caldron, after which pūja is performed and the leftover food-offerings are distributed to the faithful (49-63). That evening He is taken about on an elephant-shaped vāhana (64).

On the seventh day morning there is no procession nor is there bali-offering made. Instead the icons of the Lord and His consorts are taken to a special pavilion where powders are prepared and later smeared on the icons as a "cārnabhiṣeka," after which (in the evening) the evening procession is made through the village (65-84).

On the eighth day, the procedures of the normal mahotsava days are followed, but on the ninth day come the rāhotsava festivities with various special observances required then (85-121). After this is finished, the ācārya goes to the sanctuary and emerges again with the īrthamārti-icon which he takes along with the richly appurteled utsavabera-icon to a bathing ghat. There he carries the īrthamārti-icon on his shoulders into the water, submerges three times while the faithful simultaneously do the same, whereupon he returns the two icons to the temple. Once returned the īrthamārti-icon is returned to its former place, while the utsavabera-icon is placed near the yāgaśāla (122-140). Certain concessions are made when no īrthamārti-icon exists (139).

XXXVIII. उस्तवप्रणासवधानविविधैसायतसवधानविविधिः (III śls.)

"The Rules for the Expiation of Mistakes made in the Grand Festival cycle up to the Śāityotsava Celebrations"

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On the tenth day the ācārya prepares for puṣpayāga (5-28), after which he does “dvādaśārcaṇa” and, when it seems the Lord has been satisfied, the Lord is taken in procession through the village streets and brought back to the bali-piṭha (29-39). There, the ācārya petitions the Lord to permit especially assembled gods and men to return to their homes (40-60). Then the ācārya takes the utsavabera-icon to the yāgaśālā, where he gets out the aṅkurārpana-germinations, worships them, releases the devatās formerly invoked there, and dismantles these sprouting trays (61-66). Then he goes around making bali-offerings (67-74), takes down the flag and takes it and the utsavabera-icon and the big pot from the yāgaśālā into the sanctuary. Then, he offers flowers over the head of the main icon, and with sprinklings of water from the big pot, he once again transfers the Divine Power and Presence back into the main icon (75-85). Then he petitions the Lord’s forbearance and forgiveness for any shortcomings in the mahotsava (86-97).

On the next day morning the ācārya is rewarded by the yajamāna, being given certain remnants left over from the mahotsava—including food-stuffs, flag, flag-pole, etc. The yajamāna is accompanied home after this with some éclat (98-101).

On that evening the procession-idol will be taken either to a pleasure garden or to a special maṇḍapa where it is cool, and there it will be entertained and fed—in order that He might rest after the long mahotsava-period. This festival—known as “śaityotsava”—may last for several days if so desired, as the procedure is much like that done during vasantotsava (102-111).

XXXIX. Vasantotsavādiviśākhāntavidhi (52½ ślś.)

“Rules for Vasantotsava and Viśākhotsava”

Śrī asks about how and when to perform vasantotsava-celebrations. She is told that this cycle of worship should be done either in spring or in summer during the bright half of the month. No flag- hoisting is required for this, although aṅkurārpana, homa, bali-offerings and rakṣābandhana, etc. are all required. In this the icon will be taken to a garden and there afforded various refreshments and entertainments, solely to please Him (1-30).

During Viśākha-month on full moon day, the utsavabera-icon will be taken to a special maṇḍapa, where 25 small pots are used to perform an abhiṣēka. Then all sorts of seasonal flowers are used to ornament the Lord, and this festooning will be followed by entertainments, distribution of food-stuffs, etc. He who sees to the performance of this utsava will be blessed with a rich yield in his fields (31-51).
Should the dates of these two ceremonies coincide, both festivals are to be observed (52-53a).

XL. \textit{Pravotsavavidhi} (46 śls.)

"Rules for the Floating Festival"

This will be done either in the autumnal or in the summer season, but in the bright part of the month. Dhvajārohaṇa-ceremonies at this utsava are optional, but rakṣāyaṇa must be done. On the first day, the icon is taken to a maṇḍapa especially built on the bank of the body of the water where the floating will take place. He is taken back to the temple that night in procession. He is brought back to the water the next day, mounted on the float—which is described (26-27)—and taken for a row around the tank three or five times. The icon is then installed in the central maṇḍapa of the tank; there it stays until evening when it is borne back to the bank accompanied by lights and eclat. He is then returned to the sanctuary (1-43). Afterwards, the ācārya will petition forgiveness for any sins of omission or commission just done in the floating festival, lest these offend the Lord (44-46).

XLI. \textit{Jyeṣṭhābhiṣekāyuṭhānolsavāntavidhi} (52\frac{1}{2} śls.)

"The Rules for \textit{Jyeṣṭhābhiṣeka} to the Conclusion of Waking up Liturgies"

Bhagavān says that on the full moon day of \textit{Jyeṣṭha} month the idol is to be stripped of its ornamental plates and ritually bathed with 81 pots of water (1-14). On the twelfth day of the bright fortnight of Āṣāḍha-month, a small icon of the Lord [or a kūrca-proxy] is placed in a special maṇḍapa on a special couch, and kept there for four months until the 11th day of the bright fortnight of Kāṛtika-month, when the Lord is roused from His slumber (15-36). At that time, the ācārya approaches God and requests Him for the benefit of the world to wake up. While regular worship has not been interrupted, elaborate special functions which have been suspended during the 4-month period may once again be resumed (37-53a).

XLII. \textit{KrṣṇotsavādiŚīkṣyotsavāntavidhi} (77 śls.)

"Rules for the \textit{Krṣṇotsava} up to the Festival of the Suspended Pot"

Bhagavān says that Krṣṇa's birth is to be commemorated in Śravaya-month on the 8th night of the dark fortnight (2-6). Certain options for determining the date of the festival (69-77) are given. A small icon of Krṣṇa is to be charged with the power of deity, and it is conducted to a yāga-maṇḍapa, where it is bathed, fed, honored, \textit{etc.} (7-52). The next afternoon the Krṣṇa icon is again charged with divine power, and taken to a maṇḍapa placed at an
intersection of the village where many people will vie for the opportunity to break a pot with butter suspended on a moveable rope (53-68).

**XLIII.** गङ्गोत्रस्वादिपावित्रोत्सवान्तविधि

*Gaṅgotrīpatyottavādīpavītrotsavāntavidhi* (131⅓ sls.)

“Rules for the Birth Commemoration of Gaṅgā and for Pavītrotsava”

Annually, on the 18th day of Kaṭaka [āṣāṅha]-month, the utsavabera-icon is taken to a river-bank where special pājā is done to it. Nine pots of water—into which Gaṅgā has been invoked in the central pot—are sanctified and sprinkled over the heads of the people (1-21).

In the same month, at times which are here prescribed and given as options, the two-day [see sl. 104a] ceremony of expiation known as “pavītrotsava” is to be done to atone for lapses and mistakes in pājā during the preceding year (23-29). The preliminary preparations of the pavītras (30-44), the construction of the special maṇḍapa (45-50), the other ceremonies (51-120), including an avabhṛtamsāna rite at a nearby river—these are described. The prayer asking forgiveness is done back at the temple (121-131a), whereupon the pavītras are distributed to all devotees present (131b-132a).

**XLIV.** विजयोत्सवादिनराकचतुर्दश्युतस्वात्विधि

*Vijayotsavādinaraṅkaracaturdāśyutsavāntavidhi* (47⅓ sls)

“The Rules for Observing the Vijayotsava and the Narakacaturdāsyautsava”

Śrī observes that all the festivals so far enumerated are well and good for grhastras and for yogins, but she wants to know how God makes it possible for vānaprasthas to see Him (1-2). Bhagavān says that it is precisely why on the 10th day of bright fortnight of Nabhasya [bhādṛapada]-month the so-called “mrgayaṭṭrotsava” is scheduled. For this, the utsavabera-icon is mounted on a horse and taken to the nearby forest with great éclat. There, while the Lord is placed in the shade of a śami-tree, the acārya takes the Lord’s bow and shoots arrows in all directions (3-16). After a special pājā there, vānaprasthas will be allowed to have a glimpse of God and they will also receive some of the plentiful foodstuffs brought from temple and offered as prasāda (17-19a). The icon is taken back to the temple after this (19b-23).

Early in the morning of the 14th day of the dark fortnight of Āśvayujya-month [Oct.-Nov.], the snānamārti-icon of the Lord will be given an oil bath, the remnants from which will be distributed as prasāda to the faithful. This is to be used only on their heads. Later on that day, the acārya receives a new [costly? donated?] cloth which is then ceremoniously put to cover the Lord—and this is the central act of the festival (24-48a).
XLV. दीपोळस्वत्र

Dipotsava

(56 śls.)

"The festival of Lamps"

The story of the wicked king Bali who was overcome by Viṣṇu as Trivikrama is told (I-10) as rationale for the performance of the annual *dipotsava*—which is observed on the full moon of Kārtiṭaka-month. The paraphernalia needed for this festival are discussed (II-27), and the procedure is then outlined (28-56)—the distinctive feature here being to construct a small hut around a huge standing pole which has been erected in front of the temple and upon which a light has been placed; the hut is ignited, burns down around the pole, whereupon the pole itself is chopped down.

XLVI. दुलोळस्वत्र

Dolotsava

(41½ śla.)

"The Swing Festival"

In the months between Āsvayuja through Māgha [Oct.-Nov. through Feb.-March], a 3, 5, or 7 day festival called dolotsava may be celebrated on certain evenings. How to construct the swing for this is given (10-12). The main features of this celebration is each day to take the utsavabera-icon to the manḍapa where the swing is kept, there to offer it pūjā and, in the evening, a swing-ride (15-43). The reward for supporting this festival is to be released from birth-and-death (44-45a).

XLVII. चुनोळस्वादिमोक्षोळस्वामवास्तविभि

Dhanurmāṣaṣaṃjñādimoṣotsavāntavidhi

(82½ śls.)

"Rules for Dhanurmāṣa and Mokṣotsava Celebrations".

Throughout the month of December-January [Dhanurmāṣa], early each morning special pūjās are to be undertaken (I-6). In the same month, starting from the first day of the bright fortnight, in two sessions of eleven days each, services are held during which all the scriptures are studied. Directions for and explanations of this cycle, called adhyayanoṣava, are given (7-42). As part of this, on the 11th day, a special door is open leading out of the arāhamaṇḍapa through which the Lord and His devotees ritually pass—this celebration called "mokṣotsava" (43-83a).

XLVIII. प्रणयकलोळस्वादिपाःपांचपार्ववानविभि

Pranayakalohotsavaḍaipacarparyantavidhi

(68 śls.)

"Rules for the Festival of the Quarrel, and Others, up to Monthly Birth Commemorations".

In the summer months [Makara-month to Mīna-month], to commemorate the argument that ensues after Viṣṇu abruptly left Lakṣmī to save a bhākta-devotee, a festival called kalohotsava is held in which the Lord is "locked out"
of the temple after a procession. The arca ka acts as intermediary between the waiting Lord and the thrice adamant Lakṣmī (1-36).

In addition devotees should celebrate the birthdays of various incarnations of God, especially the ten avatāras—Rāma, Varāha, Nṛsīmha, Balarāma, Kūrma, Kalkin, Vāmana, Paraśurāma, Matsya and Vāsudeva [Kīṣṇa]—each at its particular time (37-58).

In any given month, certain days are set apart to afford the Lord a procession—usually five but sometimes six times a month, all dependent upon certain calendric or lunar considerations (59-68).

XLIX. कल्हारोत्सवादिशुक्रवारोत्सवावृंशिविधि
Kalhārotsavaddiśukraavārotsavāvantavidhi (65 śl.)

“Rules for Kalhārotsava for the Lord and the Friday-Festival for Lakṣmī”

When there appears a pressing need for relief—as from enemy attack, famine, etc.—then a special rite called kalhārotsava may be done in Caitra- or Vaiśākha-months or during other months. The main hallmark of this festival is the removal and replacement of about a foot of earth on all the main streets of the village prior to the Lord’s procession through them back to the temple from the river (1-45). In the month of Kanyā, from the first to the ninth day of the bright fortnight, Lakṣmī is honored with procession, etc., culminating in a special pūjā on the ninth evening. This is to be done in addition to the regular honor afforded her in the temple every Friday night (47b-65).

L. प्रयासितविधि
Prāyaścittavidhi (482½ śl.)

“Concerning Penitential Undertakings”

Lakṣmī asks what can be done to make lapses acceptable, and how to expiate for defilements, etc. (1-4). The Lord then begins by listing the various times, places and conditions wherein sins may be committed which may be expiated—from plowing, construction, up through pratiṣṭhā—suggesting prāyaścitta measures appropriate (5-87). Moving on, he describes those prāyaścittas suitable for defilements or lapses in the established worship in temples (88-150), for defilements connected with death of various living creatures under different circumstances and in different places (151-250), for mistakes or faults in utsava observances and the preparations thereto etc. (251-382). All the instances cited for prāyaścitta require samprokṣaṇa, and how to do this is given (383-480). An ācārya who really cares—if he is a brahmacārin and can find the time to do it—may “insure” his temple against such prāyaścitta-demanding faults by chanting daily 10,000 times his own mantra (481-483a).
LI. वर्णचक्रविधि Varṇacakra-viśeṣa

"Rules concerning the Preparation and Uses of the Mnemonic Device known as varṇacakra"

Srī asks to be instructed on how to use the varṇacakra-device for composing mantras. The Lord says that whoever masters the use of this device becomes one with Me [matsvarūpa]. Turning to the varṇa-letters in the wheel-design, He states that the letters have their origin in śabdabrahman but now—just as the vyūhas themselves have done, and indeed partly due to the influence exerted by these vyūhas—they have become manifest (1-30). Srī asks about the particular potencies and powers [saṁjñā/deva/sakti] of each letter, and Bhagavān in His answer treats one-by-one the letters of the alphabet “a” to “kṣa” (31-74).

LII. मन्त्रोद्धर्वविधि Mantroddāhāravīśeṣa

"Rules for Composing the Mantras"

Mantras may be analysed into four parts—bīja, pīṇḍa, saṁjñā, and pāda (1-8). Srī asks to know the distinction between the actual [kṣetra] mantra and the potency and power that is presumably invoked by it [kṣetrajñabhava] and whereby one comes to know about such things. The Lord replies first in terms of explaining the elements of bīja, pīṇḍa, saṁjñā, and pāda—the elements which constitute the actual mantra as it is recited (9-22). Then he moves on to say that initiation into the understanding of both the mantra as it sounds and the mantra as it acts is given only through instruction by a qualified ācārya and under certain prescribed conditions (23-29). Under such conditions, the ācārya draws two designs—a disk-motif and a lotus-motif, each containing letters in specific places—and the particular mantra for that aspirant is selected according to his nakṣatra-day in relation to the nakṣatras assigned to the letters in the designs, etc. (30-72).

As for the mantras, their efficiency and potency are great, and there is a different “prayogic” effect that may be gained from different mantras. But such effects are gained only by him who “masters” the mantra by means of japa, etc. The bulk of the chapter gives the general directions for the practices to be undertaken by one who does japa and homa as an initiating step toward the eventual mastery of their mantra [73-93]—it should be pointed out that the “mūla”-mantra which leads to salvation is assumed to be mastered by all; see Ch. LIII, below.

The closing lines list good (94-100) and bad (101-103) dreams that may be interpreted as omens by the aspirant during this initiating period as he does the homa.
“Rules for Repetition of Mantras and Other Matters”

After completing the homa-portions of this first initiating sequence into the mantra, the aspirant will attend to the feeding of brahmins and to certain liturgical cycles (1-7). As for japa-repetitions these are to be done with comprehension of their meaning and toward this end the “dvādaśākṣara”-mantra is explained (14-19) as well as the “aśākṣara”-mantra (20-24), and some others (25-55). Particularly, if one becomes proficient in the 8-syllable “mantrarēja”-mantra to Nārāyaṇa, he may achieve certain specific ends by altering his homa-libations or the number of the repetitions done (56-178)—including getting a girl, becoming impervious to snakes, biting on water, etc. Similarly, the “Rāma”-mantra may also be employed for specific “prayogic” ends (179-202a).

“Rules for Surrender of One’s burden, and the Features of Muḍrā-Gestures and Worship”

Śrī asks if there is not a less complicated way by which people may come close to God. The Lord says that He gives to those whom it pleases Him to rescue the ability to persevere in good practices, just as He gives to some bad ways. But whoever comes to Him for refuge—even though he has moved along the wrong path hitherto—by seeking the intercession of Śrī, that man will be saved (1-18a). As for saranāgati, there are six varieties: “ānukūlyasamkalpa,” “prāśikūlyavarjana,” “rakṣīṣyātī viśvāsāḥ,” “goḍṭrāvasaraṇa,” “āśāmanikṣepa” and “kārpaya” (18b-61).

During the performance of arcana-worship to the Lord, one should display muḍrā-gestures to the Lord in order to drive away evil spirits and to please God. He names and describes some 7 nyāsa-positions as well as some 13 muḍrā-gestures (62-117).

Then he tells what flowers are acceptable to the Lord at different times of the day (118-134).

[Ekata speaks:] What he has narrated is to be called “Śrīpraśna-samhitā” because it contains a collection of Śrī’s questions to the Lord (135-143). This is a secret message to be shared only with those who qualify because of their interest, etc. He says (149) that those who are born in your [the sages’] families are able to worship the Lord properly; all others—including dikṣitasa—are able only to offer second-rate sacrifice to the Lord. The terms “parārtha” and “svārtha” are explained (150-155)—both are like light [dīpa], one like
ŚRĪPRAṢNA-SAMHITĀ—Critical Notes

Sārya and the other like a lamp in the house (156). Having said this, Ekata achieved mokṣa (157-158a).

CRITICAL NOTES—

The work in hand is not to be confused with another, later work called Pāṇcapiṛaṣna-samhitā.

The published edition in grantha characters, following a recension popular in Kumbakkonam, may be carefully compared with other versions from other places. One of the other versions is found in MD. 5319 (grantha/paper) which has been used for the recent Devanāgarī edn. Others are reported at Śrīraṅgam in the private collection of N. Rangaraja Bhattar; and at Tirumuhur in the private collection of V. Ramaswamy Bhattar (grantha/leaf). Other manuscripts of this popular manual may be found in other places.
Introductory Remarks—

A number of Pāncarātra and other Vaiṣṇava sectarian works bear the element “Viṣṇu” as part of their titles. The Pāncarātra canonical lists alone yield the following—two (or three) Viṣṇu-saṁhitās, a Viṣṇu Tantra, as well as Viṣṇutaitva, Viṣṇulilaka (q.v.), Viṣṇupūrana, Viṣṇuyoga, Viṣṇurahasya, Viṣṇuvaibhavika, Viṣṇusadbhāva, Viṣṇusambhava, Viṣṇusāra and Viṣṇusiddhānta; further, commentators refer to or quote from works supposedly having Pāncarātra authority bearing the titles Viṣṇuyāmala (Utpala) and Viṣṇumahodadhi (Pillai Lokācārya). All these various titles should be differentiated carefully by the cautious scholar.

We are concerned here with a work of 30 medium-length chapters, comprising somewhat over 2600 ślokas, and published under the title “Viṣṇusāṁhitā.” It is a work in which the framework narrative is a dialogue between Aupagāyana and a “śiddha” named Sumati. It is particularly to be distinguished from an unpublished Pāncarātra document called “Viṣṇu Tantra”* a work of some 25 or more surviving chapters, containing in the second chapter a canonical list of 154 titles. The work that concerns us, the “Viṣṇusāṁhitā,” is presumably the one named as canonical in the following lists only: Pādma (96/108), Mārkaṇḍeya (34/91) and in Viṣṇu Tantra (15 as “Viṣṇunāma,” and/ or 56 as “Sadāviṣṇu”/154). None of the writers of classical Śrī-vaiṣṇava works appears to have quoted from it, although extracts from it are found in several secondary Pāncarātra collections (for examples, Uṭsavasamgraha, MT. 3286, quotes Ch. 20, and Pāncarātrāgama, MT. 3257, quotes Ch. 29). There are

* Adyar ms. 8.I.18 (D. Nag./paper) inc.; O. I. Baroda ms. No. 7960 (Grantha/leaf), 2500 gr., injured; S. Iyengar Library, Śrīraṅgam (Grantha/paper)—all similar to one another. Identical in chs. 1-18 but differing entirely in chs. 19-25, with fragments also from chs. 44 and 65, is a manuscript of “Viṣṇu Tantra” owned by R. Krishnaswamy Iyengar of Śrīraṅgam (Grantha/paper): In all of these the framework narrative is a conversation in which Vedavyāsa tells Śaunaka what Gautama asked Vasiṣṭha; Vasiṣṭha then tells what instructions Brahmā received from Viṣṇu. The name “Viṣṇu Tantra” is found in the following canonical lists: Pādma (29/108), Viṣṇu Tantra (1/154) and in Maheśvara Tantra (3/25).
commentaries written on it: by Nārāyaṇa (MT. 4424), by Nāgasvāmin (MT. 4496 =O.I. Baroda ms. No. 6643), as well as one or two more (?) in other libraries (Tirupati, and S. Iyengar Library in Śrīraṅgam). The "Preface" to the printed version of "Viṣṇu-saṁhitā" states that it "...is the source of Tantrasamuccaya and other later treatises on Tantra."

Generally speaking the work at hand is encyclopaedic in scope and comprehensive in treatment—that is, it treats all the major topics found in typical saṁhitās and, further, brings together several traditions within one, unified context. By way of expansion on the foregoing, it may be noted that there is both a certain artificiality about the composition and an economy about some of the rules, to wit, in the first instance we find in Ch. 2 an attempt to synthesize into one comprehensive and cohesive treatment all kinds of pentads; and in Ch. 3 we see a striking conceit in describing the Lord variously by using the numbers "one" through "twelve." As for the economy in regard to practical measures, the treatment here of Brahmatosava (Chs. 20, 21) compresses and telescopes into one 9-day period—as is in fact practised in current Pāñcarātra circles—several important functions described as separate events in other saṁhitās. Such general observations in regard to its synthetic nature are what lead us to place this among the "later" works of the Pāñcarātrāgama rather than among the "earlier" texts.

In the first chapter we find mention (I: 24, 28) of a twelve-chapter "Īśvara-saṁhitā"; also (I: 24, 29) a 32-chapter "Brahma-saṁhitā" is referred to; further, mention is made (I: 24, 34) of a 4-pāda "Viṣṇu-saṁhitā" of 108 chapters. Indeed, the text says of itself that it is a commentary on that larger work.

In this last regard it is possible to analyze the gross contents of the present "Viṣṇu-saṁhitā" into the four conventional categories: after the stereotyped opening chapters (I-2) we have concerns that normally are found in a "jñāna-pāda" (Chs. 3-4, perhaps also 23); then we come upon a section (Chs. 5-17, 29* and 30) concerning itself with maniras, mudrās, maṇḍalas and the directions for dīkṣā normally found in a "yoga-pāda;" then comes the section (Chs. 12-19) reflecting "kriyā-pāda" concerns and dealing with śrāḍḍha, pratimā and pratiṣṭhā; finally (Chs. 20-22, 24-28) we find the "caryā-pāda" concerns represented in the treatment of utsava, śṛṣṭiścīla and ācāra. Such a four-fold division, when strictly adhered to, belongs to the middle-period compositions; this reflection of the four-pāda presentation would also, perhaps, indicate a "later" rather than an "earlier" date.

* Chapter XXIX may be a later addition to the work. See footnote, infra.
In regard to its thought, Das Gupta (H.I.P., III: 23f. and 31f.) says that this work is strongly influenced by Sāṁkhya philosophy and that some of these tenets are held contrary to conventional Śiś-vaiśṇava thought. Another matter to be noted is the tone found in Chs. 3 and 23—reminiscent of "older" works—stressing that despite His apparent diversity yet God is essentially One.

DESCRIPTION OF CONTENTS

I. तन्त्रोदेश Tantrodādeśa (52 śls.)

"Synopsis of the Subject-Matter of the Text"

The scene is the peak of Śrīśaila [=Tirupati mountain] where a siddha-saint named Sumati—a man of great learning in tantras who now lives in seclusion there having "returned" recently from Viṣṇuloka—is seated. He is paid a visit by Aupagāyana (1-10). The siddha-saint (henceforth called Siddha) is asked by the visitor about the mantra-formula he learned from his own teacher Raibhya, and what good effects it has had. Siddha's elaborate answer (13-19) is to trace out how, by its power, he attained a vision of Viṣṇu (18-20). In this divine encounter with the Lord, he reports he was told to read and otherwise to prepare himself for a proper initiation. This he did. In the course of his preparation, he mentions (24-35a) that he read an "Īśvara Saṁhitā" of 12 chapters which was taught to him by Śiva and instructed him in Viṣṇu-pūjā without "bija-mantra, a "Brahma Saṁhitā" of 32 chapters which was taught to him by Brahmā and instructed him in worship either accompanied by or without "bija-mantra, and a "Viṣṇu Saṁhitā" of 108 chapters divided into four pādas taught to him by Viṣṇu and instructing him in the "bija"-mantra and its uses in worship.* Having prepared himself by such reading he was later taken to Viṣṇuloka where Viṣṇu commented upon the former instruction in the form of a 30-chapter work—which is the present work (35b-50). This 30-chapter version contains, further, all the secrets of salvation; further, coming from Viṣṇu Himself, it is of utmost authority (51-52).

II. तन्त्रवाच्यता Tantravyākhyā (53½ śls.)

"Definition of the Tantric Teaching"

* The reference to the "Īśvara-saṁhitā" is not to be taken to refer to the printed text by that name (q.v.)—a work of 25 chapters; nor is it clear whether or not it refers to the "Īśvara-saṁhitā" that survives in manuscript (q.v.)—a conversation in chapters between Īśvara (=Śiva) and Pārvati. It may or may not refer to a third work by that name. The "Brahma-saṁhitā" may perhaps refer to "Bṛhad-brahma-saṁhitā" (q.v.), although the published volume contains 40 chapters divided into four sections; it can scarcely be described as a document relating to Viṣṇu-pūjā with any accuracy. As for the "Viṣṇu-saṁhitā" described, no known extant work fits this description.
This chapter concerns itself with a clarification of certain ideas and terms, viz., who is the justified aspirant and what knowledge he should possess (I-IIIa), the nature of tantra-knowledge and its vaidika authority (IIib-19), the varieties of tantric traditions and where Pāṇcarātra works fit into this scheme (20-25), how the Pāṇcarātra believers’ extremist groups [pāramārthikas] differ among themselves—e.g., Vaikhānasa, Sāttvata, Śikhin, Ekāntin, Mūlaka—and how each of these so-called groups is to be understood and how each is interrelated to the other four (26-35), how one can find within each of the foregoing groups five other divisions (into bhaktas, bhagavābhaiktas, dāsas, pārśadas and bhāgavālas each is defined—36-39), how the people who undergo “dikṣā”-initiation are to be distinguished [samayin, putraka, sādhaka, deśika and guru—40-49a].

Toward the end “Pāṇcarātra” is defined: the 5 bhūta-elements, being the objects of the 5 sense-organs, are those things which are considered to be “rātri,” and these 5 “darknesses” lead men to ignorance from which only the present (Pāṇcarātra) āgama rescues them (49b-51a). Then follows an eulogy of the Pāṇcarātragāma (52-54a).

III. विश्वुभवि

"The All-Pervasive Greatness of Viṣṇu"

This chapter turns to matters relating how God, through His power of māyā, pervades all the world. He is intimately involved in the world as its one Lord; as (the two) Praṇā and Puruṣa; as the three guṇas; as the four Vyūhas and Vedas and Yugas; as the five elements; as the six senses; etc. The relationships continue by increments of one, up to how He is seen as the sixteen directions (I-14). Indeed, the whole world shows forth His Presence as Viśvarūpa (15).

Also, His Body is composed of various “āṅga”-limbs—the sun and the moon are His eyes, the forests are His hair, the stars and planets His teeth, the wind His breath, the clouds His eyebrows, the demigods His stomach, the ghosts His legs, etc. (16-34).

Further, He is the source of the three classes, as well as the source of knowledge, the source of all other gods, etc. None other than He is the supporter [ādākāra] and the supported [ādheya] of the whole world—whether in His īśvara, sūkṣma or sthūla form (35-47a). More powers and forms are attributed to His source (47b-54), whereupon His various Names are etymologically explained (55-66).

* The chapter seems concerned to work in pentads—5 main topics are taken up, each with internal varieties of 5: the 5 pramāṇas, the 5 āgamas, the 5 Pāṇcarātra groups, the 5 kinds of devotees and the 5 dikṣita-initiates.
Then it is explained that He carried on the work of the universe by means of His three sakti-powers of “icchā,” “jñāna” and “kriyā”—each of which controls several activities and takes many forms but yet is really the One Power behind all things (67-89). [Throughout the chapter some striking and apt metaphors are employed to underline the unity of God despite His multiple forms.]

IV. श्रेणिप्रविष्टिनिर्णय

“Discussion of Interaction of ‘kṣetra’ and ‘kṣetrajña’”

[This is a chapter that reveals both the extent to which Pāṇcarātra thought follows Kāpila-type Sāṁkhya philosophy and also the points at which it diverges from the latter.] Although the opening slokas promise an all-inclusive discussion, the chapter is largely concerned with the interaction of “kṣetra” (= prakṛti) and “kṣetrajña” (= Īśvara), and how the various elements in the mundane order are formed by this dynamic interaction. The evolution of the twenty-four tattvas are briefly noted (1-25—the language used so far employs a slightly different vocabulary from what is usually found in straight-forward discussions of Sāṁkhya philosophy, although the main thrust is in the same direction). A middle section of the chapter (26-41) seeks to demonstrate—employing in the course of the discussion a somewhat more sectarian vocabulary why the Lord, Who is the Source, the Controller and the Pervader of all things because of His five Powers (pañcaśakti, 31; cit-śakti, 27), is to be worshipped. The concluding portion (42-63a) attempts to point out how the Lord may be worshipped in different forms in order that different gains may be realized.

V. मन्त्रोधार

“On the Composition of Mantras”

The opening slokas describe how to go about making the “māṭykā”-design used for composing mantras. To each part of the design is assigned a letter which in turn refers to a particular deity. When the design is completely assigned thus, Sarasvati is worshipped (1-12a). This done, one may commence, by the usual way, to select letters from the design to compose different mantras. Detailed instructions are given step-by-step for making several mantras and their variants: “saḍaṅkṣara” (12b-25), “mūla” or “aśṭaṅkṣara” (26-44), “dvādaśaṅkṣara” (45-49) mantras are here treated. Then these three mantras are discussed again, with instructions for altering them so that they may be addressed to different deities for purposes of worship, indeed even for other more mundane, “prayoge” purposes (50-79).

VI. सन्नासरणउपविवि

“Rules for Daily Rites of Bathing, Sipping and Worship”
In order to be successful in his overall endeavors, the sādhaka-aspirant should be careful to do certain things. His daily bath at a lake or river or tank should be done according to certain rules, and in the course of this bathing the ritual ācamana-sipping of water should also be done. At the finish of the bath, the sādhaka should undertake some yogic breathing exercises (1-10). As for the ācamana-sipping, this is treated in some detail (11-21), giving the steps of the ritual “aṅga-nyāsas” that are to accompany it. Once back home, the man goes to the yāgasthāna-room and, after certain purificatory preliminaries, begins the daily worship routines. He begins his routines with certain meditational disciplines by use of “nyāsa”-concentrations. This then is followed by overt worship, using either a maṇḍala (43ff.), sthāṇḍila (41ff.), arcā-image or by cultivating a heart-felt inward sensation of contemplation. Following certain routines of offering “upadāras’” (22-60), the homa-libations are attended to. These libations, done correctly, are to be accompanied by “āhūyāna”-meditations on the various deities who are honored by the offerings.

VII. मुद्रालक्षण

"Description of Mudrā-Gestures"

In the course of worship, especially during the “nyāsa”-concentrations, certain hand-gestures are to be used. Some thirty-six mudrās are named and described in this chapter: aṅjali, vandāni, ārdhvaṅgusṭha (1-4); brahmāṅjali, vahini, sāṇmāḷya, sthāpani, pārameśthi (5-11); yoni, koṭi (12-16); hṛdaya, śīras, śikhā, kavaca, astra, netra, (17-22a); pāvanī, caktra, gada (24-27); śaṅkha, dhanuṣ, śara, khadga, kheṇa, garuḍa, ananta, prārthana, śrīvatsa, kaustubha, ārdhva, āhvajna, vināyaka, liṅga, viśvakṣema, saṃkalpa (28-44a). The remainder of the chapter gives certain general rules for the employment of and proper times for inserting these ritual hand-gestures into worship. Especially important for sādha-products are the “śrīvatsa” and “kaustubha” mudrās; in addition, serious sādha-products use one called “mālā” (44b-58).

VIII. अग्निसारं

"The Sacramental Approach to Igniting the Fire for Oblations"

For homa-sacrifices a fire must be prepared in the proper method. This chapter turns first (1-25a) to the matter of the kuṇḍa-firepits—their measurements, designs and the symbolism represented in various elements of their structure. The kuṇḍa-firepit is said to be the microcosmic reflection of the entire universe (25b). Then, the narrative turns to the purity of the elements in a homa-sacrifice—the firepit, as well as the fire itself, and the ghee-offerings—even of the śiṣya who makes the oblations, etc. How to produce or procure a suitably “pure” fire is given, followed with instructions of ritual methods by which to
make the fire ready for use. Since the fire is seen to be the offspring of Kuṇḍā and Agni, the “samśāra”-sacraments called “punśavana,” “śimanta,” “jātalakṣaṇā,” “nāmakaraṇa” and “annapṛāśana” are to be offered to it (25-37a). The instruments used for the performance of homa are also to be procured and purified in the proper ways (37b-62a).

Then homa-offerings are outlined in the way they are to be attended to during the daily pūjā-rites. Descriptions of the most desirable kind of fire to be maintained (62b-70), along with the desirable kind of materials to be offered into it (71-74), are given, whereupon the attention turns to pūrnāhuti. Different variant directions for performing certain kinds of homa-offerings are then given (75-86).

IX. मण्डललक्षण

“Description of Maṇḍala-designs”

In the place where yāga-sacrifice is to be performed, the ground should be plowed, leveled and purified. Then only should a maṇḍapa-pavilion be constructed there (1-5). Inside this, in addition to a vedī-altar and other furnishings, a maṇḍala-design should be constructed—for which measurements and other directions are given (6-45). This design may be made on the floor, on a wall or in a house, etc. The great benefits of worshipping by means of a maṇḍala-design are extolled (46-48).

A special section is given over to a discussion of the “cakrābja”-maṇḍala-design and its symbolism—the esoteric understanding of which is highly praised (49-76a).

X. दीक्षाविधि

“Rules for Initiation Rites”

Dīkṣā-initiation is that which entitles the śiṣya to perform pūjā; moreover, this initiation is important for him in order to achieve his liberation. The best months for dīkṣā-rites are April, May, June or July; the next best time is November, December, January or February. In any case, initiation-rites should commence on the 12th night. The qualifications of the candidate must first be examined—with special scrutiny given to the qualifications of šūdras and women who stand as aspirants. Using the materials brought for the occasion by the initiate, these are sanctified, the gods invoked, and the initiation ceremony begins. The place for initiation will be a temple, a river-bank or a garden; in special cases, permission may be given to perform dīkṣā-initiation rites to a group of aspirants (1-11).

Continuing with the outline of activities, it is said that the acārya bathes, enters into meditation of the Lord Who is “present” in the maṇḍala, having
already seen to the proper arrangements of pots, the altar, etc. Then, after he has purified the various instruments to be used in the service, and having worshipped Viṣṇu, the ṛcārya makes a fire-oblation followed by balī-offerings. The ṛcārya thereupon prays to the Lord and then, mentally absorbing all the 25 tattvas within his own body and thinking the cosmic maṇḍala to be in his hand with all its Power and Holiness, he puts his hand on the initiate’s head (12-52). So it is that the hand of God Himself remits the sins of each and every ṣīya.

Thereupon the individual ṣīyas are blindfolded, and each is led to the Lord’s Presence (in the maṇḍala?) where he kneels and, thinking of the Lord together with Lakṣmī, offers some flowers to Him (53-61a). When the blindfold has been removed, the initiate receives his new name (61b-63), whereupon the ṛcārya shows him how to worship God without recital of mantra. Homa-libations are made and, when night comes, the ṛcārya sleeps with the group of ṣīyas and the dreams that night are taken as omens (64-70).

Next morning, maṇḍala-worship with homa is done, with certain fire-offerings aimed at further erasing the initiates’ sins. Some concluding rites follow (71-86).

Options are then given for performing a somewhat simpler ceremony (87-92a). It is the ṛcārya’s responsibility to tell each initiate the principles of the devout life appropriate to his new condition (92b-34a).

XI. अभिषेक Abhiṣeka (81½ śls.)

“The Sacred Bath”

The sacred bath of one who is given the Dikṣā is described.

Dikṣā-initiation is three-fold: into “samaya,” “tantrajñāna” and “arcanā”—the first having to do with the worship of the Lord in the maṇḍala-drawing, the second with the worship appropriate to this with flowers etc., and the third with how to worship in the sacred fire (1-6). Prior to the abhiṣeka-cleansing a series of homa-offerings symbolizing all the “samśkāras” and the “tattvas” etc. are done on behalf of the initiate—this is known as “mukti”-dikṣā. This may be repeated annually if one so desires (7-18).

The elaborate abhiṣeka-rites are normally reserved for the ṣīya who wants to become an ṛcārya; these rites may also be done for a king and for ministers. The preparations include fixing the maṇḍala, positioning the various pots and sanctifying their various contents, etc., whereupon the waters are poured over the initiate’s head (19-41). With each libation many ritual acts are done, and when all is over the ṛcārya offers a seat to the ṣīya next to himself and advises him in the ways appropriate to an ṛcārya (42-62a). Mantras are then given him and, after this has been done, the ṣīya washes his ṛcārya’s feet and then turns to ḫājā (62b-68).
The privileges, expectations and eternal rewards of both him who undergoes this “ācārya”-dikṣa and of him who gives it are given. A “maṇḍala”-pūjā, in which the honoring of Viśvaksena plays a central part, concludes the initiation (69-82a).

XII. यागब्धमिलाक्षण

“Qualifications for a Holy Plot”

Land (on which a temple is to be built) may be divided into four types: “suṇḍama,” “bhadrīkā,” “pūrṇā” and “ādūmrā” (1-2; defined: 27-35). Further, land may be good/better/best according to certain qualities it possesses (3-7a): there are color tests (7b), taste tests (8), fertility tests and other means of determining its desirability for temple-building—even its shape, its flora and fauna, etc. (9-26). Once the site has been selected, the land should be cleared, plowed, sown and harvested, plowed again, leveled, etc., and, after a prayer requesting the lingering spirits to depart, strings are laid to mark out the holy plot. Then a pit is dug, into which a pot is placed and there filled with precious gems and covered over with mud, stones and water; on top of this place, “Agni” is worshipped as darbha-grass is burned; this is followed by “Vāsiṣṭu-pūjā” (36-48). The plot is then measured off and places assigned to the 8 directional deities where they will take residence in the future building, marking these places with a special mixture and furthermore acknowledging the places of other deities, then following this with bali-offerings. (The ācārya?) spends the night at the site and, if he has auspicious dreams, he may then feel free to go ahead with construction (49-65a).

A sīhandūla-altar is prepared, a pot placed on it into which the planets have been invoked, and with this the plot is circumambulated—all the while looking for omens (65b-80). Then after digging another pit, a silver tortoise is put into it along with a “lotus” which together are worshipped as “ādāra”-supporter with a petitioning prayer (81-88). This is followed by a “Ganeśa”-pūjā—indeed, Ganeśa is to be worshipped also at the commencement of all phases of the building enterprise (89-92). The chapter closes with the injunction to know the proper directions—a very important consideration for those who would build a temple (93-94).

XIII. प्रासादविचि

“Concerning Temples”

Before the construction on the temple begins, the yajamāna-patron must see to a ritual-plowing (5-7) at least once more. Only then are the “prathamesṭakā”-rites to be done, by laying first one brick in a pit near the entrance and then, after homas, etc., laying 8 others in the various directions.
along with it, and then putting a consecrated pot in the pit and covering it up with mud. The śīlāpa sleep at the site all night and, if bad dreams occur, "śāntikoma"-rites are to be performed [8-21]. Then (next night) "gārbhāhāna"-rites are performed by placing certain gathered items into a gārbhāpātra-pot [22-44], whereupon the entrance is marked off with a frame and worshipped [45-50].

Then, the temple is constructed with due attention given to shape, size, walls, entrances, etc., as well as to the deities who are to be placed there [51-59a]. The whole temple structure symbolizes the body of God in His multiform presence, the stones, plaster, wood beams, bell, windows, etc. are the bodily frame, skin, veins, tongue, ears, etc. of the Lord—and the image is His soul [pratīma puruṣas smṛtaḥ] (60b-68). The construction should be proportionately measured out, all the parts relating to one another in certain generally specified ways; moreover, they should be oriented in certain directions (70-76).

The temple may be made of stone, bricks, wood or mud—so long as none of these materials have faults. The temple-building and the pedestal for the icon must take their shape according to the icon's posture—and vice versa. In any case no old stones should be used (78-81). Similarly, bricks and wood used in the temple or any of its parts should be only of the best quality (82-87).

XIV. अर्थमालक्षण

"Regarding Icons"

Icons may be made from gems, metals, stone, colored stones [dhātu], clay, wood—or one may be represented by a painted picture (1-2). Stones for images are to be gathered from certain places only, and should be selected according to specific classifications or desirable qualities (3-27); the ritual procedures for doing this are given (28-46). Similar care should be taken if the icon is to be made of wood, not only in selecting the wood but even down to the details of felling a tree properly (47-60). Clay and metal are also briefly treated (61-66a), whereupon the virtues of images made of various materials are enumerated (66b-68).

A section on iconometry then follows (73b-106).

XV. अश्लोधापणक

"Five Types of Consecration Ceremonies"

There are 5 types of consecration-ceremonies: "sthāpana," "āsthāpana," "samsthāpana," "prsthāpana" and "pratīṣṭhāpana;" each one of the 5 kinds of images has a different consecration—standing, sitting, lying, vehicular
and moveable (1-3). Other details about pratiṣṭhā-rites follow in relation to different iconographical variants (4-23).

The time for pratiṣṭhā-ceremonies having been selected (24-28), vessels are assembled (29-34), grains brought and assembled (35-40a), and, after aṅkurārpaṇa-germinations are taken care of (40b-44a), the nine bali-offerings to the bhālas, etc. are made (44b-49). Then the acārya bathes and thereafter tries to remain pure for the remainder of the sanctifying ceremonies. The personnel, paraphernalia and materials needed for the various rites to come having been assembled (57-76), all other things are then made pure for the occasion (77-88). The rites begin as the icon or its substitute is itself purified by baths of one kind or another; this is followed by pājā (89-109)—with a good deal of this closing section of the chapter devoted to describing what kind of flowers are suitable for such worship.

XVI. बिम्बाशुद्धि

"Purification Rites for Divine Images"

There are two kinds of bimbas, "sthāvara" and "jaṅgama"—the former kind being the regular, stationary pratiṃa-icon, the latter being the acārya-teacher. Both are to be worshipped at the time of pratiṣṭhā; indeed the pājā to God is only acceptable when one has also worshipped the acārya (1-4). Then after the qualifications of an acārya are given (5-8a), the step-by-step pājā-offered to the acārya as an essential (preliminary) part of the pratiṣṭhā-ceremonies is outlined, ending up with the payment given to him for his services (8b-26).

Then, the acārya is requested to take over and direct the remaining pratiṣṭhā-ceremonies—which consist of the consecration rites prior to beginning pājā to the bimba. Having accepted the bimba from the śilpin, the "netron-milana"-rites of "opening the eyes" are done (27-28). After this, various purifications are done to the image, whereupon 100 homa-offerings are made, accompanied by recitations by brahmīns (29-32). That afternoon the icon is taken to a water-spot—or else pots are to be used—where, after "Varuna"-pājā, the icon is submerged with its head toward the East [jalādhivāsa]. After this has been attended to, the icon is brought back in procession to the temple and "nyāsas" are done to it (33-40). Thereupon, having purified the temple precincts after the śilpins et. al. have left, a sūtra-thread and darbha-grass are wound around the garbhagṛha-sanctuary and worship is offered to it (41-46). "Agni"-homa is then done 108 times (47-51), and an elaborate "kumbha"-pājā is attended to in the course of which the various powers and deities are invoked into the waters contained in the pots (52-84). After this, the bimba, having been made to recline (75), certain libations are made and ritual baths are given
to the various moveable icons in a specially-built *maṇḍapa* (85-91). A prayer is uttered to the icon by the *ācārya* (92-94a) after which the icon’s right hand is bound with a woolen *kaṭukabandha*-thread, and it is put into a portable *maṇḍapa*. In this, several *abhīṣeka*-baths of various kinds are given to the icon (94b-112). Then the icon is clothed and, after requesting that the offerings be acceptable to the Lord, *pājā* is commenced by offering Him *alāṅkāra*, *nirūjana*, fan, incense, fruits, water for the feet, sandal-paste, etc. (113-120). Finally, after all the brahmins present have been rewarded for their attendance, the icon is put to rest [*śayanāśana*], surrounded by certain precious items (121-134a).

**XVII.**

If Viṣṇu is to remain in the icon in all His Power and Presence, care must be taken to do certain ritual acts correctly during the various *pratiṣṭhā*-consecration ceremonies. *Mantras* should be recited with all attention to accompanying *muḍras*, *nyāsas*, *dhyānas*, *bījas*, etc. (1-13). It is in this connection that *ādivāsa*-rites are reviewed, and it is explained that these are the rites by which the various cosmic powers are invoked by the *ācārya* and then by him transferred into the icon so that it “contains” all the *taṇivas*, *bhūtis*, *saktis*, sound, time, space, etc., and other cosmic powers. It is stated that *homa*-offerings must accompany almost every step [*passim*], without which the *nyāsa*-concentrations—of which 16 are listed (24-25)—will not be effective. All these things are done to the icon while it is in a reclining position (14-77). The final things to be infused into the icon are the various vital airs in 5 places in the icon’s body—*prāṇa* in the nostrils, *āpāṇa* in the anus [*prṛṣṭhabh*], *vāma* throughout the whole body, *udāna* in the stomach, *samāna* in the navel—and when these and the 5-fold “*nāgas*” have been “placed” in their respective places, and Viṣṇu Himself has been invoked in the *pūryuṣṭha* of the heart, then the image springs to life [*saṅiṣṭā jāyate kṣaṇīḥ*] (78-81a).

If an *ācārya* does not know how to do the preceding, he is worse than a criminal. The remainder of the chapter (84-1:5) concerns itself with how to construct, letter-by-letter, the *mantras* for worship, and how to sanctify these formulas for holy uses; similarly some directions are given also for *maṇḍalas*. After all is done, the *ācārya* spends the night in vigil by the *maṇḍala* preparatory to “fixing” the icon the next day in its place.

**XVIII.** *Pratiṣṭhāpaṭala*

“The Section on the Consecration Rites”.

Next day, after “*vāstuyūga*,” the icon is fixed in its place. As preparatory to this “fixing” ceremony, “*māndi*-pūjā is done by feasting and giving new clothes to twelve Viṣṇava brahmins (1-3a). Then the whole temple is
to be cleansed, kalaśa-pots are to be prepared and set aside, a pit is to be filled with gems, etc., under the pitha-pedestal, the karmabera-icon is washed with the waters from the 8 pots, and the main icon is fixed in its place (3b-53). The prayer at this time requests God’s continued presence in the icon for protection and other boons (54-56). With the “pañcapaniṣad”-mantra the icon is infused with life [sajiva] (57a). Then abhiṣeka-rites are done to the Lord, whereupon the “mantranyāsa” part of the icon-consecration is done (60), and the acārya prostrates himself and gives the Lord a first pūjā-worship with mudrā-gestures, etc. (57b-65).

Then, the dvārapālakas and parivārādevatās having been “fixed” [samsthāpya], the other icons and deities throughout the temple are to be invited to take up their abodes. After this “Viśvakṣena”-pūjā is done (66-67), whereupon the karmārca-icon is consecrated as is the balipitha (68-73). When all is done, the acārya-director is honored, as are the others who participated in the rites (74).

The remainder of the chapter deals with how to prepare the aśṭabandhana-cement (75-76), how various śāntihomas are to be done (79-81), which mantras are to be recited prior to food-offerings after pratiṣṭhā (82 ff.), etc. The phala-benefits are listed, and the chapter closes with some related, miscellaneous remarks (88-97a).

XIX. प्रतिष्ठान्तरक्रिया Pratiṣṭhānanantarākriyā (60 śls.)

“Things to be Done after Pratiṣṭhā”

Among the concluding concerns of the pratiṣṭhā-rites are the installation of various other powers around the temple-precincts. The locations of, and the mantras to be used in the procedure of installation for the following deities are given: the digdevatās, the seven mātrikā-goddesses, Viśabhada and others, Varāha, Durgā, Viśvakṣena, Iśāna, et. al. (2-21). Then these are all prayed to for safeguarding the precincts (22-23).

Some general proportionate measurements are then given for various parts of the temple in relation to the main icon (27-40a).

All the icons around the compound are to be furnished with two sets of clothes, and Pūjā-worship is to be given them. This is to be done by four or eight brahmans especially chosen for “parivārādevatā”-pūjā. After this bali-offerings are to be made in the four directions—and the mantras for these rites are given (40b-52). This finished, the acārya bathes at home and then returns to the temple where certain pūjās are done. The remaining deities throughout the temple are sprinkled and thus consecrated (53-60).
“Rules regarding Festival Occasions”

It is said that an utsava-festival must be performed to please God, and that a proper festive-celebration should last 6 months, 3 months, 1 month, 15 days, 9, 7 or at least 5 days. The months from margaśiśa (December-January) through Vaiśākha (May-June) are recommended for performance of utsava (1-4a). At any festival (or during brahmotsava) dhvajārohaṇa-flag ceremonies and aṅkurārṇā-sprouting germinations must both precede the celebrations; the utsava must end on the śravaṇanakṣatra star-day, and on the last day tīrthasāna-rites must also be done to mark the conclusion of the festivities (4b-6).

Then the narrative turns to general rules for preparation for the festival, but few details are given (7-8). A discussion of dhvajastambha-flagpoles follows—with detailed directions concerning the rituals connected with making it, etc., and raising the Garuḍa-flag on it (9-28). When this is done, the yajamāna-patron and his entourage are to have prepared and administered an avabhṛtha-nāra bath—which cleanses him and them from sins for 12 years—and this is a practice also done at the end of both dikṣā and āgriṭṭha-rites (20-36). It is pointed out that the village is also to be purified by various undertakings (37-41).

The regular routine up to balidāna-rites is given for the first six days (of Brahmotsava? 42-52). On the seventh day of the festival, puṣṭhayāga is to be offered—with directions given for kautukābandha-rites, pūjā, etc.—followed on the next (8th) day by cākārābhiṣekā and other bathing-rites and the construction of a maṇḍala-design made from flowers of 5 colors. This and similar puṣpamaṇḍalas for the lesser deities are described, as are also mudrā-gestures, nyāsa-concentration, etc., a homa-sacrifice and a feast (53-83). A “viṣṇyāga” may also be done at this time—and periodically repeated if one wants salvation (48-86a).

As for the various days of the festival, some rules are then generally given for day-by-day observances: processions, bali-offerings, pūjā-worship, etc. (86b-96). An “avabhṛtasāna”-rite is done on the ninth day and marks both the conclusion of the utsava’s major activities and the preparations for the tenth day’s tīrthasāna-rite (97-102a).

“ The Festive Procession”

On the tenth day of the great annual festival, the tīrthayātrotsava-rites are to be attended to—but these are to be done at some place not less than 2 miles outside the village. Detailed directions are given for the commencement of this
rite, its omens, the invocations, the preliminary ājā-rites, the procession to the place and the materials needed for the rites (1-20). Coming to the appointed river bank or other waterside place, the Lord is installed in a maṇḍapā-pavilion and, after offerings have been made to Him, He is dipped in the water thrice. Devotees are to bathe also at the same time to wash away all their individual sins (21-26a). Then the deity is dressed and worshipped again in the pavilion, whereupon He is returned to the temple—and the power of God is thus returned to its proper place (26b-30). Thereupon, the whole preceding rite should be repeated mentally by the ācārya for the mālābāra-icon, after which the temple is closed and a feast given (31-33).

Removing the locus of Holy Power, that is, transferring the Presence of God from the permanent mālābāra-icon to a portable icon, is required on other occasions, too—such as when the temple is to undergo repairs, etc.—but such extraordinary displacements should not be allowed to prevail beyond 12 years. In any case, when God is returned to his rightful abode, as for example after a period of absence due to repairs, then He must be re-invoked and the icon or the renovated temple in question must be re-sanctified. Indeed, elaborate instructions for the ceremonies of re-pratiṣṭhā are given along with how temporarily to install the deity in his miniature lālālaya-abode (34-87). Other, miscellaneous rules are given in the concluding stanzas concerning repairs, re-consecrations and the re-establishment of worship (88-97).

XXII बलिकर्माविद्यि    

"Rules for Making Bali-Offerings"

During utsava-festivals, bali-offerings are to be made three times each day. When offerings of food are presented to the Lord, they should have been prepared in a "purified" fire (saṃskritavahni); when offerings are to be made simply to the directional deities and others (19 et. seq.), it is enough to prepare this food without mantra-chants and in an ordinary fire (1-8). The food prepared for the Lord is brought from the kitchen to His presence; the ordinary food is likewise taken to the karmabāra-icon by the dīkṣitā-priest, who prostrates with it and then proceeds with other temple functionaries to offer this "bali" to the deities in the surrounding precincts of the temple. This is done with great éclat and each food-offering is preceded by brief liturgies with lamps, incense, fans, etc. (9-18). The food is blessed with the prayer "Maṅgalam pradīṣṭantu naḥ", mentioning in each case the appropriate one of the several (directional) deities (19-44). Then, going around with the food, the offering is made repeating a verse of praise to each one of the deities (45-67). After this is done, each time—for it is, after all, to be done thrice daily during festive periods—the priest attends to certain concluding ceremonies, including offering food to Viṣvaksena. If mistakes have occurred during any phase of the fore-
going, the ācārya must immediately attend to certain prāyaścitā-expiations (68-85).

XXIII. विश्वारूपिकितिः  

"Concerning God's Universal Form"

All the gods in the universe represent but the various aspects of the Lord; worship of them is worship of Him. The major part of the chapter is given over to naming and describing the various deities that make up the Universal Form of the Lord (1-59).

Then the narration turns to some general concerns of building a temple: the temple is to honour these various deities in its various parts—hence the temple reflects the whole universe. Some specific rules are given for placing the shrines of the various deities in the temple—their positions relative to one another, their orientation in relation to the main deity. The entire temple should face East unless the God is in a recumbent position—in which case the temple faces South. The sthāna-apartments of the pārīvṛtā-devatā-gods ordinarily are to be lower in height and placement than the abode of the Lord Himself—but the site selected for a temple determines this (60-79). When worship is done by a qualified person in a temple with faith, he achieves salvation; but this worship should follow routine rules of procedure (80-84a).

XXIV. जयोद्धरावितिः  

"Regarding Repairs"

When the icon is in need of repair, this should be seen to with reverent dispatch. Indeed, one should always be ready to prepare a new icon for the Lord to replace the old, worn-out one just as one is always alert to keep fresh flowers daily before the Lord by replacing old ones. The first thing to be done when repairs or replacements are to be made is for the yajamāna, through the offices of the ācārya, to obtain permission from brahmins to do the necessary. Then the power of the Lord is transferred from the icon to be repaired or replaced into some other worthy—albeit temporary—object. This is to be done to the accompaniment of a "śāntikharma"-rite and of other preliminary activities (1-36).

The old icon is removed from its place, covered with a cloth, and taken to a square made in sand. There it is laid down and washed, given certain honors, and re-clothed. Taking it in a palanquin in procession, it is carried to a river that flows into the ocean, and there submerged (37-44). The sanctuary is then cleansed and purified and all the things belonging to the former icon removed (45-47). Thereupon cows are put into the temple (sanctuary?) for three days. This is followed by a feast and other efforts to obtain good results for the affair at hand (48-49).
At the proper time, the new icon is brought to the maṇḍapa, jalādhivāsa-rites already having been attended to. Certain mantras, etc. are to be recited as accompaniment to various nyāsa-concentrations; subsequently, liturgical rites are done to the recumbent icon. Then the icon is taken into the sanctuary and placed on the new pedestal to the further accompaniment of mantras. Nyāsa-concentrations are then again done to bring certain Holy Powers to reside in the icon, after which the Holy Presence, transferred before from the old icon, is re-transferred to the new icon (50-59). A number of concluding rites are enjoined, and exceptions to the above rules are then given (60-74)—especially rules relating to when a new icon is required and when the old icon may be repaired.

In cases where the temple needs repair, whatever it is that must be done should not interrupt regular pūjā-worship to the Lord (75-80). When the temple repairs are finished brahmans are to assemble and recite together certain prayers (81-90a), followed by bāli-offerings and the commencement of a festival to celebrate the renewal (90b-93a).

XXV. उत्पालनिष्क्रिति

"Expiations due to Ominous Happenings"

If natural calamities occur, first the temple precincts must be purified by prāyāscītra-ceremonies, and then the icon is to be likewise purified. At all costs one should take care to preserve the purity of the prāśada-buildings, the garbhagṛha-sanctuary, the pīṭha-pedestal for the Lord's icon, and the icon itself—and prāyāscītra-purifications preserve them as meet places for pūjā-offerings (1-7).

A list of several pollutions that necessitate prāyāscītra-rites to be performed is given, the list arranged according to the seriousness of the pollutions (8-16a).

There are seven ways to purify the temple precincts: "khanana," "harana," "dāha," "puraṇa," "go-nivāsa," "vīprocchita," "gavya" (16b-21a). Likewise, there are seven ways to purify an icon: "kśālana," "ōplāvana," "snāna," "mārjana," "āhārā," "avagāhana" and "abhiṣeka" (21b-38a).

The remainder of the chapter deals with the general details of prāyāscītra-rites, with special attention given to the mantras to be used, how pots are to be arranged, the various sprinklings with different mixtures, etc. Complete ritual cleansings take three days (38b-88a).

XXVI. स्नापनविधि

"Rules regarding Ritual Bathing"

Snāpanas should be done with all care and attention to details, especially when these rites are occasioned by certain specified things. For example, snāpaṇa rites must be done four days after pratiṣṭhā-ceremonies, must be done
at times of eclipse, death, pollution, dikṣā, etc. Even the time of starting the snapana-rites must be carefully chosen (x-6). Details are then given for the various preparations—raising and decorating a maṇḍapa-pavilion, arranging the 108 pots within it for the services, the contents for each pot used, komas, worship of the readied pots, etc. (7-69). The snapana-ceremony itself is briefly described (70-72). It is completed by worship of the ācārya-director (73-77a).

XXVII. प्रक्षण Prokṣaṇa (98ś śls.)

"Sprinkling Water as a type of Purifying Undertaking".

When renovations are done to part of a temple, certain actions must be done to purify the place to its original state. This purification act is done by "prokṣaṇa" procedures, the main element of which is to bathe the deity. But first, dung from a black cow should be taken, mixed in water, and sprinkled throughout the premises. Then the snapana-rites are attended to by bathing the karmaśāra-icon, at the completion of which it is to be elaborately dressed and-decorated, and God’s Presence is to be invoked into it (1-12). Thereupon, it is to be worshipped with all due honors, ending up with a number of homas accompanied by various prayers and mantras (13-53). Then attention is turned to the main deity in the sanctuary, which is also bathed and likewise given worship (54-57). After this, the deities like Cakra, et. al., are purified in each of their respective sanctuaries by repetition of their particular, appropriate mantras (58-69a). A one, three or seven day festival follows (69a).

Prokṣaṇa-rites such as the above may be undertaken at any time, because they are needed to purify the deity after a pollution: any time is an auspicious time for this kind of purificatory rite (70-75). An easier method for the preceding is merely to do some sprinkling, with attendant homas, petitions, etc. This requires only one day to complete. One must be sure, however, that at least the following items are so sprinkled: priha-pedestal, the sanctuary, the alindaportico, the kavāṭa-door, the wall, the maṇḍapa-pavilion, the courtyard (76-99a).

XXVIII. कर्मसैविधि Karmaśeṣavidhi (94 śls.)

"Other Things to Do"

In addition to what has already been outlined, there are a few things still to consider lest the rites be incomplete. As a safe measure, certain prāyaścitā measures should be taken if something has by chance been omitted from the liturgies enjoined. What measures should be taken are suggested (2-21a). In specific cases of pollution of the icon (22-48), special remedial rites are counseled (49-67).

The remainder of the chapter (68-94) turns to the expiatory ritual of "garlanding" [pavitra-rohana] the deity. This rite validates all the year's
liturgical undertakings and also atones for any mistakes committed in any of the liturgies. When this “garlanding” rite is to be done is given—how the garland is to be prepared by a virgin girl, what the prayer petitioning for atonement is, and how the central “garlanding” act itself is to be done.

XXIX. समयाकारस्थ्यम् Samayācāralaksana (108½ ṣls.)

“Rules of Behavior for the Initiated”.

Any man from any class—so long as he has undergone dikṣā and furthermore has faith [bhākta], self-control [jitendriya] and equanimity [śānti]—may be called a “samayin”. There are, however, seven classes of samayins to be distinguished—samayin, dikṣita, caḥravartin, abhisekhavān, guru, ācārya and bhagavān (1-3). [What follows seems to be the result of an excessive zeal to classify and categorize.] There are seven kinds of yūgas that should be known. Further, the four classes of people each have different times appropriate to their dikṣā-initiation; and some people can have dikṣā 2, 3, 4, 7, 12 times or every year (4-6). The names given to dikṣitas from each of the four classes are respectively “Śarman,” “Varmā,” “Gupta” and “Dāsa” (7). The general duties of all vaisṇavites, regardless of caste-origin, are then given (10-52).

Then follows a section on the rationale and importance of using an icon in worship: man needs to worship God in a particular form, and an icon helps to focus the mind; yet this does not itself limit God but only demonstrates His grace and power (53-60). Just as one who recognizes the preceding is a “bhakta,” so also is he a bhakta who is contented with what he has and continually praises God as ever-present in His sūkṣma-form (61-68).

XXX. नायवविवेद्यम् Bhāgavatayoga (89 ṣls.)

“Disciplinary Behavior among the Faithful.”

One who would practice yoga must do certain preliminaries, among which is to observe the pāṇcakāla—division of the daily routine along with other spiritual exercises (1-4). The more specific yogic rules to be practised by a devout pāṇcakāla are then given (5-52). In particular, prāṇāyama must be perfected (53-72).

The preceding kinds of practice can be analysed into two types—“karma-yoga” and “jñānayoga” [although these are defined, what is given in the text does not seem to reflect a successful blending of ideas: 73-79].

The concluding ślokas (80-89) eulogize the secret knowledge of the Viṣṇu Samhitā, and warn that it should be given only to the deserving.

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* Materials in this chapter seem to contradict matters outlined elsewhere. These considerations, along with its location here, and its comparatively poor expository style, suggest that this chapter may have been a later addition to the work.
CRITICAL NOTES—

The problem of dating this work still remains. So also remain certain internal problems, suggestive that the unexpected placement of chs. 23, 29 and 30 may be due either to later additions or to an early, irrational rearrangement of these chapters. The present printed edition is adequate to the needs of scholarship; a reissue of the volume might be in order to make it available once again to interested readers.
SANATKUMĀRA-SAṂHITĀ

AVAILABLE:

Adyar, Adyar Library and Research Centre, 1967. Edited by V. Krishnamacharya. 418 pp. + index. [Devanāgarī script].

Introductory remarks—

Like the Jānāṁrta-saṁhitā (q.v.) the present work was divided into five (pañca-) sections (-rātra); in the case of the text at hand, however, only four of the sections remain. These are “Brahma-rātra,” “Śiva-rātra,” “Indra-rātra” and “Ṛṣi-rātra.” The fifth “rātra” is “lost”; it was presumably called “Bṛhaspāti-rātra.”* What we have is nonetheless a large work totaling over 3500 ślokas, divided into 37 short-to-long chapters.‡

The present work is to be grouped among the “older” works of the Pāñcarātrāgama: passages from it (“Śiva” V: 48b-49a; “Indra” I: 10b-10a, II, IX: 2a; “Ṛṣi” VIII: 77b-78) have been definitely identified as among those quoted by the 10th century Yāmunācārya in his Āgama-prāmāṇya.† It is named in several of the canonical lists, although at this point considerable confusion arises because both the titles “Sanatkumāra-saṁhitā” and “Mahāsaṁkumāra-saṁhitā” are encountered; this suggests that there are two different works to be distinguished (see “Critical Remarks” below). One or both of the titles, then, will be found in the following lists: Kapīṇjala (1/100); Pāṁma (2, 12, 94/108); Pārameśvara (11/17); Bhāradvāja (1/103); Mārkandeya (50, 78/91); Viśvāmitra (5, 104/108); and Viṣṇu Tantra (105/154). Secondary works of the Pāñcarātra school also give extracts from the present work (i.e. Pāñcarātrāgama, MT. 3257, quotes from the “Ṛṣi-rātra,” chs. II and VII).

There is no apparent narrative framework; instead, what we have is a monologue in which Sanatkumāra narrates in turn what he learned from Brahmā,

* According to “Ṛṣi” II: 98 (infra). According to a story recounted in Bharadvāja-saṁhitā (q.v.) II, the fifth section might well bear the title “Nāgarātra.” In neither case, however, are there texts surviving with these names.

‡ See article by V. Raghavan, “The Name Pāñcarātra: with an analysis of the Sanatkumāra-saṁhitā in manuscript,” JAOS, Vol. 85, Number 1 (Jan.-Mar., 1965), pp. 73-79. The remark made by Das Gupta (HIP., III.23) that this is a “big work, containing 10,000 verses” seems to be inaccurate.

† A critical edition of Yāmunācārya’s Āgama-prāmāṇya prepared by M. Narasimhacharya is under print for the Gaekwad Oriental Series.
Śiva, Indra and some ancient sages on such matters as mantras, mudrās, manḍalas, ākṣa, yoga, prāśāda, pratimā, pratiśṭhā and prāyaścīlīta. The work is, then, encyclopaedic in scope, but, unlike in most works in the canon, the sections here have little mutual connection. Frequently a discussion will simply end abruptly, indicating that the subject has already been taken up fully elsewhere. Yet, despite its flaws—and they are obvious—the work has a freshness and authenticity that cannot be gainsaid. Also the text contains some unusual chapters rarely encountered elsewhere, such as the one containing recapitulations of ancient stories, and the unique one relating the teachings of the "Dhanurveda".

DESCRIPTION OF CONTENTS

I. BRAHMA-RĀTRA

[Note: all available mss. lack the first three-and-one-half adhyāya; the version published by Adyar commences only in the middle of the 4th chapter.]

IV. समयाध्याय Samayādhyāya (82 śl.)

"Chapter concerning Conduct"

When one who has been duly initiated wishes to verify to the satisfaction of others what he says is true, he should preferably put it in writing; or next best produce some witnesses, or as a last resort be willing to some sort of ordeal that will establish his word. But he should be cautious against swearing and oath-taking, using revered objects for his own purposes (1.10). Further, a samayin is obliged to observe certain scruples in regard to property, whether movable or immovable (11-17). Also, in regard to debts, sons are responsible for their father’s unrepaid loans; in fact there are a number of obligations to be remembered in regard to financial transactions, inheritance trusts and legal proceedings (18-32). In seeking competent judgement, satisfaction should be obtained through any Vaiṣṇava—since they alone are witness to dharma (33).

Jāpa-repetitions may be done aloud, sōtō voce, or silently. The last, because purely a mental undertaking, is best. In all cases, jāpa should be done with a "paṃākṣa"-rosary (34-37).

In regard to the samśkāra-sacraments a devout Bhāgavata will do these in a particular way. Certain details for garbhaḥāna (38-49a), tuṁśavāna (49b-51a), simanta (51b-55), nāma (karaṇa) (55-60a), anuaprāśana (60b-61), caula (62-66), upanayana (67-77a), vivāha (77b), mṛta (78-82) are given.
V. वर्णाचारविविधि

Varnacaryavidhi

(135 śls.)

"Rules regarding Caste Duties".

Referring to the four varnas—brāhmaṇas, kṣatriyas, vaiśyas and śūdras—Sanatkumāra declares that these came originally from different parts of the Lord Viṣṇu’s body. He says that only five groups—these four, plus those who are members of the pratićoma-group called “śūla”—are eligible for dīkṣā-initiation. Those who were initiated by cakramanḍala means are further generally distinguished according to one or another of the āśrama-stages. Even within the initiates who are known as “brahmaçārins,” there are four subdivisions, namely “brahmaçārins,” “liṅgins,” “śiṣyas,” and “upāsakas.” Each of these is defined and described (1-14a). Among the initiates who are known as “gṛhañjās” there are also four subdivisions, namely “vratins,” “gṛhañjās,” “ādhyas,” and “ācāryas.” Each of these also is defined and described (14b-22a). Among the initiates who are known as “vānaprasthas”, there are likewise four subdivisions, namely “vaikāṇhas,” “ tantrins,” “gurus,” and “niṣkalas”—each of which is defined and described (22b-33a). Among the initiates who are known as “yaśas” (= “bhikṣukas”; “sannyāsins”), there are four further subdivisions, namely “hamsas,” “paramahamsas,” “bhagavāns” and “prabhus.” These are each defined and described—the interesting details being that the “hamsas” bear the cakra and śaṅkha marks on their shoulders, have a single daṇḍa-stick of office, but have no tuft or yajñopavīta-cord, are celibate and are devoted to a pursuit of God in His Oneness (advaitanirāta); the latter two subdivisions both carry the triple daṇḍa-stick of office, but one bears the cakra and śaṅkha marks while the other carries the “Garuḍa”-banner (33b-42).

The bulk of the chapter, then, is given over to details of behaviour for initiates of all classes in regard to food, daily habits, daily rites (tarpāna, sandhyopāsaṇa, ācamana), duties to others (especially to one’s ācārya) (43-135).

VI. प्रतिष्ठाविविधि

Pratiṣṭhāvidhi

(151 śls.)

"Concerning Consecration Ceremonies"

This chapter deals with the consecration of an icon in a temple. It commences by stating that in front of a temple a 16-pillared maṇḍapa-pavilion is to be constructed for śayana-purposes. Directions are given for installation of certain guardian deities and for constructing the “śayanaṛvedikā”-diśas (1-8a). Surrounding this diśa at some distance will be four firepits (agnyāyatana) each of which will have a different shape. Similarly, around the perimeter of the temple-precincts, in each of the directions, there are to be eight “places”

* Perhaps incomplete; see note in “Indra-rātra,” ch. iv.
(āyatana)—all of which will be rectangular in shape—each one furnished with a special kālaśa-pot (8b-14). Referring again to the śayana, certain details for its construction are given whereupon the discussion moves to preparations to be made before the karmārca-icon is to be brought to the maṇḍapa-pavilion for bathing, etc. (15-54). As for the snāpana-rites themselves, Sanatkumāra says (56a) the details will be taken up* in the “Śivā-rātra” chapter on snāpana, but here he mentions some things about mantras and appropriate liquids to be used (55-62). Wrapping the icon, it is placed on the śayana-dias with the necessary éclat and surrounded by eight pots in which various aspects of the Lord are invoked and duly worshipped (63-78a). The homas are to commence, using the fire pits prepared for the purpose. At this point (85a) a reference is made to the chapter called “yāgādhyāya”† in which the details not found here will be discussed. After this, the Lord is said to be awakened, and bālī-offerings are to be made, followed by śāntihoma. These latter rites along with “raṇa-nyāsa,” etc., are described as essential for all sthāpana-rites (79b-105).

Continuing, the Lord is then taken in procession to the inner sanctum, and there duly installed. Then prāṇḍyāma-cycles are to be undertaken, as outlined in the chapter on yoga in the “ṛṣi-rātra” (125a).‡ This is to be followed by dhyaṇa-meditations on the Lord. Thereupon prokṣaṇa-sprinklings are made over the main image as well as over the subsidiary icons, and the concluding ceremonies are then attended to (106-151).

VII.  प्रतिमालक्षणोदेश प्रतिमालक्षणोदेश (196 sīs.)

“Brief Resume of Iconographical Details”

Icons may be made of stone, metal, gems, wood or clay. As for stones, these are classified into four groups—named according to the four castes—and it is told which kinds should be used for making proper icons. The discussion includes details about measurements, mistakes to be avoided in fashioning various parts of the icon, what evil effects will come from such defects, etc. (1-75.). The icons made from metal are discussed and categorized (76-84a). Those made from precious stones are but briefly discussed (84b-85), whereupon the attention is turned to wood images (87-96), and next to clay icons and their fashioning (97-104a).

Certain manuscripts use the past tense, indicating that the arrangement in the printed edition of the “rātras” is not sacrosanct.

† There is such a chapter in “Indra-rātra,” ch. iv, but this is not explicitly mentioned here.

‡ MT. 3456 “Br” VI: 127a has an interesting variant reading not noted in the critical edition, calling the section referred to “Muktrātra”. But Mukti is evidently a wrong reading for Muni, synonym of Rṣi.

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Before an icon can be placed into position, "rainanyāsa"-rites must be taken care of, details of which include digging a pit, lining it with "neuter" bricks, constructing the pedestal-base, etc. (104b-111). Speaking of the size of the pedestal, the focus then turns to measurements of pedestals (112-127), and then to specific measurements for various parts—fingers, nose, face, etc.—of the "śāla"-frames of various icons (128-179a). Continuing on the subject of "śāla"-forms, Sanatkumāra says that the form is to be placed on a śayana-conch and there wrapped with 64 strings representing the nerves and sinews of the Lord’s body. Thereupon clay is applied to the form, and this in turn is covered with a cloth wrapping and finally painted (179b-188a). The narrator remarks that details regarding color are to be found in the chapter on "ciira" in the "Indra-rātra" section (188b).

The chapter concludes with certain observations regarding repair or replacement of damaged, worn out or broken items, icons and paraphernalia (189-196).

VIII. Prāsādavidhi (44 sls.)

"Regarding Temples".

Sanatkumāra here offers to tell about the construction of temples. After having selected an appropriate site, the area is surveyed and measured off, then cleared. Having made bali-offerings the site is then to be plowed, a pit dug and refilled, whereupon īṣṭakāhoma is done (1-7). The bricks are to be carefully fashioned (8-9a). Artisans (lakṣaka) who are going to be employed in the project must fulfill certain expectations (9b-10). The ritual of laying the bricks (īṣṭakādhāna) is done, only after which garbhādhāna-rites are to be taken care (11-14). The temple is to be constructed in a certain order depending upon the ultimate shape aimed for (15-27). Certain proportionate measurements are given for the constituent parts of the temple-compound (28-32). Finally, directions are given regarding the placement of the shrines of the various mātris and dinmārti-aspects of the Lord—along with their colors and postures—in the various areas of the temple-compound (33-43). The narrator notes (44) that other śāstras must be referred to for details of these matters.

IX. Arcanāvidhi (107 sls.)

"Rules regarding Routines of Worship"

Sanatkumāra says that worship of the Lord is of two varieties—one called "sthāvaram" (immovable)-oriented, and the other called "asthāvaram" (movable)-oriented. The first type directs its ministrations only to a central icon (eka-
bera), while the second type devotes its activities to the movable icons (karma-bera) as well as to the parivārdevatā-attendant deities. The bulk of the discussion concerns how the karmādēs and the parivārdevatā-attendants are to be installed for acceptable worship. In the course of the discussion it is pointed out that only two mantras, the "devādaśākṣara"-mantra and the "aśākṣara"-mantra are to be used in the installation-rites. Details of constructing these two mantras are given, along with instructions for dhyāna-meditations, nyāsa-concentrations, and mudrā-gesticulations to be used when employing these mantras (1-7a). After the installation-rites using these mantras are concluded abhiṣeka-sprinklings are to be done, followed by worship with sandal paste, etc. (71b-78). Similar details are also given for installation of the parivārdevatā-attendants (79-88, 89-94).

When installation of the ekabera-icon is undertaken, the details are going to be much the same, except that in the opinion of Śanatkumāra there need be no homa-offerings made; he acknowledges, however, that certain authorities differ from his opinion on this matter (95-100). The chapter closes by saying that in the actual arcanā-liturgies, the "Vaiṣṇavīyadā" and the "Viṣṇuṣṭuti" mantras are to be employed. Certain stipulations are made about mudrā-gestures and the exercise of mānasajapa (101-107).

X. बलिविधि

"Concerning Gift-giving"

Śanatkumāra turns here to dāna-gift-giving acts. In all such acts, one must consider the place in which the act takes place, the time when the gift is actually given, and the recipient to whom the gift is made. Various combinations of these elements bring different effects from the practice of giving dāna (1-2a). He then names some places where dāna-acts may be undertaken that are considered "good"—such as Karukṣetra, Gayā, Prayāga, Badarikāśrama, etc.—followed by some auspicious times and occasions during which gift-giving activities may be undertaken (2b-10). Thereupon he names various types of initiates who are increasingly meritorious recipients (11-13).

As for articles and objects that may be presented, these, too, according to their merits, affect the rewards one gets for making dāna-presentations. Gifts of land, livestock, a daughter, food, a house, clothes, knowledge, etc.—these are all discussed briefly. Of all of these, the gift of imparting knowledge to another is the most precious gift one can arrange; and, even here, there is to be recognized an ascendent order of "good," "better," and "best"—namely, knowledge of a worldly sort, knowledge of Vedic lore, and knowledge leading to

* (2b-4) Note that all the places mentioned are in North India.
self-understanding. In this last, "best" kind, it is the subtle knowledge given to an initiate by his Pāñcarātra Preceptor that is the most significant (14-57).

XI. सन्त्रकोशा Mantrakosa (16 šls. + mantras in prose)

"Treasury of Mantras"

Here Sanatkumāra offers to give the most important knowledge of all (spoken of in the last chapter), namely that concerning the most important mantras. He prefaces what he is about to give by saying that the whole world can be traced back to a primordial mantraic form; that the Lord Himself is contained in mantras; that everything in this world can be obtained by employing mantra-formulas properly (1-4a). He then gives (in prose) the mantras that Brahmā revealed to him, in each case citing the "bīja," "astra," "kavaca," etc. The mantras given are: "dvādaśāksara," "aśṭākṣa, "Narasimha," "Vāraha," "Brahmā," "pañcopaniṣad," "Vāsudeva," "Saṃkarsana," "Pradyumna," and "Aniruddha." Also, "Śaṅkī," "Śri," "Sarasvatī" and "Rāti". Then, "Sudarsana," "Nandaka," "Śrīṅga," "Pāncajanya," "Vāgiśvari," "Kriyā," "Kīrti," "Lakṣmi," "Srṣṭi," "Vidyā" and "Kānti". Finally, "Garuda," "Śārya" and "Agni" mantras are given.

The chapter closes by stating that the fruits obtained through reciting mantra-formulas can be selected and varied by adding particular suffixes and prefixes to the set formulas. Sanatkumāra then remarks that he will now turn to the "Śivarātra" section of teaching (4b-16).

II. ŚIVA-RĀTRA

I. तिथियागा

"Concerning Fortnightly Worships and Offerings"

Sanatkumāra proposes to deal here briefly with tithiyāga concerns during the bright fortnight. He first turns to "Vahni" (= Agni)-yāga, and mentions considerations for the placement and kindling of the fire required for these rites—noting here as he does in each succeeding yāga-description that all matters pertaining to provision of a proper āyatana-shrine and furnishing it with an appropriate icon of the deity in question (matters he says he has already discussed; 13b)* should first have been taken care of. Then he outlines the directions for the "Vahni" (= Agni)-yāga itself (1-29). Then follow directions for "Brahma"-yāga along with instructions for the worship of his attendants (30-71a); the yāga for Dhanada (= Dhaneśa) and his attendants

* Śls. 188, 191, 276a refer to "prāsādalakṣaṇa" and/or "pratiṣṭhālakṣaṇa" chapters in the preceding "Brahma-rātra".
(71b-88); the yäga of Gaçeśa and his attendants (89-10xa); the yäga of Śrī (101b-111a); the yäga of Skanda (= Śanmukha) and his attendants (112b-142a). Similarly, details are given for the yägas of Sūrya (= Bhåskara) (142b-166a), Rudra (= Śiva, Hara) (166b-206), Durgä (= Ambikä, Devi) (207-230), Yama (= Vaivasvata) (231-251), Śakra (= Indra, Mahendra, Satakrau, Deveśvara) (252-275a), Viṣṇu (= Puruṣottama) (275b-293a), Kåma (293b-317), the Aśvins (318-343a) and Soma (343b-358). The last śloka (359) assures devotees that observing carefully these preceding instructions in the bright fortnight will bring them realization of all their spiritual desires; if undertaken in the dark fortnight, more mundane aims may be obtained.

II. मन्त्रविश्वक्षण "Concerning Mantras"

Sanatkumāra says that all mantras mentioned by him fall into one of three categories—saumya (benefic), āgniya (malefic), or saumyāgniya (mixed). He then proceeds first to speak generally of the usage and construction of mantras, and then turns to some further general remarks on the construction and use of certain “gāyatrī”-mantras. Of all the “gāyatrī”-mantras, the one dedicated to Viṣṇu is the best, whereupon he becomes specific and detailed in regard to the variant constructions of particular “gāyatrī” (1-35a). He ends by counseling that all mantras, with their constituent letters, should be properly pronounced (35b-37a).

III. मन्त्रगाथा "A Discussion of Mantras"

Sanatkumāra allows that all divine powers can be brought under control and put to particular uses by employing the “aśvākṣara,” the “dvādaśaṅkṣara,” and the “Viṣṇugāyatrī” mantras. Other mantras are mentioned—one of them having 400 syllables 1 which is elsewhere called the “mahāvidyā”-mantra 2—which, if used at specific times and in special places, can be directed to control the dead or to overcome demons (1-11a). The “Mahāsudarśana”-mantra 3, which has two variants, can be used to gain advantage over other persons (11b-29). A “vaiṣṇava”-mantra, 4 a “Durgā-mantra,” 5 a “Vāraha”-mantra—these may each be used to gain control over certain divine beings (30-35)—while the “Garuḍa”-mantra 6 assures control over creeping and flying creatures, especi-

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1 Said to have been dealt with in detail in Padmodbhava (samhitā) (10b).
2 Said to have been dealt with in detail in Brahma-rātra-section (11a).
3 Said to have been dealt with in detail in Padmodbhava (14a) and Brahma-rātra (12b).
4 Said to have been dealt with in detail in Brahma-rātra-section (38a).
5 Said to have been dealt with in detail in Brahma-rātra (31b).
6 Said to have been dealt with in detail in Padmodbhava (31a).
ally if accompanied by certain yāga-sacrifices (36-57). Other mantras, when used at specific times and under controlled circumstances, can also effect desired results—for examples, the “gandha”-mantra, the “anuvraveśa”-mantra, and the “nigraha”-mantra (each of which is given syllable-by-syllable in the text) are used to control the dead, to beckon various spirits, and to subdue enemies. The chapter continues to the end detailing “prayogic” uses of mantras (78-228).

IV. हविनिवेदनम् Havirnivedana (53 śls.)

“Havis and Food-offerings”

Here Sanatkumāra describes how to make and properly handle caru-cakes (1-12) and, further, instructs (13-19) how these along with fruits (20-28) are to be offered in the worship-routines honoring Viṣṇu. He mentions briefly acceptable herbs, grains, etc. that may be used in cooking food-offerings (29-35). What should be done with all these mixed foods once they have been offered to the Lord is mentioned (36-42). As for plain, unmixed preparations, these are briefly treated along with some observations concerning nīrśāya and naivedya (43-51)*. The chapter closes mentioning four types of havis-offerings and two types of fruit-offerings (52-53).

VI. पुष्पयागविभि Puṣpayaṇa-vibhī (43 śls.)

“Regarding worships done with Flowers”.

A number of fruits, prepared foods and flowers are mentioned as worthy offerings in worship of the Lord (1-25). Flowers are acceptable, however, only if offered at certain specific times of the day or night (26-31). The chapter concludes, after noticing various acceptable aṅkura-shoots, etc., with an explanation of how the day is divided into six parts (32-43).

VII. पत्रचैद्र Patraccheda (41 śls.)

“Cut Leaves (used for worship)”.

Sanatkumāra turns here to the subject of the preparation of variously-shaped leaves for use in divine liturgies. A number of varieties of trees yield acceptable leaves for liturgical purposes (1-15);† How these are to be treated and made soft and pliable to facilitate folding and cutting designs on them prior to using them in worship is then outlined—a first detail being that they are to be held over a flame so that the underleaf will become covered with soot. Other instructions are given, with counsels about the proper times to undertake the preparations of certain varieties (16-36). The chapter ends by citing

* Yāmuna (10th cent.) quotes slokas 48b-49a.

† śl. 12b notes that details have been shown in the “Nāradārcanikā”; 13b mentions “Padmodbhava Purāṇa” a section called “Guruḍārcanikā” (145).
different ways in which these duly-prepared leaves may be used to honor the Lord for beneficial results (37-41).

VIII. सन्नवबवि

Snapanavidi (178 shs. + mantras in prose)

"Rules for Bathing Rites".

Sanatkumāra focuses here on the bathing rituals to be afforded the Lord, commencing his discussion with a review of the measurements and location to be sought for the छलादा-vessels (1-7), and turning them to requirements for the halāda-vessels and their ritual preparation (8-65). These matters are followed by remarks concerning the typology of snapanā-rites—good, better, best—in accordance with the number of pots used, etc.; in each of the three categories details are given in regard to placement of the numerous vessels (66-113). Sanatkumāra admits (114-156) that what he says here may not be exactly the same as what "others" recommend; in fact, he describes (157-177a) another, alternative typology of snapanā-rites sometimes used, based on categories "brāhma," "diya" and "mānuṣa." He concludes by saying that at the conclusion of snapanā-rites, the proper daṇḍinā-payments should be offered (178).

IX. उत्सवाथाय

Utsavādyāya (82 shs.)

"Chapter on Festivals"

Sanatkumāra commences a discussion of ankurāpāṇa-rites, describing three differently-shaped pots for the germination of the various seedlings to be used (1-21). He then turns to balidāna-offerings to be made in conjunction with ankurāpāṇa-germinations by the ācārya during the night preceding utsava-celebrations. As part of this, the streets of a town are to be duly decorated in honor of the festival, whereupon the "hautukabera"-icon is to be paraded, preceded by the ācārya carrying the bali-offerings to the accompaniment of music and fanfare (22-47). In fact, this procession is to be repeated regularly (nīya) (48). On the next day the icon is to be taken to the place where snapanā-rites will be given (49-68). After this the icon is decorated and taken to the yagasthāna, where a puspa-mañḍala is already prepared (directions for which, he notes, have been given)*; there the icon remains and food-offerings§ are made (69-82).

X. मण्डलाथाय

Mayḍilādyāya (48 shs.)

"Chapter on Maṇḍalas"

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* sh. 71a refers to "Indra-rātra" but nothing on puspa-preparations is found there.

§ 75a refers to "Brahma-rātra" on "rithiyāca"—which is, however, found in this edition in "Śiva-rātra."
The chapter commences its discussion of manḍala-designs by stipulating that the dung of certain kinds of cows only may be used for purifying the area (1-6a). As for manḍala-motiṣs, they are to be circular, rectangular, triangular or crescent-shaped according to whether they are located respectively in the West, East, North or South; other variations are given for the intermediate directions. Each type has its presiding deity—Viṣṇu, Brahmā, Skanda and Śiva, depending on its shape (6b-26). Over the manḍalas flowers are to be placed, and Viṣṇu is to be worshipped there (27-32a). The benefits that accrue to those who construct such manḍalas on nitya and naimittika occasions—whether they be males or females duly initiated are listed (32b-48).

III. INDRA-RĀTRA

I. पुराणाव्य पुराणाङ्याय

"Chapter Concerning Pūrāṇāṅgāya"

Sanatkumāra promises to tell now what instructions in turn were given to him from Indra. He begins by describing how to make a pañjara-niche how to install an icon in it, and how to conduct worship to the icon there (1-12a). The remainder of the chapter enumerates various articles that may alternatively be offered, listing the benefits attached to each—for examples, caru-offerings are equated to the results derived from performing an agnisūrna-sacrifice; anna-offerings give the same result as if one observes the cāturmāśya-vow; ghes-offerings obtain one’s desires in this world and in the next; etc. (12b-55).

II. मन्त्रोद्धारा मन्त्रोद्धारः

"On Constructing Mantras"

This chapter is solely devoted to the origin of the letters of the Sanskrit varṇakrama-alphabet. First taken up is the “appearance” of the eight short vowel-sounds (1-4), then the long vowel-sounds (5-6) followed by the other letters from “ka”- to “kṣa”- (7-16a). The name of the presiding deity of each letter is named (16b-30a). There are altogether some 64 combinations of letters—presumably, but not explicitly, referring to gaṇas—and these are enumerated (30b-55). The chapter draws to a close with an explicit discussion of how to construct the “aṣṭākṣara”-mantra, syllable by syllable (56-63), and ends with some general observations concerning mantras (64-68).

III. पुराणाव्य पुराणाङ्याय

"Chapter on Ancient Happenings"

Sanatkumāra offers to tell what happened when Aniruddha arose from his slumber on the Milky Ocean. Seeing the Earth in plight, there arose from his mind (citta) the form of Varāha (1-9). Then he relates the age-old story
concerning Narasimha (narasimhapuruṣa), wherein the gods, troubled by the
demon Hiranyakshaṇu, appealed to Aniruddha for help; his mind (citta) goes
out to meet the problem in the form of Narasimha (10-26). The story of the
Matsya-presence taken by Śaṅkaraṇa to restore the lost Vedas is then narrated
(27-35a), followed by the tale of how Śaṅkaraṇa also took the form of the
tortoise Kūrma (35b-40). The next story relates how Viṣṇuksena took the
form of Tārksya (or Garuda) in obedience to Mahāviṣṇu to become the daring
child of the enslaved mother Vinatā; it was this child who then became the
vehicle of the Lord (41-49). Vāmana’s story is then recalled (50-57), followed
by Hayaśīra’s. In this latter case the incarnation proceeds from Pradyumna’s
mind (58-62a). Kapila, whose story is next recounted, is reputed to have
been the originator of the Sāṁkhya science and is traced to Śaṅkaraṇa
(62b-66a). Jāmagnya, or (Paraśu-)Rāma, is said to have been the incarnation
of Śaṅkaraṇa (66b-70), Kākutstha (Rāma) is then described but there
is a gap of a few lines in the text here; Rāma is said to return to his abode
after his mission and become the Lord Himself [Bhagavān] (71-73a), and
Sattvata (Kṛṣṇa) is Vāsudeva’s answer to Earth’s plight during dharma’s
decline. It is interesting to note that “Sattvata” is another name, here, for
Krishna who, born among the shepherd group known as “Sattvatas,” delivered
the teaching known as Pāṇcarātra. Consequently, this teaching, too, came to be
known as “Sattvata” and those who follow it are to be known by such names as
Sattvatas, Pāṇca-rātrins, Bhāgavatas and Vaiṣṇavas (73b-83).

IV. यागविधि

“Concerning (7 kinds of) Sacrifice”.

Sanatkumāra proposes to tell how dīkṣā-initiation should be given to each of
the four different classes, as well as to women, according to different times of
the year—using in all cases a cakramaṇḍala as means of initiation. Care must
be taken to initiate the lower class people and women only in certain, specific
times of the year. Details for initiating twice-born men, he says (10b), have
already been given in the chapter on maṇḍalas in the “Brahma-rātra” section*;
there also (13b) are to be found details for yāgamaṇḍalas, maṇḍalas, and special
types of yāga in the chapter on dīkṣā-initiation† (1-15a). Then he proceeds
to differentiate seven variations of dīkṣā according to the details of yāga-proce-
dures. The first variety, called “yāga,” is for śūras and women; it differs
from the other six varieties according to the number of kalaśa-pots involved,
the daksīṇā, etc. (15b-20). Then, the second, called “stoma,” which may be

* Is it possible this reference is to “Brahma-rātra” ch. V? If so, then the chapter as
currently presented is incomplete.
† Perhaps referring here to one of the missing opening chapters.

Pā64
utilized by all classes, is briefly described (21-27a), followed by descriptions of the following varieties: "mahāyāga" (27b-36), "adhvāra" (37-40a), "sava" (40b-44a), "kruṣa" (44b-47a) and "harisoma" (47b-52). The last one, although merely mentioned, is praised as "best." The chapter concludes by saying that those who have undergone dikṣā-initiation by one or another of these methods should be distinguished by the following names respectively: samayin, dikṣita, caṅkāvatārin, abhiṣikta, guru, ācārya and bhagavān (53-55).

V. परिवर्तायय—Parivārādhyāya

"Chapter Concerning the Placement of the Lord's Retinue (in the Temple-Compound)."

Sanatkumāra undertakes to enumerate the entourage of Viṣṇu as was told him by Indra. He notes that the members of the retinue of the Lord differ according to the posture in which He is to be found—sitting or standing—and in each case he gives three alternative sets of retinue-members classed according to "good," "better," and "best." Further, the placement of the parivāra-devatās will be different according to whether one is referring to those in the immediate presence of the Lord (antara layam) or around the temple precincts (bahir ālayam). In the twelve lists, the number of gods named varies from two to six to twelve (1-41).

VI. विदयेषोपपति—Vidyēṣotpattī

"The Origination of the Vidyeṣas"

Sanatkumāra proposes to take up here the origination of the four cardinal/directional forms of the Lord: From Vāsudeva or Sadāviṣṇu, Vāsudevākṣa or Mahāviṣṇu was manifested and He in communion with His power (Śānti) manifested Saṅkarṣaṇa or Saṅkara; from Him and Śri rose Pradyumna, or Brahmā; from Him and Sarasvatī came Aniruddha; From Him and Rati came the progenitors of all the worlds (Loka-pitāmahās). These constitute the basic processes of subtle creation (sākṣmaṣṛṣṭī) (1-16).

Next is described the gross creative process, as it issues from Aniruddha—following the usual exposition starting with waters, the Lord’s repose thereon, the Brahmā-bearing lotus from Aniruddha’s navel, the worlds, the gods, etc. (17-29a). Also from this Aniruddha’s dismemberment came the "eight"—Agni from his mouth, Earth from his feet, Vāyu from his breath, Antarikṣa from his heart, etc. (29b-33a).

Vāsudeva manifests himself in twelve (unnamed) forms (34b-42a), details of which are said (37b) to be found in the "Mahendrasamhitā." Then follows a detailed enumeration of the many names to be given to Viṣṇu as He performs the functions of guarding the ten directions of the world—100 names for Viṣṇu’s
forms (Vāyukas) in the East, 100 for the Southeast, 100 for the South, 100 for the Southwest, 100 for the West, 100 for the Northwest, 100 for the North, 100 for the Northeast, 100 for the lower direction and 100 for the upper direction (42b-154).

VII. किर्तिवर्णशत्रुणि विश्वलोकविष्ट्रा (113 sls.)

"Some More Details about the Dominions of Viṣṇu"

Sanatkumāra undertakes here to describe the different worlds governed by the various forms of Viṣṇu. The first of these is Varāhaloka, which is described in terms of its extent, its buildings, etc. (1-12). This is followed by Cakraloka (13), Rāmaloka in the Southeast (14-25a), Narasimhaloka (25b-36a), Rāmaloka in the Southwest (36b-45a), Varuṇaloka (45b-55), Vāyułoka (56), Vāmanaloka (57a), Hayaśirṣaloka (57b-58a), Vāsudevaloka (58b-77), Iśānaloka (78-79), Kāpilałoka (80-94), Viṣṇuloka (95-97), Brahmaloka (98-106) and Mahāviṣṇuloka (107-113a). In this last abode all the Great Ones who continually worship the Lord in His Ultimate Form will be found. The chapter ends with the counsel to remember that all the forms enumerated are from one and the same Source; to remember this fact is to gain release. Even the mere reading of this chapter will serve to annul all one’s sins (113b-118).

VIII. सिष्यालक्षण (64 sls.)

"On Characteristics of Aspirants"

Here Sanatkumāra turns to yoniśuddhi, by which he refers to the purity of the parentage on the female side for candidates for initiation who have been born out of wedlock or to couples of mixed-classes marriages (1-34). Then he turns to bijaśuddhi, or the analogous purity on the male side for candidates for initiation who are either bastards or the issue of mixed-classes marriages (35-49). He also mentions that some people are made automatically ready for initiation by virtue of their class-origin, the area of their birth, the discipline which they are able to exert over their bodies, or the sacraments which they have already piously observed—varṇaśuddhi, deṣaśuddhi, dehaśuddhi and bṛtiyāśuddhi (50-64).

IX. आचार्यालक्षण (93 sls.)

"Characteristics of a Preceptor"

Once a man has acquired the status of preceptor, he must avoid doing certain things such as making worship a profitable vocation, omitting set liturgies of worship, eating from bronze utensils; it is also stated that he must be of a pure mind, of good family, well-educated, etc. A pure brahmin origin is, of course, preferred; but even lower class people and progeny of certain
mixed-classes marriages—with the exception of śudras and such folk—may be eligible (r-50a). One who is a proper preceptor should bear witness to the dignity of his office not only by his behaviour and dress but also by displaying certain auspicious birthmarks, by performing all activities scrupulously, etc. (50b-83a).

As part of dikṣā-ceremonies, no matter what the caste of the initiate be, the following four parts must be taken in order (83b-85): pṛokṣaṇa (86-87a), maṇḍaladārśana (87b-88), pūṣpayāga (89-91) and dikṣā-proper (92-93) ** gap**. **

IV. RŚI-RATRA*

I. कालाध्ययः

Kālāḍhiyaḥ  (72  śl.)

“Chapter Concerning the Pañcakāla Observances”.

Sanatkumāra says he will now transmit the teaching “Rṣi-rātra” as it was given to him by the sages of yore. He proposes to commence by talking about the pañcakāla-divisions of worship into abhīgamana (1-6a), upādāna (6b-9a), ījyā (9b-11), svādhyāya (12-13a) and yoga (13b). This latter has already, he acknowledges (14b), been taken up in its six-fold classification in the “Padmodbhava.” He then launches upon a protracted discussion of physiology, the emphasis being upon the nāḍī- pulses, mentioning in passing (20b) the “Satasahasrikā-samhitā.” Some attention is given to the functions and control of the vital airs, and to the fact that the place where the Lord resides within is the heart’s cavity (14-72).

II. मुद्रलक्षण

Mudrālakṣaṇa  (98  śl.)

“Chapter on Hand Gestures”

Sanatkumāra here describes 81 mudrā-gestures, and briefly notes how the hands form them. Those mentioned are: muṣṭī, snāṇa, ganāha, puṣṭa, dīṭa, dhūpa, yajñāpavīta, vastra, alāṅkāra and vaśāla. Also: ācāra, rākṣa, ṇa, svāgata, saṅkhya, pratinā, tarjani, dvandva, vyuha, nāga, grāsa, paśu, mrga, hasta and dāna (1-22). Also: liṅga, prati, ..., srśi, pravāna, ślea, vistāra (= āprasī), dhvaja, bija, brahma, viṣṇu, ruāra, sīnha, toriṇa, cakra, gadā, mukha, dhanuṣ and ṣakti (23-48). Also: kūṭa, śayana, garuda, vyoma, sarpa, mahā, māla, musala, śivṛṣa, valaya, kūṇḍa, ārama, tomara, hayaśrya, vāmana, śagra, agni, nirti, varuṇa, vāyu and soma (49-77). Also: nirmāya, vasana, śakti, kūta, loka, nṛta, gita, vādyā, yoga, tatva, jñāna, karma, nyāsa, mantra, pāsa, kalāsa and hauaca (78-97). The last verse (98) says that the “Bṛhaspati-rātra” tells how to employ these mudrā-gestures.

III. Yogavidhi

"Rules for Yogic Practice"

Sanatkumāra says that the practice of yoga brings success to those who do it. He commences his discussion by citing certain foods that are śāśvīka, rājasa and tāmasa in character (1-24a). He then names and describes ten āsana-postures (24b-39). Thereupon, he turns to the citation of certain mountains, river-banks, forests, tanks, hermitages and temples—naming places located throughout India—where yoga may be agreeably undertaken alongside the worship of the inscrutable Nārāyaṇa. Such "kriyā"-type yoga leads to the "jñāna"-type of realization. When one has passed to this stage, and having mastered the pāncakāla-routines and certain matters in the Pāñcarātra teachings, and when he has absolute belief in what the Lord has spoken, then he can undertake prāṇāyāma (49-58). The instructions for undertaking prāṇāyāma-breathing and āhāryā-meditation are given (59-95). He then describes the steps or stages one may expect to pass through as one moves closer to his final yogic goal (97-120).

IV. Tapodhyāya

"Chapter on Ascesis"

Sanatkumāra offers now to list places in "Pārva-deva" that are conducive to the practice of tapas-austerities. Most of the places named—Prayāga, Kurukṣetra, Badari, Brahmadurga, Devatirtha, the Ganges basin, et. al.—seem to be located in the North (1-13a). He then turns to the time-periods in which such ascesis can best be undertaken (13b-15a). He then mentions the different ways by which one may fast (15b-38) and undertake prāyaścitta-penances by japa-repetitions and other methodical disciplines (39-67). Special reference is made in passing to the "Vaikhānasas" (63b) and to the "Bhāgavatas" (64b).

V. Puṣpāṣṭhāya

"Chapter on Worship with Flowers"

The subject focused upon here is the method of arranging coloured flowers in a maṇḍala-design as a part of the dikṣā-initiation rites, offering bāli to the deities installed therein, and leading the initiate around the "interior" or else the circumference (depending upon the initiate's caste and sex) of the maṇḍala-design (1-36). He also mentions three types of mantras to be given to the initiate during dikṣā—vaidika, tāntrika and vaidikatāntrika (37-40a). He refers

* Śā. 59b, 61a both mention "Pāṇḍavīkara" where these matters have already been taken up, the first reference citing the "Kālavāya" (of "Pāṇḍavīkara" or of the present Sanatkumāra "Ṛṣi" I ?).
(44b) to the "Brahma-rātra" section for further details about dikṣā.* He concludes by saying that puṣparyāga in the Nārāyaṇa maṇḍala-circle could be done by brahmīs only (40b-45).

VI. बलिविधान Balividhāna (r 81 ś.ś.)

"Regarding Bali-offerings".

Balidāna-offerings are here described step-by-step (as they are a part of the dikṣā-rites? ). The first matters taken up are the pātra-vessels to be used, the metals from which they are to be made, and their shape, etc. (r-14). Then the attention turns to the grains to be used (15) and moves on to details of how to perform bali-offerings with the proper mantras, mudrās, etc. (16-18ś). (The "Māhenḍra-saṃhitā" is referred to in 6b.)

VII. चन्द्रोविधि Chandovidhi (73 ś.ś.)

"Concerning Meters (of Mantras)"

The chapter promises to give the "ṛṣi," "chandas"-meter and the presiding deity for mantras. The mantras dealt with are: "aṣṭākṣara," the "Viṣṇugāyatri," "ṣaṭakṣara," the seven Vedic meters, the "mahāsudarśana," the "nāraśimhā," and those to the five weapons of the Lord (r-31ś). Also: "mālāmantra," the mantras to the four Vyūhas, "śrīmantra," "sarasvatīmantra," "rati-mantra," the sūryamantras, "varāhamantra," "mādhavamantra," "viṣṇumana," "madhusūdanamantra," "vāmanamantra," "ṛṣikeśamantra," "pādmanābhamantra," "keśavamantra," "nārāyaṇamantra" and "govindamantra" (31ś-49). Finally, the six "māṇyantras," the "Viṣṇukṣepamantra," "caṇḍamantra," "pracaṇḍamantra," "garuḍamantra," those to the bhūtas and grahas, and others to the Lord's attendants, etc. (50-71ś). In most cases merely the meter is given; but sometimes the "ṛṣi" and the presiding deity is also given. The chapter concludes (71ś-74ś) by urging a practitioner to employ japa-repetitions and to make bali-offerings, yajñā-sacrifices, etc. in order to tap the power of the mantras.

VIII. आयस्थितिविधि Prāyaścitavidhi (186 ś.ś.)

"Rules for Penances".

Sanatkumāra says he will here tell how samayin-initiates are to perform prāyaścitā-penances properly. He commences by saying that an initiate is to worship God six times daily—and there are different titles given to initiate according to the frequency of their daily routines (r-26ś). He then points out

* Earlier reference had been made to this also in ś.ś. 18ś. As in "Indra-rātra" iv, where reference to chapters on dikṣā in "Brahma-rātra" is also made, this too may be referring to "lost" chapters.
that there are different praṣaṇa-penances appropriate to each group according to the number of days they have been lax in their specific routines (27-40). He then turns to sins of commission, as for examples the praṣaṇa-penances appropriate for particular moral lapses and for breaking dietary rules, etc. It may be noted that the section (41-69; see also 127-132) given over to atonements for sexual offenses is somewhat longer than that devoted to dietary errors (70-87). Next treated are praṣaṇa-penances for abuses of toilet etiquette (88-111), followed by those appropriate for lapses in social behaviour, breaking of promises, maligning fellow Vaśāvās, etc. (112-126). The last portion of the chapter is taken up with the penances for such offenses as drinking intoxicants; stealing; killing women, children, brahmmins, kings and certain animals; absconding with temple properties; etc. (133-186).

IX. अद्वाकृष्टविवि Brahmakūrcavidihi

(52 śls.)

"Rules for making Brahmakūra"

Sanatkumāra here tells how to prepare a brahmakūra-mixture—including the vessels to be used, the mantras to invoke according to the caste of the recipient, making the constituent pāñcagāya, and adding the necessary barley powder and water, the mudrās employed in mixing (1-43). The chapter closes eulogizing the effects of using this mixture, not only as a praṣaṇa means but also as a general tonic for initiates (44-52).

X. साstraलक्षण Śastralakṣaṇa

(64 śls.)

"A Description of the Lord's Weapons".

Sanatkumāra offers to recount the story of how the weapons of the Lord came into being when the gods requested Nārāyaṇa to help them in their encounters with the demons. At their request He produced the cakra-discus from His mouth, the khaḍga-sword from His right foot, the musala-pestle from His left foot, and also the śārīra-bow, the gadā-mace, the triśūla-trident, the parasu-axe, the śakti-spiked-missile, the pāśa-noose, the tomara, the vanamīla-garland, the ankhita-goad, the kṣuriḥ-razor, etc. These the Lord gave to different deities—for examples, the pāśa-noose went to Varuṇa, the Triśūla-trident to Śiva, the paraśu-axe to Brahmas, etc. (1-31). He also composed a handbook, known as the "Dhanurveda," which has been passed down from generation to generation. It tells how to use these weapons, both as "astra" or as "śastra" effectively. Of all the weapons, the best is the dhanus-bow—and there are several five-fold classifications of weapons given here, along with the five types of people who may most effectively use them, the five grips most sure to give careful aim, etc. (32-55).

Since Viṣṇu presides over the powers inherent in all the weapons, one who would become an expert "sharp-shooter" [astraśīkṣā] should undertake
diśā-initiation using the cakramanḍala in which Viṣṇu with His aṣṭra- and śastra-weapons is honored (56-64).

[A fifth "rātra" seems no longer to be extant. Internal evidence suggests ("Rṣi" II : 98) that this may have been called "Bṛhaspati-rātra."]

CRITICAL NOTES:—

While the arrangement of the four "rātra"-sections in the current Adyar edition is quite satisfactory, and answers to most of the internal references within the "rātras" to other "rāras," it should be noted that the present arrangement is by no means sacrosanct. Not all manuscripts follow the same arrangement; and what in the published edition may say ".....will be taken up in [named]-rātra" in certain manuscripts reveals the past tense—and vice versa. Moreover, "Brahma-rātra" VI : 125a in one recension mentions "Mukti-rātra" (in the printed edition the alternate reading "Rṣi-rātra" is selected). Mukti, as already pointed out, is obviously a misreading for Munī. It is not at all certain that the missing "Bṛhaspati-rātra" was originally placed last. In none of the present chapters do we encounter the conventional opening chapter setting the narrative framework; it may have been in the missing "Bṛhaspati-rātra" or, again, in the "lost" opening chapters of the "Brahma-rātra."

That there is another "Sanatkumāra-saṃhitā" that belonged to the Pāṇcarātra school is confirmed by the fact that certain chapters from it survive in secondary Pāṇcarātra collections. A chapter 32 on "jalaḥriḍāmaḥolasa" is presented in Utsavasaṅghraha (MT. 3256); a chapter 44 on "maranapokṣānavidhi" is found in Prāyaścitasmṛṭi-graha (MT. 3743). Other chapters will perhaps be found in other secondary works.

Care should be taken not to confuse either of the two Pāṇcarātra works called "Sanatkumāra-saṃhitā" with yet another work by this name. It, too, is printed (Calcutta, Narayana Press, 1890—24 pp.—Devanāgari script). It is a dialogue between Sanatkumāra and Pulastya in eleven chapters, and concerns itself with Kṛṣṇa-worship. It is not a Pāṇcarātra document.

Five other works are mentioned in the course of the text at hand. "Padminabhava" (sometimes without any suffix, sometimes as "saṃhitā," and sometimes as "purāṇa") is named eleven times—"Śiva" III : 10b, 14a, 31a; VII : 14b; "Indra" III : 59a; IX : 9a, 14b; "Rṣi" I : 14b; III : 59b, 61a; VI : 6b. "Māhenāra-saṃhitā" is mentioned thrice—"Śiva" II : 29a; "Indra"

* Note: The editor of the printed edition has chosen to compress into one final chapter what is in some mss (e.g., MT. 3436 and a privately owned mss. in Śrīraṅgam) divided into two chapters, X (48 ṭlokas) and XI (13 ṭlokas). Also added to the pointed text is the last line, not found in all manuscripts, that what follows is going to be "Bṛhaspati-rātra."
VI: 37b; and "Ṛṣi" VI: 6b. A "Satasahasrikā-saṃhitā" is mentioned in "Ṛṣi" I: 20b; and a "Nāradārcanikā" is named in "Śiva" VII: 12b. The closing chapter of "Ṛṣi-rātra" dwells at length upon the teachings of the "Dhanurveda".

Typical Pāñcarātra attitudes are struck throughout the present work. Most notable are the treatment of the Vyāha-modes of the Lord, the fact that dīkṣā-initiation is open to all including women and śudras, and the "prayogic" flavor of "Śiva" III. Because of the nature of the work, it cannot be recommended as a text for early study by those wishing to familiarize themselves with what is the norm among the saṃhitā works of the Pāñcarātrāgama.
SÅTTVATA-SÅMHITÅ

RARE:

Edited by P. B. Anantha Chariar,
Sudarśana Press, Conjeevaram,
"Śāstra-muktāvali" No. 15(1902).
Devanāgari script.

Introductory Remarks:—

This is one of the most esteemed among the numerous Pāñcarātra saṁhitās
and is, presumably, one of the most ancient surviving works. It is called
elsewhere* one of the "Three Gems" of the canon, and it thus ranks in
authority along with Pauṣhara-saṁhitā and Jayākhyya-saṁhitā (c.v.). "Sāttvata"
is named in the following canonical lists: Kapiñjala (20/100), Pādma (14, 23,
71/108), Pārameśvara (1/17), Puruṣottama (65/106), Bhāradvāja (22/103),
Mārkandeya (52/91), Viṣvāmitra (6, 10/108) and Viśnu Tantra (4/154).†

It has been cited as an authoritative work in the corpus by Utpala in Spanda-
pradīpikā (9th or 10th century), by Rāmānuja in his Śrībhāṣya (12th century—
quoting II : 4a-5b) and by Vedānta Deśika in his Pāñcarātrarakṣa (14th century).
Further, other Pāñcarātra works mention it respectfully (e.g., Aniruddha-saṁhitā
XXIV: 76 and Ahirvādhya V, end) or quote from it e.g., a secondary work
called "Pāñcarātrāgama"—MT. 3257—quotes chs. VI, VII and XXI; also
(Prāyaścitasaṁgraha) (MT 2996) quotes from the sections on Pavitrvāpaṇa, vis.
XIV or XX; and Utsavasaṁgraha (MT. 3286) quotes from either ch. VII or
VIII; et. al. ) As such, then, it may be turned to for an authoritative, albeit
primitive, exposition of the system.

As it presently comes to us it is a work of nearly 3500 ślokas divided into
twenty-five short, medium and long chapters. The key term for understanding
almost 75 percent of the text is "mantra". For, chs. II-VI concern silent,
followed by overt, liturgical worship of "ekamārti" forms of the four Vyāhas
with the appropriate mantras; chs. IX-XIII contain much the same type of
materials in regard to the Viśhava forms; chs. XVI-XXIII concern dikṣā-initia-

* Tīvra-saṁhitā I : 64, Pārameśvara-saṁhitā I : 19; see also Jayākhyya-saṁhitā I : 1-14.
† This may also be the work referred to by the titles "Sattva" and "Satya" or "Satyokta" : see Puruṣottama (11/106); Bhāradvāja (11, 48/103), see also Kapiñjala (90/100),
Pādma (14, 23, 71/108), Bhāradvāja (91/103), Mārkandeya (51/91), Hayaśīra (11/25),
Agni Purāṇa (11/25) and Mahēśvara Tantra (12/25). The duplication and triplication of its
title thus in the canonical lists need not surprise us; the lists are in all cases more indicative of
canonicity than definitive.
tion into the lore and uses of all the requisite mantras. The remainder of the work—chs. VII-VIII, XIV-XV and XXIV-XXV—concerns special supererogatory (urata) undertakings, the festive pavitrāropaya-rites, and temple-and icon-construction respectively. Ch. I is a conventional introductory chapter setting the scene. The framework narrative has Nārada relating to some sages what Bhagavān told to Saṁkaraśaṇa—the latter in turn having (as Paraśurāma) given it to him.

The Sāttvata-sanhitā is particularly marked by an apt use of metaphor at certain points; this alone puts it in a class by itself. Further, throughout, its practical injunctions are interspersed with theological discussions. These embellishments do two things: on the one hand there is, then, a tone of sophistication given to the various treatments; on the other hand, the narrative at times appears to become discursive, even rambling, should the reader be distracted by the theological digressions. It may be worth noting that, as in the other early sanhitās (e.g., Aihirbudhyā, Viśvaksena and Sāntakumāra), the dominant theological stance is to stress the fact that, despite His Vyūha-modes of existence, His Viśhūva-manifestations and His avatāra-incarnations, none the less God is One (see chs. IV, V, IX and XII).

The Iśvara-sanhitā (25 chapters) is traditionally supposed to be derivative from the Sāttvata-sanhitā. We have already noted in our discussion of Iśvara-sanhitā (q.v.) certain discrepancies in the two texts' treatment. The Iśvara-sanhitā is closely connected with the worship at Melkoṭe, where Rāmānuja stayed. Another work, Sāttvataantraabhāṣya (MT. 2275), by Ālaśīn-gabhaṭṭa, "son of Yogānandabhaṭṭa of Mauṇḍāyaṇa family and worshiper of God in the temple at Melkoṭe," may be even more important toward understanding the place of the Sāttvatasanhitā at Melkoṭe.

For certain problems related to the text, see "Critical Notes," below.

DESCRIPTION OF CONTENTS

I. शास्त्रवाच्याणि Śāstravātārāṇya (27½ śls.)

"The Transmission of the Teaching"

The scene is set in the Malaya Mountains (= the Western Ghats of South India). Some sages were worshipping Viṣṇu there. One day Nārada, desiring to see the Paraśurāma incarnation of Viṣṇu believed to reside in those mountains, came there. Knowing that Nārada was truly devoted, Paraśurāma enjoins Nārada to pass on the "Sāttvata-sāstra" to the sages living in the area. Thereafter He leaves Nārada, who in turn wanders to various āśramas where the inhabitants approach him and, discovering his purpose, request that he tell them the truths of the "Sāttvata-sāstra." (1-16).
Nārada says his message is secret and has come to him from the lips of Samkarṣaṇa who in turn learned it directly from Bhagavān in a conversation those two had in Tretāyuga-times. The conversation is then related, as Samkarṣaṇa asks Bhagavān about His red color. Bhagavān replies that His coloring depends upon the purity of His devotees’ faith, and that in the Tretāyuga-period their faith is mixed with passion—hence His color. Samkarṣaṇa asks how people may be freed from such passions. This can be done, replies Bhagavān, by turning one’s devout attention to the threefold aspects of God [brahma]—His Para-, Vyūha-, and Vibhava-forms. These are described briefly in the closing three ślokas (17-28a).

II. उपासनविधि

“Rules for Contemplation (Preliminary to Liturgical Worship)”.

Samkarṣaṇa asks to know what method is to be used in worship. Bhagavān says that the four Vyūhas of the Lord may be worshipped by means of mantras, which mantras are normally only for brahmin’s use but which, after (Pañcarātra) initiation, may be employed by any devotee of any class-origin (1-12). He then commences to tell how the worship of the Lord in an “ekamūrti”-form is to be done—with the usual offerings of flowers, incense, lamps, etc., but, in addition, by the preparation and use of a so-called “varṇacakra” design. How this “varṇacakra” motif is made is detailed: being in the form of a wheel, letters [varṇa] are put in the spaces between the spokes, along the rim, etc. (thus presumably representing in a visible and mnemonic form the realities of the physical and spiritual universe for contemplation). Brahman, with His form on some occasions and without form on others, is to be meditated upon in the hub (13-42). A description of the method of worship [ārādhana] (with the “varṇacakra”?) is then begun—in this chapter covering the preparations of the worshipper, the steps of preparing the other instruments of worship, the procedure for meditation preliminary to formal and liturgical worship, and the petition by the worshipper that what he is about to do will please God—interspersed with some philosophical reflections like those (68 ff.), for example, on sound [śabda] as the ultimate principle which comprehends even God (43-77a).

III. सुषुप्तिव्युहांमन्त्रोद्धार

“Composing Mantras addressed to the Vyūhas.”

Bhagavān continues by returning to further description of the “varṇacakra” design, telling how the Vyūha-manifestations are to be meditated upon. He explains that on the pericarp of the letter “Ha”, which is called the stage of “deep sleep” (Suṣupti), the Unborn Supreme Being which manifests itself fourfold is to be meditated upon (1-16). He speaks then of four mantras by
which the unmanifested Vyāhas of the Lord are to be worshipped. The
passage gives directions for composing them by mentioning what letters are
to be placed in what parts of the Varṇacakrā. The first of the four mantras
has, all told, twenty-one letters and ends with "kaṭre nāmaḥ" (17-28); the
second has, all told, eighteen letters including its ending "nāmo nāmaḥ"
(29-34); the third has, all told, twenty-three letters including its ending
"nāmaḥ" (35-46); and the fourth has, all told, eighteen letters including its
ending "bhūr bhūvas svāhā" (47-59a).

IV. सुषुप्त्याहासांत्रोद्धवः (46½ śl.)
"Composing Mantras addressed to the Vyāhas in their Unmanifested
Form"—(Continued)

This chapter treats an alternate method (to the preceding) by which one
may construct mantras from the cakrā-design (1 ff.). In this method one
imagines Bhagavān to pervade the cakrā and, starting from the given spot
on the wheel and remembering the four colors [varṇa] ascribed (8-11) to the
four Vyāhas as well as their weapons (12-19), one selects letters [varṇa] in a
manner reminiscent of the previous way. Specific directions are given for
making up a "Viśākhāyāpa"-mantra addressed to all four aspects of God at
once. This mantra has twenty-four letters (21-30). Also, directions are given
for composing a thirteen-syllable mantra (35-39), as well as for three others (40-
41; 41b-43). These last four mantras are to be addressed respectively to each
of the four Vyāhas (44-47a).

(A useful metaphor is encountered in this chapter (31-34) explaining how,
de spite the seeming difference of the four Vyāha-forms and the respective
worship in separate mantras, God is One: just as the sun reflected in different ponds
is one, so the God Who is reflected in the different mantras is also One.)

V. सुक्ष्मयुहदेवतातंत्यागविधि (110 śl.)
"Rules for the Contemplation of the Vyāhas in their Manifest Forms"

Further, the devotee is to contemplate the four aspects of God—in the
"sūkṣmavīhāra" manifestations in which they adopt their destructive forms
[apīyayoga]—by a method of āhyāna-meditation focused on the cakrā-motif.
Each of these four aspects—Vāsudeva (9-12a), Saṁkaraśana (12b-14a),
Pradyumna (14b-16) and Aniruddha (17-18)—have their distinctive as well
as their common traits (19-21). A method of seeing them in the mind’s eye
with variant colors is given, along with appropriate mantras for these (composed
in a manner similar to the methods described in the preceding two chapters)
(22-66). Another special set of four mantras is similarly given (69-78a). These four Vyāhas—though of one origin and essence—have four different acti-
vities which characterize them: activating, delivering, controlling and protecting (82-87). The variant coloring of the four Vyāhas in the different yuga-ages is also explained (88-95) for purposes of dhyāna-meditation.

Then a brief essay ensues in which God’s unity in diversity is treated, this being one of the more sophisticated discussions of the literature of the Pāṇcarātra-trāgama due to its eclectic spirit of bringing together theological, philosophical, psychological and liturgical concerns of the Pāṇcarātra system (96-107a). The chapter closes by pointing out that the foregoing has all applied to contemplative, or silent, worship [antaryāga], and is to be undertaken with faith [śraddhā] and devotion [bhakti] (107b-110).

VI. सूक्ष्मयुहवदेवताबहिर्यागविधिः: चातुरास्म्यात्राध्यायविष्ठच सूक्ष्मयुहवदेवताबहिर्यागविधिः चातुरास्म्यात्राध्यायविष्ठच (224 śls.)

“Rules for Liturgical Worship of the Vyāhas in their Manifest Forms, and Guidelines for a Contemplative Discipline directed at the Four”.

This chapter turns to the liturgical aspects of overt worship [bhāhiryāga]. The rites begin by cleansing the pedestal-area [bhadrapitha] on which the icon is kept—by sweeping away old flowers, washing it and by chanting a specified mantra—whereupon worship with water, incense, flowers, etc. is to be done (1-6). The details of how the liturgy step-by-step is prepared for and how it proceeds are given (7-131).

First, the disposition of the vessels used in the service is outlined—where the arghya-water is to be placed for later use, where the snāna-water is to be placed, and where the pādya-water is to be kept, as well as other containers to be used. God’s presence is invoked into these various containers, and the worshipper petitions God to accept his forthcoming worship (7-28a). Then the icon is offered the water set aside for washing His hands [arghya] by putting some drops on His head (28b). This is followed by offering the water set aside for cleansing His feet [pādya] (29a), whereupon wooden sandals for His feet are symbolically offered, too. A special bathing cloth is advanced (29b), and then various items are given in order (verbally?) to the icon—a pot filled with rice, a mirror, sandal-paste for the hands, a plank for sitting on during the bath, a toothbrush, a tongue-scaper, water for washing the face, scented oil for an oil-bath, a detergent powder [udvartanam] for removing the oil afterward, some hot water, sandal-paste mixed with camphor, cow’s milk for a milk-bath, curd for a curd-bath, honey for a honey-bath, sugarcane juice or sweetened water for bath, juice of āhūtri-fruit for a bath, water mixed with red-sandal for a bath, another dozen or more kinds of water each for bath, ending with a libation of water
from holy rivers 30-40). During these baths incense will have been offered, after which incense-scented and -purified towels are offered to cleanse off the deity’s body—one for the head and one for the body. Then the idol is removed to a dry spot, where four vessels are set, filled with sandal-water and they are to be decorated with sandal-paste, garlands etc. (41-50a). After this the pādāpiṭha (foot-rest) is to be set and then wind should be wafted with a fan of peacock feathers; then is offered a comb, followed by offerings of betel nut, flowers, silk clothes, the “sacred thread,” an upper cloth, a crown and all other kinds of ornaments. Again flowers from neck to foot are to be offered along with bangles and pratisara. Then cosmetics are applied to the deity; also betel nut for chewing is given. Two flowers—one over each ear—are given, whereupon a mirror is advanced to “show” the deity what has been done (50b-58a). Then a flower-festooned lamp is waved before Him, followed by incense accompanied by bell-ringing. A (third?) pair of sandals are (verbally) offered, along with a white umbrella, a palanquin, chariot and other vehicles marked with Garuḍa. Two long-handled whisks are also supposed to be offered, as well as music, ēclat and entertainment. Praises are to be sung, whereupon the worshipper circumambulates the icon and falls at its feet (59b-63a).

Then the food-offerings are to be made on a table covered with white silk etc. Curd, honey, ghee, cold water, etc., are offered, after which water is again offered for cleaning the idol’s mouth. Then a decorated cow is paraded before the idol, whereupon prepared, cooked foods are brought, followed by drinks and sweets. Again water for washing out the mouth is offered, followed by betel nut and leaf (63b-69a).

Next the arcaka rubs sandal-paste on both his hands and he begins worship with mudrās (69b-73a), followed by a japa which may be done with a rosary or with fingers (73-74). The edible dishes are removed, and then homa is done in a fire-pit prepared for the purpose and in a method according to prescribed steps (75-131). This ends the pūjā liturgy of a single icon.

A new section of this chapter begins by turning to what is presumably an option on the above, namely the liturgy to be followed when the four Vyāhas are worshipped. In this kind of endeavor, fire is taken from a single kūṇḍa-pit and divided into four parts—just as the Lord is One Who takes four Aspects—and one by one homa is to be done in each with different materials and accompanied by different mantras (132-162). After agnihārya is over (163), then pīrsamavihāga-rites must be attended to. This is done ideally with four carefully-selected Pāñcarātra brāhmīns who are imagined to be the four Vyāhas (170) and who are so worshipped (163-180). This is followed by ālmayāga in
which the priest imagines the four Vyāhas within himself and ritually worships them. Then the priest goes to the sanctuary of God [bhagavat-grham] and, falling down at the feet of God, he recites sacred texts (181-190).

These things, then, having been scrupulously done, later after bathing in the evening, he will again worship God (and the fire) before going home. Still later, while at home, he will interrupt his sleep (193) at midnight and will arise and do nyāsa-concentrations of Aniruddha, Pradyumna, Saṅkarṣaṇa and Vāsudeva in different portions of his body. Further yogic exercises are also to be done (198 ff.) in the quiet of his home in the middle of the night—to the end that he may the better concentrate on God in each of His Four Forms. Anyone who does this for a year will come clearly to see Vāsudeva, etc. (191-215). The chapter ends by saying that whoever does this comprehensive routine scrupulously day in and day out will be richly rewarded with spiritual gifts (216-224).

VII. व्रतविधि  

"Rules for (Supererogatory) Observances"

The chapter opens with an eulogy of performing certain supererogatory functions [vrata]—all seemingly connected with the four Vyāhas and their worship—praising those who undertake these extended modes of worship (2-10). The first observance mentioned is a special celebration in the annual kārtika-month, and it is a liturgy which all four castes may do (11-37a).

The next observance mentioned is to begin in śravaṇa-month and continues for one year; it is, however, for brāhmīns only to perform. In this, each month something different is required of him by way of a gift, and at the end of one year he should give a gift of land or whatever his means allow him to give. No distinctive name is given to this year-long "samvatsaravrata"-routine (37b-57).

Then is described a vow that covers a twelve-year period. This activity may be done by all including kṣatriyas, vaiśyas and śūdras—although there are different rules that apply to each group (58-66).

Another vrata concerns an incremental fast [upavāsa], starting with a one-day fast and working up to a twelve-day fast over the period of one year; during the following year this pattern is reversed (68-72).

Still another vrata is for twelve days during caitra-month’s bright fortnight, and this involves—along with the standard honors given to the four Vyāhas—fasting during the day and eating only at night (73-82).

In the āṣāḍha-month for 12 days, one may undertake to do pūja thrice daily ending up with a special four-day worship of the four Vyāhas. This is considered yet another vrata that it is commendable to do (83-88).
In the ṛṣṇavayu-month one may commence a certain pattern of ritual and also of occasional fasting which is to be repeated only on stipulated days during the ensuing year. This is a vrata that may be done by all men and women no matter what their āśrama may be, and it wipes away the sin of having accepted gifts from others (89-104).

The chapter closes with general instructions about all the (seven?) vratas, and gives promise of the rewards to be gained by doing them (105-124).

**VIII. समवसारवरतावधि**

Samvatsaravratavidhi (157 śls.)

"(Supererogatory) Observances to be Done During the Year"

This chapter deals with two further vratas. These may be undertaken by all persons, and they are, therefore (cf. adhy. II: 7-12, supra), sometime done with mantras (by brahmins) and sometimes without mantras (by others) (1-2). The first vrata mentioned (3-136) is one that covers a twelve-month cycle, in each month of which a different mūrti-aspect of the Lord is given especial daily honor from the tenth day of the bright fortnight of one month until the tenth day of the bright fortnight of the next month. The "cakra"-maṇḍala-design to be used, with monthly variations in the special liturgy, is explained in the context of the special liturgy itself—how the "bijas" of the four Vyūhas, the twelve mūrtis, the twelve Goddesses, the weapons, etc., are inserted into the maṇḍala, how "aṅganyūṣas" are done, etc. (3-45). The vrata is to begin in the month of mārgaśīrṣa, with special honor done to the first of the twelve mūrtis, Keśava (45-78). Each thirty-day period thereafter has a different mūrti especially honored—Nārāyaṇa during pūṣya-month; Mādhava during māgha-month; Govinda-Viṣṇu-Madhusūdana respectively during the three months of pāṅgūra-caitra-vaiśākha; Trivikrama during jyeṣṭha-month; Vāmana and Śīdhara during āśāha and ṣravaṇa months; and Hṛṣīkeśa, Padmanābha and Dāmodara during bhādra-pada, aśvin and kārttika months—with groups of three having especial relation made to one of the four vyūha-aspects (79-116). Further details about liturgical and ethical observances particular to this twelve-month vrata are given, along with the rewards (117-136).

The second vrata (137-157) is one done during the caturmāsa-period, starting on the tenth day of the bright fortnight of āśāha-month, etc. This is an observance requiring special worship in the home, and involves preparing special six-part "cakra"-maṇḍalas, which vary slightly from month-to-month as each one of the four Vyūhas is centrally honored in it, and also preparing special kaṇḍa-firepits for offerings. He who does this last vrata will not be reborn.

**IX. विभवदेवतान्तरविविधि**

Vibhavadevatāntaryāgavidhi (1364 śls.)

"Rules for the Silent Worship of the Vibhavadevād-Forms"

PA66
The sages say that they know now about the silent, mental worship [antar-yāga] of the “sākhsmavyāha”-forms of God (see adḥy. II-V, above); now they want to hear similarly about the ways to give silent, mental worship to the vibhaṇdevatā-forms (1-3).

The bulk of the chapter is concerned with the directions for constructing mantras addressed to the numerous vibhaṇa-forms of God. First, a 32-spoked cakra-design is made in the spaces of which vowels and consonants are placed; by an esoteric selection process mantras may be composed from this cakra-device. In each case a mantra has its “prāṇava” (“Om”—see also śls. 60b-62), its “piṇḍa” (i.e., the deity to whom directed) and its “naṭaḥ” ending. The “piṇḍa” varies according to the name of the deity addressed (4-8ga). The various mantras should recall that the God of Gods has, also, subtly inhering in Him, qualities which are to be imagined as semi-deities—Time, Learning, Oceans, Clouds, et al.—some twenty-four in all being named (89b-102). There follow further introductions for projecting different forms of the Lord (with weapons, with companions, in different postures, etc.) in the various parts of the cakra-design as well as in different parts of the believer’s own body, in the sky and in the nether worlds. Wherever one wants to worship God, there He will be found in accessible and comprehensible form (103-123). Bhagavān advises, however, to select one of the twelve forms of God (as supreme over all the other) in the cakra-device (124-129ga), or else to worship God as Supreme over all the other deities (at some particular spot) in the sky (129-131). With a few concluding general remarks the chapter ends (132-137a).∗

X. विभवादेवताभिहिंगलिफः

“Rules for Overt Worship of the Vibhavadeva-Forms”.

Nārada relates that Saṅkarṣaṇa then asked how to do overt worship [bahira-yāga] in a maṇḍala, in fire and in water (1).

Bhagavān replies that a “cakra”-maṇḍala-design provides a proper medium for liturgical worship so long as one acknowledges the presence in it of certain things i.e., Viṣṇu’s weapons, the flag-staff, etc.) and so long as the “bijākṣaras” have been transferred to the hands and muḍrā-gestures accompany the various usual offerings of sandal paste, flowers, etc. (3-31).

∗ Śl. 133a names three titles: Puṣkara, Vārāha and Prājāpatya. The first represents an extant text (q.v.); the second is known by its appearance in certain canonical lists (Kāṇḍaṇa 5/100; Puruṣottama 96/106; Bhāradvāja 7/103; Mārkaṇḍeya 42/91; Viṣṇu Tattva 45/154; and perhaps in a supplementary list in Hayasīra where it is referred to as “Vārāha Purāṇa”), and by one chapter (ch. 15 on “grhārca-narapratisṭhā”) surviving in Prāyaṣcittasamgraha (MGOML R, 3473); the third is known only by this reference.
He then turns to worship centered about the sacred fire. But, it should
be noted, in addition to making various offerings into the fire, this fire-worship
is accompanied by rituals and offerings of flowers and other materials to a
mandala (32-44a). Bhagavân interjects at this point that God can be worshipped,
indeed, by means of His “mantramûrtis” in any one of four places—in water
[îrtha], in the heart, in an icon [bimba], or in the fire (44b-45).*

The third way to worship God overtly is by repeatedly filling the cupped
hands with various kinds of waters mixed with fragrant powders, etc., and,
mentally picturing the mudrás that should accompany it, uttering a mantra to
each of the many devatâs one by one (46-54).

After worship in each of the three above cases is over, the worshipper
must assume that God withdraws Himself from His presence in the cakra-design,
or in the sky, or in the water, and goes to His rest. Flowers and fruits only
are to be used in such pâjâ to the mantra-mûrtis; left-over flowers and fruits
not already distributed to brahmans are to be discarded (55-58).

XI. मष्ठलध्यानालक्षण
Mandaladhyânalakṣaṇa (79½ śis.)

“Rules for the Contemplation of Mandalas”.

Sâṅkarâsanâ asks about the drawing of and the contemplation upon
mandalas (2). Bhagavân gives detailed instructions for making a mandala
with strings as guidelines, some specific measurements, colors, etc. (3-35).
While other further measurements are given, the remainder of the chapter
is largely given over to how to “fill” the mandala with God’s powers, e.g., in the
centre of the cakra-hub, Bhagavân Himself is to be thought of without form
(36 ff.); other gods, in the form of “bija”-abbreviations from their particular
mantras, will be placed in the petals or spokes of the design as well as in their
“abodes” in the four quarters (41 ff.). The rest of the chapter devotes
itself to further details of the shape and disposition of the mandala, with
all its embellishments. Five kundâ-fire pits of different shapes and dimensions
are to be placed in the immediate vicinity of the mandala (57 ff.) (36-80a).

XII. विभवमूर्तिध्यानविधि
Vibhavamûrtidhyânavidhi (245 śis.)

“Concerning the Contemplation of (God’s) Aspects”

Sâṅkarâsanâ asks how to contemplate God’s Person while reciting mantras.
The bulk of the chapter is given over to descriptions of various forms that God
assumes. Interspersed among these descriptions for purposes of dhyâna-meditation
are some theological statements which bear testimony to God’s Unity in
His Diversity. It is stated that He takes His many shapes out of His own
desire [abhimanikarâpa (5b)] to come within the grasp of His worshippers,

* See XV, opening lines, for (another?) meaning of “mantramûrti”.


doing so out of compassion [*svayameva anukampayā (17a)*] for His worshippers who have faith and devotion, etc. Indeed, God comes to man in five ways: in their believing hearts [*ḥṛṇmadhya*], as a Being in the sky [*gagana*], as a concentrated Power in this mundane world [*bhūmau*], as the recipient Person in the midst of the (sacrificial) Fire [*vaḥnimadhya*], and as the pervasive Spirit in the Waters [*jalāntara*] (16b).*

The following forms are mentioned and described: Ādiśeṣa (6-19), Madhusūdana (20-22), Kapila (23-25), Viśvarūpa (26-39), Harṣa (40-46a, mentioning Agniṣoma as part of this aspect), Varāha (46b-52a), Vājivaktra (= Hayagrīva, 52b-66), Ārṇavaśāyī (= the Lord Recumbant on the ocean, 67-72), Narasimha (73-80), Śrīpati (81-91a, mentioning Agniṣoma also as part of this aspect), Garuḍāsana of the hue of the blue lotus (91b-97), Pārijātajit (98-102), Datta (103-113), Nyagrodha (Vāṭa) patraśāyin (114-121a), Ekaśrīga (Matsya) to whose snout the arc was tied (121b-140), Nārāyaṇa (141-144), Kṛṣṇa (145-159), Aśvagānta (i.e. Kalkīn) (156-167a)—these being the “important” deities [*praḥānadevatā*] (167b). Those who know these deities thus, and who contemplate upon them so, will be relieved from the three sicknesses of birth, old age and death.

Then follows (169-176) a brief essay on the modes of operations of these forms during their active phases—underlining their essential identity with the *Vyuḥa* and with the Lord. Among the *Vibhava*-manifestations is also the Mount of the Lord, Garuḍa. His worship is then elaborately described; he is stated to symbolise the five vital breaths (*Prāṇa*) and he has accordingly, five forms.

Even the marks [*lāṅchana*] of the Lord are worthy of honor in their own right because they have an independent identity and can bring salvation—so merciful and omnipresent is God in His saving work (177 ff.). Those are described as follows: Garuḍa (178-196, 197-202, 240-245). Then there are the twelve Śaktis of the Lords of these which have to be meditated upon: Śrī, Kṛiti, Jayā, Māyā, Śuddhi, etc. (203-239).

XIII. अध्यायः विद्यादहस्यालिकी अख्तुपूरणं देवस्थानतत् विद्यालिकी ।

"Rules for the Contemplation of the Weapons and Ornaments of God".

Although generally speaking the gods have four arms, four faces, many ornaments, yet when they are worshipped they are to be imagined with only two arms, one head, etc. (1-2). Bhagavān says Viṣṇu has the following ornaments, and the descriptions are given as if the items are personified: *kirti*-crown (3b), *kaustubha*-chest-jewel (5a), *śrīvatsa*-mole on the chest (7a), *mālā*-garland (8b), *hadi*-sword (9b), *kamala*-lotus (10b), *gadā*-club (11b), *Śaṃkha*-

* * Perhaps this passage too may be taken as an oblique definition of the "five" (*pañca*-) in the title "Pañcarātra."
conch (12b), lāṅgala-plow (13b), musala-pestle (14b), kārmuka-bow (16b), nandaka-sword (17a), kheṭaka-shield (18b), paraśu-axe (20b), pāśa-robe (21b), aṁkuśa-spear (22b), muḍgara-hammer (23b), mājara-spiked-ball (24b) and śakti-weapon (25b). It is said that they are to be contemplated standing beside the Lord, with one hand on the hip, the other hand by some in waving a fly-whisk and by others in brandishing a warning finger. Some of the above are also identified with cosmic entities—sun, moon, death, etc. (26-34).

Next is given the description for ahyāna-purposes of the twelve goddesses (35-43), followed by some further details concerning their placement, their weapons, their service to the Lord, etc. (44-59). These weapons, consorts and some other devalā-members of His retinue are all to be recalled while contemplating the Lord; however, one may contemplate the Lord alone in His solitary splendor—but in either case this is to be done with devotion. The chapter concludes with some counsels as to the type of place one may seek out for contemplation (60-66).

**XIV. पवित्रारोपणविधि**

“Rules for the Garlanding Festival with Pavitra”.

The question is asked (by Balarāma?) about what can be done in certain cases when for various reasons lapses occur in worship cycles. Bhagavān replies that this kind of a sin, as well as many others, can be rectified by performing a “pavitrāropana” rite (1-10a). The proper time to do it is on any auspicious day within a four-month period between āśādha-full-moon day to kārttiḳa-full-moon day (a period otherwise known as “cāndra”—10b-15, with some good-better-best choices given). How the five-day liturgy is to be conducted—a service which includes as a central element a formal confession for past sins (28 ff.)—is outlined (16-34). One who does this liturgy will get anything he desires (35).

**XV. पवित्रसन्नविधि**

“Rules for Bathing Rites that Follow the Garlanding Festival”

Having completed the preceding pavitrāropana-festival, the pūjaka waits until either the fourth or the seventh day and then takes the idol in the form of its “mantramūrti” (i.e., an effigy of the Lord made out of darbha-grass, and invested with power through mantras) to a holy river or other sacred watering place. There, the pūjaka, his family, other faithful friends, et al., take a ritual bath with the darbha-grass effigy (“mantramūrti”). When the party returns, amid great éclat and celebration, there is great rejoicing and all-night celebrations in the village. This holy undertaking serves to please God, the devas, the departed spirits and all living beings, etc., and it remedies all shortcomings, leads to the prosperity of the country while also redounding to the credit of brahmins.
and cows (3-5). It is a celebration that should be done as a fitting end to the
(liturgical?) year (34).

XVI. विधानाधासांतिविधि

"Rules for the Expiation of Sins as a (Preliminary) Part of Dikṣā-
Initiation".

The question is raised concerning the initiation of brahmans and others
( into the Pāṇcaratā fold). Bhagavān starts to reply with a eulogy of dikṣā
itself. Then, turning to the procedure for dikṣā-initiation, he points out that a
candidate must first live for some time with his ācārya; only after he has pleased
his teacher and has confessed to him his sins and undergone expiation for them
may the dikṣā-ceremonies begin.

A twelve-day period is enjoined on the candidate, and during that period
he should fast during the daytime, spending most of his time singing praises to
God and collecting the necessary materials for God’s worship and for his own
initiation. His nails and hair should be cut to make him ritually clean, and he
should also recite the "Vāsudeva"-mantra 400 times for four days. Further,
immediately prior to his initiation, he will have bathed four times in a twelve-
hour cycle. Other preliminary preparations are also mentioned for this twelve-

For those brahmans whose sinful background so requires it, there is an
expiatory period of from two to four months required in addition to making a
gift of gold; for other castes, the period of expiation must be twice as long (17b-
22a). For such sinful ones, a (preliminary) "Narasimha"-dikṣā is to be given
(23-26; see also next adhyāya). That having been taken care of, then an
initiate is ready for the three-fold dikṣā-ceremonies—namely, "Vibhava"-dikṣā,
"Vyāha"-dikṣā and "Sūkṣmā"-dikṣā (29a; also 36b-37).

Sāṅkarṣaṇa interposes the question at this point (that even with a
candidate who has undergone a "Narasimha"-dikṣā) how can one be sure that
he is, indeed, free from sin and ready for (further, three-fold) dikṣā (29b-30)?
Bhagavān replies that a discerning ācārya can tell simply by looking at the
candidate’s physical appearance. (In any case), the mantra which the candidate
receives at his initiation will kill off any (remaining?) sin and will lead
him toward all benefits in life (31-34). In the first of the three-fold initiations
(viz., "Vibhava"-dikṣā), the candidate must demonstrate his ability to do
japa, homa, vrata, etc., to a selected vibhava-form of the Lord. (Note: the
other two types of dikṣā, "Vyāha"-dikṣā and "Sūkṣmā"-dikṣā, are not further
mentioned here.) Thus it is that the candidate is led by a perceptive and
sympathetic ācārya toward the realization of all successes in life (35-41).
XVII. वैभव्यवस्थितसन्न्यासक: ज्ञात्वावनविविधतयः

"The Composition of the Mantra to the Narasimha-vibhava, and Rules for its Worship."

Asked about the procedure for the worship connected with "Narasimha"- ( -dīkṣā ), Bhagavān launches into a detailed set of instructions ( 3b-104 ). First, the mantra addressed to him (Narasimha) must be constructed by referring to the "varṇacakra" [ as in adhy. II ff., suṭra ], thus producing a twelve-syllable mantra (4-13). After this has been done, then the various instruments of worship of Narasimha should be correctly collected and the worshipper (i.e., the ācārya) should purify himself and otherwise get ready for the worship of the mantra-aspect of Narasimha. Himself "becoming" Narasimha by various yogic concentrations (16-39), these powers are again externalized back into the cakra-design (43-93), whereupon liturgical worship to Narasimha through it is done (94-104).

Then the bhaktas (i.e., those who are to undergo this preliminary "Narasimha-dīkṣā") are led in blindfolded (105) and the ācārya does certain rituals whereby they are wiped clean of their sins (to 139). In the presence of the initiates, pūjā to Narasimha is continued with tarpana-rites, and concluded (140-153). For the next seven days (as a part of "Narasimha"-dīkṣā), "Śāntiha" is done—in which, during the course of seven lakhs of jāpa, the initiate pacifies [ = ? a kind of repentence? ] for evil thoughts which he has harbored (154-181); then, for seven—or three—more days "Pauṣṭiha" is done, wherein the initiate is strengthened [ ? a kind of renewal and rededication? ] (182-198); then "Āpyāyana" is done to satisfy or atone for past sins making offerings of fruits and sweets to Narasimha (199-235); after this, "Rakṣāvidhāna" is done for seven days, wherein protection is petitioned [ =? for leading henceforth a more perfect life, etc.? ] by doing bhūta-tarpana thrice daily 108 times each and by offering regular worship and by making regular fire-offerings to maṇḍalas of different kinds on each of the seven days to while also feeding birds and animals (236-332).

Since the preceding has been an extraordinary [ viśeṣa ] kind of "Rakṣāvidhāna", there is given next a more ordinary [ sādhāraṇa ] kind to follow (333-434a) which, although it also requires seven days to complete, is more modest in the prescriptions for its various component parts.

He who would have success come of this complicated Narasimha-worship, done as a preliminary to fuller initiation, should yet for another three or seven days honor Narasimha with jāpa and homa, etc. (436-452). By doing this in certain specified ways, he can get for himself anything his heart desires.
Those who wish to worship Narasimha every day, who are vexed with life, those who are pure and self-controlled—to them only should the preceding rules be taught (453-454).

**XVIII. अधिवसदिक्षा**  
*Adhivāsadikṣā* (232 śls.)

"The Initiation Ceremonies"

Saṁkarṣaṇa says he now wants to know how three-fold dikṣā-Initiation ceremonies proceed for those who are brahmans, as well as for those who are free from sin, and also for those who have faith (2-3). Bhagavān begins by telling him that the place selected for the important adhivāsa-rites must be carefully chosen, purified, levelled, etc. (4-13). A maṇḍapā-pavilion is to be erected there according to certain specifications, and in it a pīṭha is to be provided. On top of that, a smaller pedestal is to be made for placement of naivedya-offerings. A closed, secureable place should also be made ready for homa (14-22a); alternatively, arrangements may be made in a brahmin's house or in the ācārya's dwelling (22b-23).

When all is prepared, a bell is sounded (as a signal?) whereupon various materials and instruments to be used in the forthcoming adhivāsa-rites are gathered (24-47). Then the ācārya invokes the Vyāha(s) by means of the special mantra he has learned for the purpose, and, having himself bathed and done his own daily duties, he enters into the maṇḍapā-pavilion. There the candidate will be waiting for him, and he will receive the ācārya’s blessing. Then the ācārya begins nyāsa, etc. (48-61a). The liturgy begins as the ācārya, in the view of all present, makes certain further preparations—filling jars, etc., consecrating them for use, worshipping them and invoking the presence of the gods. These items are carefully placed, then, around the pīṭha, and the power of the "viśākhayāpa"-mantra is asked to preside over those things and to remain until the ceremony is concluded (61b-87). "Dravyasampāta"-homa is done in an adjoining place provided for it (88-110).

Then the candidate is consecrated with various mantras by the ācārya, with the object to make him transcend his previous sinful life. This having been done, the ācārya acknowledges that the candidate is now ready for initiation proper (111-120). The candidate must feel that the Lord pervades his whole body. Then, following the ācārya’s commands the candidate worships the Lord with mantras as the “Supporter” and the “Supported” [ādhāra, ādheya]—and how God is to be so imagined is then outlined (121-160a). Thereupon eight homas are done and, with the remaining ghee, the candidate's head is touched and tarpāṇa-water offerings are made with mantras by way of worship of the deities now resident in the candidate’s body. This is immediately followed by a prāyaścitta-homa, in case anything was inadvertently done by
mistake. A red thread is next brought, which, having been duly consecrated and empowered with the "netra"-mantra, is spread over the candidate from head to foot while he does seven homas repeating a special "Om hum..."-mantra (160-174). The candidate is to contemplate how he is bound by the twenty-five tattvas, and how within his system is all reality including the four Vyahas, Time, etc. (175-199a). This is a description of one kind of "Vaibhava"-dikṣā.

Another kind of "Vaibhava"-dikṣā is described in the remainder of the chapter (200-232). It is much like the preceding except that it is simpler to execute—having less homa, tarpana and other ritual requirements; also the dhyāna required is somewhat different; and the ācārya participates in a slightly different manner (as a mediator).

XIX. दीक्षाविद्धिः, वर्णधविज्ञानाः च Dikṣāvidhiḥ, varṇādhyavijñānān ca (182 śls.)

"The Initiation Ceremony (Cont'd) and Certain Subsequent Rites".

Nārāda says that Saṅkarṣāna then asked Bhagavān to explain the dikṣā-ceremony proper, now that they know all the preliminaries. Bhagavān says he will tell about "ekāneka"-dikṣā, which is three-fold in that it can yield (a) kaivalya, (b) kaivalya-and-bhoga or (c) bhoga only. Women, elderly folks and youngsters may all be eligible for the "ekāneka"-dikṣā, so long as they convince the ācārya of their readiness. (1-7).

The step-by-step description of this dikṣā is then given: a manḍala-design is prepared (12) while the candidate sleeps; the candidate’s dreams are analyzed for omens (16-34); the candidate, after bathing, etc., is asked to sit in the manḍala wherein God’s presence has already been invoked, or elsewhere according to the ācārya's directions, and he is purified by mantras while the ācārya keeps his hand on the candidate's head (36-38); he is then blindfolded and is asked to offer arghya to the "mantramūrti" form of the Lord, whereupon the blindfold is removed; he is then shown this "form" of God, whereupon the ācārya gives him his name (39-41). His name must be one of the twelve names or weapons of God; for brahmins the name ends with "-svāmi", for kṣatriyas with "-deva", "vardhana" for vaśyas and for śūdras with "-dāsa" (42-45). Then the initiate, if he is a brahmin, gets up and worships the kalaša, manḍala and guru after which he does an atoning homa, with dhyāna (46-56, 59-63); if he is a kṣatriya or other, he will perform his duties in the manḍala or before a mūrti— with no fire (58).

Other meditations with mantras are to be contemplated by the initiate, and he is later led to the yāgaśālā where many homas are to be done with mantras by the ācārya (64-116). The initiate is then himself blessed with Paṭṭi.
twelve āhutis, and some closing rituals are done—and this ends the ritual part of "Vaihava-dīksa (117-122).

Since, as it was said that this dīksa can give one also either bhoga or bhoga-and-kaivalya, there follow some specific instructions as to how to alter certain details of the ceremonies in order to gain a specific end. Five ways are briefly mentioned, each one concerned in some way or another with one of the six pots used in the dīksa-rites: the "budimayādvā"-path, the "śabdabrahma-mayādvā"-path, the "kālādvā"-path, the "padādvā"-path and the "bhuvanādvā"-path (123-151).

But, the sages interject, there are six pots. Is there a sixth way to effect the dīksa ceremonies? There follows then a discourse (153-170) on the "varṇādvā"-path, and how one can by its method choose special letters for special mantras, and each of these mantras have their own sure effect.

The closing ślokas (172-182) give directions that the mantras used in each of the six especially-aimed dīksa-variations must not be mixed or confused.

XX. भ्रात्याभिवेकविषि

"Rules for the Bath by the Ācārya."

This chapter describes the steps by which the śiṣya-initiate is ritually drenched by the ācārya and is thus made ready to do his duties. This bathing-rite also prepares him in such a way that he will henceforth be successful in employing mantras in worship by himself. The bathing ceremony is to be done in a small, especially-built maṇḍapa wherein the initiate is to be seated upon a pedestal [bhadrapiṣha] which is invested with the presence of Ādiśeṣa. While the initiate intones the "aśṭāṅga"-mantra, the ācārya takes a jar of consecrated water [vaishnavakumbha] and pours it over the initiate's head. After this, the initiate is accepted by the ācārya as pure (1-12).

Then the ācārya leads the initiate to God where the latter worships Him and then by himself takes up the agnikārya-rites, by balidāna-offerings (13-18). Then the deities—Ādiśeṣa in the pedestal, the pedestal, the company of gods in the kumbha-pots, Agni in the fire, the deities in the maṇḍala, et. al.,—are dismissed (19-25). Prior to turning to worship of his guru [guru-pūjā] he does some concluding rites to further neutralize the area; brāhmins and other honored guests are rewarded, and only then does the initiate himself take food (26-38). He should never forget his guru in anything he henceforth does (37-40).

XXI. समयावारविधान

"The Rules of Conduct for the Initiate"

This chapter lists the numerous miscellaneous rules of conduct, etiquette and outlook. For example: whenever the guru asks a question, the initiate
should commence his reply with "bodham"; he should show the utmost respect for the guru and serve him in all ways; he should circumambulate (clockwise) the Peepal and Banyan trees, cow, a gathering of pious people, and teacher's house; he should treat all the guru's relatives with the same respect accorded the guru himself; he should always rise when the guru enters the room; he should treat the marks of Viṣṇu's conch, discus, etc., with respect, never sitting on them or using them carelessly; he should always use fresh flowers in pūjā; he should not be greedy; he should shun those who have not been initiated as he has; he should contemplate Viṣṇu's presence in His mantra-form on his brow on the top of his head (or elsewhere in or on his body) as "Protector" whether he goes out, goes to sleep, etc.; etc. (1-56). There follow some general rules about following these cautions as a way of life—these being but one of five things an initiate must give his utmost respect and devotion to, namely: the fire, the guru, the mantra, the śāstra and experts in the śāstra (57-61). The rewards for those who follow this way of life are described (62-66), and these rewards will accrue to four groups of people—well-versed and practicing Pāñcarātrins, the initiate himself, his guru, and the guru's issue (67a).

XXII. अधिकारिनियुग्मनेत्रकथन

Adhikārīniyugmānétrakathana (64½ śl.)

"Chapter on the Types of Deserving Persons and their Mudrās."

Sāṅkarṣaṇa, hearing the last statement (in the preceding chapter), asks what are the qualities such persons of the four groups mentioned must maintain. This gives the frame-work for descriptions of each group, their pious habits, their desirable qualities, etc.—the ideal Pāñcarātrin (3-27); the ideal youth eligible for initiation (i.e., "putra" in sense of an initiate treated like a son by the guru, as well as the blood-issue of the guru also) (28-37); the post-initiation aspirant (38-43); the ideal ācārya (44-48, 58). Bhagavān then describes the three kinds of utterances, those of divine origin, those mediated through sages, and those authored by men; the characteristics of each are given; the first two are worthy of acceptance, but the last, pauruṣa, is to be ignored, as it is mostly beset with defects; where it agrees with the first or the second, it may be accepted, (49-56). The last two ślokas allude in an enigmatic manner to the four mudrā-gestures applicable to the above four kinds of persons ending with Deśika—but the passage does little to explain these beyond the fact that they are the same five minus anguṣṭha, (thumb) already mentioned in relation to Narasiṁha (63-65a).

XXIII. विभवदेवतापिण्डमान्त्रोद्धरकथन

Vibhavadevatāpīṇḍamāntroddhārakathana (126 śl.)

"The Directions for Composing the "Piṅga"-Part of the Mantras Addressed to the Vibhava-Forms of the Lord"
Nārada says Saṁkarṣana then asked Bhagavān how the "piṅḍa"-form of the mantra should be formed. Bhagavān then tells him how to select the various letters from the "varṇacaktra"-motif to compose the fifteen or more letters, along with the prāṇava-syllable "Ōṁ", the "bijā"-abbreviation, and the final "namah"-ending (and another unnamed element) which go to make the Piṅḍa form of the Mantra (1-41). The previously unnamed element is the "saṁjñā"-attributive substitute, by the variation of which a mantra may be ever so slightly—but so effectively—altered. In the next section (42-106) are given various Pādma-mantras of three, four, five letters going up to twenty and twentyfour and how to use them to different deities, with suitable "saṁjñā"-adjectives which may be added in the case of different aspects of the Godhead being addressed. The gist is that mantras of various lengths and potencies may be made at will and for various purposes. The last section of the chapter (107-126) deals with the "saṁjñā"-adjectives which may be similarly added to comprise the mantras addressed to Viṣṇu's weapons [lāṅchanas].

XXIV. प्रतिमाप्रासादलक्षणकथन

Pratimāprāsādalakṣaṇakathana (431½ śls.)

"Chapter Concerning the Description of Temples and Icons".

This chapter deals with the construction and iconography of icons, and the preparation and description of the temple which will be used to house those icons. Icons can be of the form of painted pictures on wall, wood and cloth (4-5), or else fashioned of clay (9, 12-13, 21-32), wood (6b-8), stone or metal (10); they are not to be made with precious jewels both because these are out of the reach of common folk and because they tend to distract one from his religious meditation. Furthermore, they are difficult to fashion, etc. (11, 15-17).

After telling briefly about the selection of proper clays, the narrative then turns to the selection and collection of wood and stone materials for icons—these matters being treated together (12-13, 33-91a). Then comes a long section on the measurement of the pedestals of different designs for the different mārti-forms they support (237-279).

Then the chapter turns to a consideration of the structure which will house the icons: construction begins on an auspicious day by digging foundations. A hole is dug and refilled, God is worshipped, Vāstupuruṣa is satisfied, and other preliminary rites are attended to (280-305). The first stones (either bricks or stones, with no explicit reference to number or "sex") are prepared and worshipped where one [mahāsilā—334] is placed in the previously filled pit; after other ceremonies (to 357) the construction begins (306-357). Measurements of the temple and its parts are then given, using the size and measurements of the piṭha as the standard for proportional measurements: garbhageha (353-391), the māṇḍapa (392-408), along with pratiṣṭhā-directions
(since the _manḍapa_ may be sanctified even before the icon is dedicated); the _prākṛtaka_-courtyards with their embellishments, making for some seven different types of temples [ _anantabhūvana, jāgatiha, caturāyatana, puṇḍrāyatana, aṣṭāyatana, dāśāyatana, dvādaśāyatana_], each with particular characteristics (409-430a). There are promising rewards for those who build one or another of the different types of temples (430b-432a).

**XXV. प्रतिष्ठाविवि**

*Pratiṣṭhādivihi*

(375 śls.)

"Rules for the Consecration Ceremonies"

As part of the preparation for the ceremonies of consecration of a temple and its icons, care should be taken to see that the materials needed are on hand, that a special _manḍapa_ has been properly prepared and decorated according to the requirements, that there is a _yāgaśālā_ with all the appropriate appointments of _kundā_-firepits, etc., and that the necessary _kumbha_-pots have been assembled and decorated (4-32).

A major portion of the chapter (33-276) following this is given over to a step-by-step description* of the consecration ceremonies.

[Let it suffice here merely to indicate some of the things done.] In the _manḍapa_, gods are invoked to be present for the ceremonies in the _manḍala_-design; deities are also invoked to be present in the _kumbha_-pots, which are later to play such a vital role; _homa_ is done as described in the _dīkṣā_-chapter; the festival-flag is raised; the guardians at the entrances are requested to take their places; a small-scale _pūjā_ is done before proceeding further (33-45). Then the pots containing sanctified waters, into which various precious items have been placed, are used to bathe the ("_karmabera_"-) icon, after which the stationary ("_mūlabera_"-) icon is fixed and cemented into its place and sanctified with libations from the pots (46-104). All the while, during this last part, _mantranyāsa_-concentrations are done to the ("_mūlabera_"-) icon (105 ff.), culminating with an invocation by the _ārādhaka_-priest for the Lord to take His abode in the icon (116-120). _Pūjā_ is then done to the sanctified "_mūlabera_"-icon, after which the ("_mantrabimba_"-) icon is taken in procession. When this is finished, the ("_mantrabimba_"-) icon is returned to the _manḍala_-design in the _manḍapa_-pavilion, as are the pots, and _pūjā_ with 108 _homa_-offerings is done in honor of the ("other gods," whereupon the (subsidiary) icons are fixed on their pedestals with _mantras_ and the weapon-representations are also installed in their separate _manḍapa_-shrines. This concludes the ("ordinary") _pratiṣṭhā_-sanctification ceremonies of the temple icons (121-215).

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*Note*: which is nonetheless not very clear.
Another variety of pratiṣṭhā-consecration is mentioned in which all of the rituals are done to the pedestals rather than to the icons or their substitutes (216-222).

In any case, after the major icons of the temple have been installed, then Gaṇuḍa is established (223), the whole temple is washed [prāsāda-śodhana] (237), and the Lord is offered His šayana-rest. Thereupon, “kumbha-pūjā” is commenced, with homas. In the course of this (251), guru-pūjā is attended to by offering him the left-over articles from the pūjā so far done. “Kumbha-pūjā” is resumed, culminating with the ritual of “taking” the gods from the kumbhas and “placing” them into their own apartments (274 ff.). The flag-pole is also then established (276).

Then follow some miscellaneous rules concerning pratiṣṭhā-ceremonies: when a “svayamvyakta”-icon (a “self-existent” holy object) is to be established, such things as the samākāra-purifications and snapana-s are not necessary (278 ff.); when a temple or an idol or a guru changes from one śāstra-routine-of-worship to another, then pratiṣṭhā-ceremonies must be done over again (according to the new rules)—hence it is always important to know the past “history” of any newly-acquired “svayamvyaktra”-icon before immediately commencing worship in an attempt to honor it (283 ff.); when a wooden or painted image is carried about (while travelling) it must be consecrated anew each time worship is to be done by certain rules (307 ff.); when an image or its piṭha-pedestal, etc., gets broken, it must be reconsecrated according to certain procedures after repairs have been made (320 ff.).

The chapter ends with an elaborate list of the rewards that are to be realized by all who take part in any phase of the consecration ceremonies for a temple or any of its parts (340-375).

CRITICAL NOTES—

Because of its prolix expository style, some passages of the Sāṅkītaka-samhitā are bound to remain difficult for interpretation. The 1902 printed edition, long out of print, in addition contains numerous spelling errors and printing mistakes. A new edition should eliminate such superficial difficulties for readers.

That the text, as it presently stands, is incomplete is suggested both by internal evidence and external testimony. Between chs. XIII and XVI there appears to be a gap in the on-going narrative. Presently, two chapters, XIV and XV on pāvitra-rōpaṇa-rites, are placed there; these might well have originally been elsewhere—perhaps after the present chs. XXIV and XXV on instituting temple routines. However, there is also a distinct possibility that chs.
XIV and XV are early interpolations (they are, as noted in our "Introductory Remarks" above, assigned to this sanhitā in some secondary Pāncarātra collections). It is not known what—if anything else—may originally have filled in the gap between chs. XIII and XVI. Further, some additional chapters on dikṣā are suggested by XVI:29a when a three-fold initiation procedure is named—"Vaibhava"-dikṣā, "Vyūha"-dikṣā and "Sūkṣma"-dikṣā. Inasmuch as the opening chapters (II-VI) in their treatment of worship follow a three-fold exposition moving from the "vaibhava" through "vyūha" to "sūkṣma" forms of divine manifestations, one is led to expect a similarly careful and progressive treatment in the subsequent treatment of dikṣā. But the present text does not contain these further matters. In chapters XVI-XIX only "Vaibhava"-dikṣā is taken up. As for external testimony of additional material, we can cite only one example: a chapter on "ācārya-tvīgāśaucanirnaya" found in Uṣvasaṅgāraḥ (Adyar ms. TR. 569.2—pp. 1241-1245 in Volume Two) claims to be Ch. XXXVIII of "Sāttvata-saṃhitā." Further search among extant manuscript traditions of the primary work and in the numerous secondary collections may yield additional textual materials. Going by the pattern provided in other extant Pāncarātra saṃhitās, one would certainly expect to find more data concerning the temple functions and its liturgical cycles and personnel than is available in the two closing—and suggestively detailed—chapters (XXIV and XXV).

As with most of the saṃhitā-texts, so with the Sāttvata-saṃhitā, only the most tentative suggestions can be advanced regarding its date of composition. Its citation by Utpala and its mention in other presumably "early" saṃhitā-texts (see "Introductory Notes," above) attest to its relative antiquity. In IX:133a it mentions perhaps Paṣṭkara, Vārāha and Prājāpatiya. Further internal evidences that other texts were known to the author(s) are found in two places. In VI:189 our text enjoins that "āgama"-texts be read and their meaning meditated upon; and in XXII:47-55 paśīṃ, āgamas are noted. What these other pieces were is for the time being in the realm of sheer speculation.

However, judging from other "early" works, the Sāttvata-saṃhitā shares with them certain primitive motifs that place it on a par with them. Throughout it—as in other works like Aḥirbudhnya, Viśvahsenā and Saṅkumāra—there is a refrain-like insistence on the Oneness of God despite His many forms. As in Paṣṭkara (and also Lākṣmi Tantra) the Ultimate Reality that comprehends even God is said to be śabda. As well, in the Sāttvata-saṃhitā as in other "early" saṃhitās there is a decisive and pervasive adherence to the Vyūha-doctrine—a touchstone of Pāncarātra theology, to be sure, but in some "later" works more superficially adhered to than in the "primitive" works. Still another consideration that may mark this work as "early" rather than "later"
is in regard to qualifying preliminaries to actual dīkṣā-initiation. It may be possible to suggest that in the early period (say, as reflected also in Viśvaśena-
śamhitā) there were more aspirants for initiation—especially inasmuch as this privilege was explicitly extended in both cases to women and to śūdras—than could comfortably be accommodated. Hence, a kind of elimination procedure was instituted. In the case of Viśvaśena-śamhitā (q.v.) a system of "lots" was used to narrow down the field of eligibles. In Sāttvata-śamhitā we have an analogous elimination procedure, namely the very elaborate "Narasimhā"-
dīkṣā (XVI: 176 ff. and XVII passim) as a prerequisite for final acceptance. But all of the above-mentioned considerations are merely suggestive of archaic origins, and give us no sure clues to dating.

Among the more interesting facets of this śamhitā worthy of extended study are those which concern a comparison of the dīkṣā-routines enjoined in XVI ff. with the extended treatment of the pañcasaṁskāra-rites found in Įśvara-śamhitā XXI: 280-448. In the Sāttvata treatment, the "Vaibhava"-dīkṣā seems to prefigure what becomes explicit in the Įśvara passage (which, it should be noted, is also conceived to be a part of "Vaibhava"-dīkṣā). Perhaps through this comparative study we can gain better insight into the origins of the all-important pañcasaṁskāra-rites.

The meaning of the term "Pāṇcarātra" is a topic that many ("later"?) śamhitās take up (see Index, below). None of the "definitions" are entirely satisfactory. However, in XII: 1-16a of our text, we encounter an interesting and suggestive passage, indicating an implicit "meaning" to the theology of the system. There it is said that God comes to man in "four" ways—and these are named, along with his original form, makes five. While the referents are not the usual ones found in other śamhitās alluding to groups of "five," the passage here is worthy of note and comparison with other definitions.

A number of manuscripts are available should a new, critical edition be prepared. The present Sāttvata-śamhitā, however, is not to be confused with another work—also printed (edited by Paṇḍit Ananta Sasri Phadake, Banaras, Chowkhamba Sanskrit Series, No. 427, 1934, Devanāgarī script)—called Sāttvata Tantra. Like our Pāṇcarātra text, this latter work is also a Vaiṣṇava manual. But it belongs to the Kṛṣṇa-Bhagavata cult and is probably of the post-Caitanya period. Consisting of nine pañcals, that Sāttvata Tantra concerns itself with Bhagavata philosophy, a description of the avatāras, various stories, the four aims of life and devotion to Kṛṣṇa who is identified with the Supreme Being. There is nothing in it that is identifiably Pāṇcarātra-inspired.
HAYASIRSHA—SAMHITA
(“Adi-kanda”)

*RARE:
Hayasirsha-samhita “Adi-kanda,”
2 volumes, Rajshahi (East Pakistan),
Varendra Research Society, 1952/57.
[Devanagari script].

The Hayasirsha-samhita is a work of almost 6500 slokas, divided into four sections—“Adi-kanda,” “Samkarsha-kanda,” “Lingga-kanda,” and “Saura-kanda” of 42, 39, 20 and 43 chapters respectively. The entire work is almost exclusively concerned with matters pertaining to construction of temples and images and to the subsequent rites of installation and sanctification. As such, then, it is an unusual work among the texts of the Pancharatragama for its concentration on these matters to the exclusion of such subjects as diksha-initiation, mantra lore, acara-behavior norms, worship routines and festival cycles. Yet, despite its focus, it is not the most satisfactory text to turn to for architectural and iconographical data since most of the short-to-medium length chapters lack detail and sophistication.

Since just the first section, the “Adi-kanda” (almost 1400 slokas), has been printed, we present a condensation of that part of the text only in the following pages. As “Addendum one” to this entry we list the chapter-titles of the other three sections of the Hayasirsha-samhita so that readers may have some idea of the contents in the remainder of the work at hand.

The present work takes the form of a dialogue between Mankanda and Bhrgu, the latter of whom recapitulates a conversation that Siva and Gauri had with Brahma. After a conventional opening chapter in which the framework of the dialogue is set, a second chapter turns to the greatness of the Pancharatra system and its literature. The next two-and-a-half chapters move to preliminaries of selecting proper personnel for supervising the construction of a temple; Chs. V (second half) through XIV treat of the construction of constituent parts of the temple compound; Chs. XV through XXXII take up matters pertaining to the fashioning of icons; and the remaining Chs. XXXIII through XLIII, conclude with the rites of consecration for the building and its icons.

* Scheduled for publication in 1969 by the Asiatic Society of Bengal (Bibliotheca Indica series) are the two first Kandas of this work, edited by Dr. Kali Kumar Dutta Shastri. Dr. Dutta will also prepare the remaining two Kandas for later publication.
DESCRIPTION OF CONTENTS

I. Śāstrāvatāra (29 śl.)

“The Lineage of the Teaching”

Mārkaṇḍeya asks Bhṛgu why Viśṇu appeared as an horsefaced creature; as well, he asks to know about the Pāñcarātra teachings that came to him from Brahmap by way of Śiva (1-3a). Bhṛgu turns first to the Pāñcarātra, which he says is very old. He agrees to tell Mārkaṇḍeya about it since the latter is a devotee of Hayaśirṣa, Who is but another Form of Viśṇu (3b-4).

He (Bhṛgu) then relates how Śiva and Gaurī asked BRAHMĀ to tell them about the doctrines revealed to him (Brahmā) by Hayagrīva. Brahmap then tells how, when the Lord was in His yoganiḍā—sleep, a beam of lejas—light was emitted from the Lord’s navel and this became a great lotus of 1000 petals. Brahmap tells how he himself appeared on this and how, while he was there chanting Vedas, he exuded sweat; this sweat fell down in two drops upon the Lord’s Body. These drops became two asura—demons who came then and took the Vedas from Brahmap. When the Lord learned of this event, He awoke from His trance and took the form of Hayaśirṣa, and went to the nether world and recovered the Vedas and returned them to Brahmap and other ṛṣis (5-23).

It was at this time that Brahmap asked the Lord “How many ‘Pāñcarātras’ have already been told by you?” He further asks how to install images of the Lord for worship, how to tell the qualifications of an ācārya, how to perform “Vāstuvāga”-rites, how to perform pūja, how to install the “first stone,” how to do proper rites at a site selected for a temple, how to construct temples and images, how to perform the five kinds of installation rites, and how to perform flag—raising ceremonies, etc. (24-29).

II. Pāñcarātrasvarupanirūpaṇa (19 śl.)

“Explanation of the Pāñcarātra (System and Literature)”

Bhagavān replies that he will answer Brahma’s questions. He commences by saying that at the beginning of each kalpa—period He gives out instructions in Pāñcarātra sufficient for the time. Now in this present age His teaching has been condensed by the ṛṣis into twenty—five scriptures. These are then named (2b-7), and in addition three purāṇas and two “second—class” samhitās are also named; along with these certain other works by sages may be considered to be reflecting the Lord’s Teaching (8-10).

Bhagavān then says that those who would install an image for worship, attending to all the various details, should first search out a qualified ācārya—director. Such a person’s qualifications are outlined (12-18). A śudra may

* See “Addendum two” after “Critical Notes,” below.
well be an ācārya, for it is conceivable that a śūdra or vaisya, or kṣatriya yajamāna may prefer to select a non-brahmin ācārya (16). In any case, in selecting an ācārya, a grhastha (but one who maintains strict celibacy) is to be preferred (17).

III. वर्जित्याचार्याक्षणः Varjaniyācāryalakṣaṇa (17 śls.)

"Concerning What Disqualifies a Preceptor"

This chapter treats of the various considerations that disqualify a man from ācārya-ship. The point seems to be that a man, despite his intellectual qualifications, must also satisfy certain confessional, moral and physical prerequisites.

IV. आचार्याक्षणः Ācāryalakṣaṇa (11 śls.)

"Concerning Preceptors"

The first ślokas turn to a definition of an "ācārya" as one who accepts Viṣṇu as the dispeller of the five "bhūta"-ignorances (2-6). Also, an ācārya should be an expert in the four-part Hayāśīra-samhitā as well as the rest of Pāñcarātra teachings. Finally he should be a persuasive religious leader (7-9).

V. भूतलक्षणः Bhūtalakṣaṇa (27½ śls.)

"Qualification for a Building Site"

This Hayāśīra-samhitā is not to be given to certain folks like the followers of Jaimini (Pūraṇa Mīmāṃsakas), of Sugata (= Buddhists), to Nāstikas (= atheists), to Nāgas (= Digambara Jains), to followers of Kapila (= Śāṅkhyas), or to Akṣapādas (= followers of Akṣapāda, the author of the Nyāya-sūtras) (1-3).

Turning to the main topic, the text points out that when planning a town, space should be allocated for the brahmin quarters as well as for shrines in various directions to the appropriate deities (East = Sūrya, South = Mātṛdevatās, North = Skanda, etc.) (4-19a). The ground where a temple is going to be built should be tested to be assured of its purity—by smell—and it should, further, be of a pleasant shape and dimension (19b-28a).

VI. भूताशुद्धि Bhūtasuddhi (22½ śls.)

"Purifying (the site) of the spirits".

Sites for building a temple are further discussed—using the terms "supāmā," "bhadrīkā," "pāryā" and "dhumrā" (1-9a). Further tests are outlined: digging for water, noting soil-color, flora, etc. (9b-14a). "Bhūtabali"-rites are performed (14b-15) and, when pegs-and-strings are laid, a prayer (17) is offered petitioning the Spirits to leave, whereupon homa-rites are done preliminary to plowing the site (16-21). After the plowing is done, seeds are sown
and when this crop ripens, cows are allowed to graze. Then the site is plowed again, and levelled (22-23a).

VII. शाङ्कलक्षण

**Saṅkulakṣaṇa** (II śls.)

"Regarding Pegs"

The bulk of the chapter (1-10) is given over to definition of units of measurement used in constructing building and icons and the appointments for each. It is stated (II) that pegs (saṅku) should be made according to these units of measurement.

VIII. देवताविभाग

**Devatāvibhāga** (30 śls.)

"Apportioning Places for the Gods"

The area around the precincts of the temple-site should be levelled, then in the middle a stake is driven down and, from it, the directions are fixed. With strings the limits of the space are marked out—whereupon brahmans are fed (1-8). The place is cleared of refuse, during the course of which omens should be attended to (9-14). Then the "Vāstupuruṣa"-figure is indicated on the ground in the form of a detailed diagram (15-30).

IX. बलिदान

**Balidāna** (23 śls.)

"Bali-offerings"

Colored powders should be used to mark off different areas of the "Vāstupuruṣa"-diagram and bali-offerings should be made to the various portions, followed by pūjā-offerings of mutton (1-23).

X. अर्घ्यदान

**Arghyadāna** (28 śls.)

"Water-offerings"

In the place where the temple sanctuary will be raised—that is, in the "brahmasthāna"—portion of the "Vāstupuruṣa"-diagram—worship of Vāsudeva, along with Śrī and others, is next to be done (1-4). And this is followed by putting a pot there into which Brahmā’s presence is invoked (5-II). The ācārya then offers various foods and grains in homa-sacrifice to all devadās, and thereupon he turns to the digging of a small hole. Pūjā offerings of flowers, etc., are made into this hole; also, water from the pot into which Brahmā had been invoked is poured into it. More flowers are placed in the hole along with barley and other grains. On the completion of the "garta"—pūjā the ācārya is rewarded, whereupon a larger pit is dug at the same place (12-28).

XI. शिलाधिविभाग

**Śilādhivāsa** (39 śls.)

"Bathing the Building Blocks"

In front of the pit a small maṇḍapa-pavilion is constructed, with a vedikā-altar and four firepits, etc. Bricks are placed in the pit in allotted places along
with pots (1-4). Pūjā is done, after the auspicious time has been settled upon. Then the pit is 1/4 filled in, with mud, bricks and seeds; in the same manner another 2/4 are filled in one-by-one, whereupon the remaining part is purified (5-18a). Then, the “brahmasthāna” area is determined, and “Vāstu”-pūjā is done (18b-19a). The qualities of the “first bricks” are given (19b-23) if the temple is to be made of bricks; similarly for a temple to be made of stone, the characteristics for the “first stone” to be laid are given (24).

Two maṇḍapas are now constructed to the East and South-east of the pit, and the bricks (or stones) are bathed. Pots having been filled with water, the bricks are ritually cleansed again with purified water to the accompaniment of mantras. Pūjā is to be offered to the bricks prior to the performance of “iṣṭakā”-homa (24-39).

XII. पातालयागपातः

“Section on the Rites at the Pit”

“Śilādhivāsa”-rites being over, the ācārya faces East and sees to the filling of 9 pots with 5 gems and other auspicious materials (not named in text). The pots are blessed by invoking the presence of gods and placing the pots in the pit, and each of 8 pots is covered with a brick. In the middle (pot?), garbhādhāna is to be done by taking clay from 10 places, roots, gems, grains, metals, etc., and placing them there together (1-19). The measurement of the lotus-shaped “garbhādhāna”-container used is given (20 ff.), along with precise directions for placing the various materials into it (20-34). Homa having preceded all this, the actual “garbhādhāna”-ceremony is done at night (50) by removing and then replacing this central container in the pit—the ācārya meditating all the while on Bhūmi (41b-49). The pit is then filled with bricks, and a pīṭha-pedestal is constructed atop this filled-in pit. A “Vāstuyajña” is (again) performed—all these ceremonies so far constituting one-fourth of the pratiṣṭhā-consecration of the temple (up to 56). This section is summarized by the observation that whosoever does this much gets the same rewards as he who finished a temple altogether (58a).

The chapter ends with an eulogy of any who undertake to build (and finish) a temple (58b-62).

XIII. प्रासादालक्षणपातः

“Section Dealing with the Characteristics of Temples”.

The first part of the chapter turns to the matter of measurements of different parts of the temple—walls of prakāras, maṇḍari, space between courtyards, the jagāṭi-portion of sanctuary, the “mukha”—maṇḍapa (1-7a). Then directions for the prāsāda itself are given—it being made in proportionate
measurement to the icon—and the horizontal floor-plan is discussed with its various parts, along with the decorations and some remarks concerning the sub-shrines of attendant deities (4b-24). Then the comparative heights of various parts of the temple are discussed (25-27). This is followed by a brief discussion of where the various deities should be located on the vimāna (?)—Mahāvarāha in the East, Narasiṃha in the South, Śrīdhara in the West, Hayaśīrṣa in the North, Jamadagni in the Southeast, Rāma in the Southwest, Vāmana in the Northwest and Vāsudeva in the Northeast. In the midst of this are other remarks concerning the various storeys (bhūmi) of the vimāna and what postures of the Lord are to be revealed there—giving directions for a building up to seven storeys (28-37). The closing ślokas turn to the respective heights of pillars, doors, altars, etc.—all to be in the same tāla-measure as the prāsāda itself (30-41).

XIV. आलादान्द्रेवतासम्भाषणपर्यन्त Prāsādadevatāsaṁsthāpanapāta (16 śls.)

“Section on the Location of Shrines for the Temple Compound”.

The chapter turns to the location and identity of the 4, 8 or 12 sub-shrines that surround the main shrine of a temple (1-16). If the main shrine is dedicated to Vāsudeva, the four sub-shrines surrounding it will be to Vāmana (Southeast), Narasiṃha (Southwest), Hayaśīrṣa (Northwest) and Varāha (Northeast). If Nārāyaṇa is the main deity, Āmbikā will be found in the Southeast, Bhāskara in the Southwest, Brahmā in the Northwest and Liṅga in the Northeast.

In a cluster of eight surrounding sub-shrines, when Vāsudeva is in the main shrine. He will be surrounded by Balarāma, Pradyumna, Aniruddha, Nārāyaṇa, Brahmā, Viṣṇu, Narasiṃha and Varāha. If Vāsudeva is in the center, He will be surrounded by the 8 directional deities of Indra, Agni, et. al.—or alternatively by the 8 Mother Goddesses. When Devī is in the main shrine, she will be surrounded by the 8 Mother Goddesses.

In a cluster of 12 surrounding sub-shrines, when Viśvarūpa (14) is located in the main shrine, He is surrounded by Keśava, et. al.

XV. शिलालक्षणपर्यन्त Śīlālakṣaṇapāta (51 śls.)

“Section on Characteristics of Stones (for sculpting images)”

This chapter turns to the collection of stones for use in making images. The opening ślokas (1-20) list the preferred places for getting stones—these being presumably the same places “mentioned in the śāstrās” and alternatives to these when the other places are not close at hand. Then the qualifications of color (21-30), “age” (31-34a) and “sex” (34b-37) are discussed. “Male” stones are to be used for icons, “female” stones for basements and pedestals.
and "neuter" stones are to be used for "pinākā" (38). Then the defects of stones are considered (39-46) before the chapter's conclusion—concerning the desirable qualities of stones (47-51).

XVI. वनयागपताल Vanayāgapaṭala (50 श्लोक)

"Section concerning Rites done Outside"

When stones are to be collected, it is to be preceded by a particular ritual performed (in a forest?). Auspicious days for the commencement of this rite are suggested (1-2a). The rites are to be preceded by a Narasīṁhapaṭā and other preliminaries (2b-10) whereupon, in the forest or wherever the stone is to be quarried? homa and sprinkling the rock with water and other rituals are done to the rock previously selected. Narasīṁha is invoked while lingering spirits are asked to leave, and after a night of fasting and sleep the ācārya with the śilpin takes the stone-cutting instruments and goes to the stone-bed selected. Facing either North or East the śilpin then cuts out a generous piece (11-44).

Similarly, when wood is going to be used, it also deserves to be done with all rituals observed. The wood or stone is carried back to the site of the temple and there, north of the pṛāśāda, it is put in a workroom, and fashioning of it is begun (45-50).

XVII. दिक्षान्ति Dikṣānti (14 श्लोक)

"Śānti-rites Required for Stones not Found in the Proper Places."

This chapter concerns an alternative method of taking stones: when they cannot be found in the proper and recommended spots, they may be quarried from another place, brought to the temple, buried in a place north of the pṛāśāda, then "requisitioned" with all the attendant rituals as if they had been discovered there! (1-14)

XVIII. प्रतिमालक्षण Pratimālakṣaṇa (57 श्लोक)

"Characteristics of Icons"

This chapter commences the long sections which are to follow on iconographic and iconometric technical details. The chapter commences by pointing out that before a stone is worked upon, a pattern is lightly scored on the rock. Then bāli-offerings are made, followed by pājā (the mantras for which are given) (6). The ācārya and brahmins connected with all the preceding rites are then honored, whereupon work on the project of making images begins (7 तत्).

How to divide the pattern into 9 sections (bhāga) is given (8-17a).* The

* Or perhaps—since ch. XXIV, below, deals with nine vyūhas—this may be taken to mean that the 9 sections of the pattern are to refer to the vyūhas. Note (in ch. XXXV) that nine pots are used in adhivāsa-rites during pratiṣṭhā-installation ceremonies.
remainder of the chapter deals with general rules of iconometry (17b-57), presumably in reference to making an image of Vāsudeva (see 51).

**XIX. पिन्दिकालक्षण**

"Concerning Pedestals"

This chapter deals with how to execute the pedestal-base (?) for an icon. It is to be one-half the height of the icon.

**XX. श्रीलक्षणपदल**

"The Section (describing the iconographic) Characteristics of Lakṣmi"

This chapter deals with iconometric (I-10) and iconographic (II-16) details for making images of Śrī. It is said that other details are to be found in the "Saura Kāṇḍa" (one of the four divisions of Hayāśīra-samhitā but not as yet published).

**XXI. वैनाटेयलक्षण**

"The Characteristics of Garuḍa".

This chapter turns to Garuḍa, and gives mainly iconographic details which must be sustained (1-5). The chapter closes with directions for making and properly placing the "Garuḍa"-maṇḍapa (6).

**XXII. केशवादिप्रतिमालक्षणपदल**

"The Section concerning the Iconographical Requirements of Keśava, et. al."

The twelve mūrtis are called "māsādhīpatīs," "the Lords of the months"—and their origins are traced to the four Vyūhas (1-2). The iconography of Keśava is described (3b-4), and the same thing is done for Nārāyaṇa (5), Mādhava (6-7a), Govinda (7b-8), Viṣṇu (9-10a), Madhusūdana (10b-11), Trivikrama (12-14a), Vāmana (14b-15), Śrīdhara (16-18a), Hṛṣikeśa (18b-19), Padmanābha (20-21a) and Dāmodara (21b-22). In each case, their wives should be shown holding a lotus and viṣṇa (23-24a).

**XXIII. दसावताराप्रतिमालक्षण**

"Concerning Icons of the Ten Avatāra-incarnations".

This chapter turns to the general iconographical directions for making the ten avatāra-forms: * Matsya (2-4), Kūrma (5-7), 2 types of Varāha (8-14), Narasimha (15-23), Vāmana (24), Jāmadagnya (25-27), Rāma (28-31), Balarāma (32-33), Buddha (34) and Kalkin (35-38).

* Note that Kṛṣṇa is omitted from this list.
XXIV. नवयुघप्रतिमालक्षण

"Regarding the Images of the Nine Vyūhas".*

Ādimūrti Vāsudeva having already been treated (ch. XVIII, above) this chapter turns to the other form of Vāsudeva with two hands (3-4a), then to Baladeva (Saṁkarṣaṇa) (4b-5), to Pradyumna with his wife (6-9a), to Aniruddha (9b-10), to Nārāyaṇa (11-16), to Viṣṇu with eight arms (17-19a), to Narasimha (19b-21) and to Varāha (22-23a).

XXV. प्रतिमालक्षण

"Characteristics of (Some Other) Images".

This chapter deals with some rules for iconography related to miscellaneous forms: the eight-armed aspect of the Lord on His vehicle (1-3a), Lakṣmī and Sarasvatī (3b), Viśvarūpa (4-5), Jalakāśyī (9-11a), and Hariśāṅkara (11b-15). There is also a closing section on the iconography for the Lord's horse-faced shape (Hayaśīrṣa = Hayagrīva) (16-25).

XXVI. ग्रहप्रतिमालक्षण

"Concerning the Icons of the Planetary Deities".

The nine personified planets are here treated iconographically: Sun (Āditya: 1, also 3-8a), and Moon (Soma: 2); then Aṅgāraka (Mars), Budha (Mercury), Guru (Jupiter), Rāhu and Ketu (explanation for eclipses), Saurī (Saturn) and Bhārgava (Venus) (8b-12a).

XXVII. माहलक्षण

"Characteristics of the Female Deities"

This chapter deals with the female consorts of the various gods: Brahmā's wife (1-4a), Śiva's wife (4b-6a), Viṣṇu's wife (6b-7a), Varāha's wife (7b-8), Mahendra's wife (9), Cāmuṇḍā (10-12), Vināyaka's wife (13-19) and Śaṅkumukha's wife (20-22a).

XXVIII. लोकेशप्रतिमालक्षण

"Iconography of the Directional Deities"

The iconography for the following eight directional deities are given: Indra (1-2), Agni (3-4), Yama (5-6), Nīrūti (7), Varuṇa (8), Vāyu (9), Kubera (11) and Rudra (12-14).

XXIX. रुद्रप्रतिमालक्षण

"Iconography of Rudra"

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* Listing nine rather than four vyūhas is extremely unusual; cf. Paūskara-saṁhitā XXXIII, in which nine aspects, including the four Vyūhas, are mentioned.

Pa69
This chapter describes the various shapes that Rudra takes, including his Ardhanaāri form. (1-28).

XXX. Gaurīpratimālakṣaṇa
‘Iconography of Gauri’
Gaurī, Siva’s wife, in her forms Lalitā and Cauḍikā is then described in her 2-armed or 4-armed aspect. Iconographic details are given for each (1-13a).

XXXI. Liṅgalakṣaṇa
The iconographic details of the liṅga-aniconic form are given here in detail (1-23a).

XXXII. Piṇḍikālakṣaṇa
‘Characteristics of Pedestals’.

The base on which an image is placed must be made with all care, whether it be solid or hollow, and must be of a certain proportion to the image. It should be carefully measured (1-12).

XXXIII. Kālaparikṣaṇa
‘Selecting the (proper) Time’.

There are five kinds of pratiṣṭhā-rituals of installation (they are not named). The term itself refers to placing the icon on its pedestal. This action is a symbolization of the Lord (the arcā-icon) coming together with Śrī (sakti, prakṛti, the base) (1b-3). The rules for installing an icon should be drawn from the same source as were the rules used for making the icon. Then comes the listing of auspicious months, days, times etc. for commencing pratiṣṭhā-rites (4-22).

XXXIV. Dikpālapaṭala
‘The Section on the Dikpāla-rites’
The first part of the chapter (1-40) deals with all the preparations for pratiṣṭhā-rites—petitioning the lingering spirits to go away, constructing the special maṇḍapa, preparing the kuṇḍa-firepits therein for homa, etc. The later part of the chapter (41-42—with long prose insertion) gives mantras, etc. and other directions for the dikpāla worship that must be done within the maṇḍapa before proceeding further in taking over the site [bhūparigraha].

XXXV. Kalāśādhiḥvāsana
‘Consecration of the Pots’
The narrative moves now to the preparation of the nine pots to be used in the pratiṣṭhā-rites—how placed, what filled with, etc.

* Some ślokas here seem wanting; there is no jalādhivāsa section.
XXXVI. 斯范

Snāpana

(66\frac{1}{2} śls.)

“The Bathing Rites”

Homās are done in the “yāga”-maṇḍapa, the icon is placed on a bed of colored-rice, the icon is covered with a cloth and taken on a palanquin to the “snāpana”-maṇḍapa, where snāpana-rites are done. Pure water is poured over the icon first. This cleanses away all “śīlḍaṇḍas.” Then, one by one, the other pots are poured to the accompaniment of mantras. In the same manner, snāpana-rites should also be done to the pīṇḍikā-pedestal as well. The icon, on a ratha-vehicle, is then taken back to the “yāga”-maṇḍapa where it is laid on a śayana-bed; the pedestal is put on a separate śayana-bed. Pūjā is done. For every drop of liquid poured on the Lord, the yajamāna may expect to live 1000 years in “svargaloka.”

XXXVII. 阿提瓦

Adhīvāsa

(92 śls.) *

“Consecration”

For the Presence of the Lord in all His Power to dwell in the icon it is necessary to invoke various divine energies with specific mantras (1-44a). The Real Presence of Vāsudeva is also to be invoked in each part of the icon in the form of deities, only following which may various honors be given to the icon (44b-70). Homās are done, and then four cows representing the four major rivers are milked (and this is offered as a homa?) whereupon brāhmīns are fed (71-92).

XXXVIII. 拉达泥沙

Ratnānyāsa

(62 śls.) *

“The Rites of Gem Burial”

This chapter turns to the procedure involved in placing the icon on the pedestal in the garbhageha-sanctuary. Where exactly the icon is to come in the sanctuary room is given. The rules vary according to the posture of the icon and its identity (1-15). The pedestal (which is “neuter,” and made of stone only, 62a) is installed first and in it (in a cavity made for the purpose) gems, etc. are placed—while offerings of grains and gems are simultaneously made in the various courtyards to “protect” the central gem-burial (17-28a). The steps for performing “ratnānyāsa”-rites are given, along with mantras. Certain alternatives to follow for some of the details enjoined are also given (28b-59). Thinking of the pedestal as Śrī, after pūjā, the icon of the Lord is fixed on it. For all prāṣādas, the pratimā-icon is called “jīva” (62b).

XXXIX. 颂提

Pratiṣṭhā

(74 śls.)

“Installation Rites”.

Some ślokas seem to be missing.
“Rātanyāśa” having been done, then, after certain other rites, the deity to be sanctified is washed with mantra-invoked water. The icon is then taken in procession around the village, whereupon it is placed in front of the temple. There a snāpana-bath is given, following which four ladies whose husbands are alive (16b) are to come, cover the icon, touch it (śparśana) with ṛdrha-grass, and bathe it again. Next the dācārya offers various honors to the icon and, afterwards at an auspicious time, fixes it on its pedestal (30a). He then attends to “sajīvakāraya”—giving “life” to the icon—and fixes God’s Presence in it; this is done by means of mantras.

Omens may be sought to prove that God’s Presence is really there (38b ff.), and if so indicated, the dācārya immediately performs dvārapūjā. After this, he installs Garuḍa and the other subsidiary deities.

Payment and other honors are then to be given to the dācārya (including a modern house on the site of the “yāga”-maṇḍapa). The chapter ends with a list of the benefits that come of seeing icons installed thus into a temple.

XL. अवभ्रतसन्नान्
Avabhrthasnānā (23½ śls.)

“The Special “Avabhrthasnānā” Drenching”.

This chapter turns to the injunctions for taking the ritual bath marking the end of such auspicious, festive pratiṣṭhā-occasions. The ritual bath is known as “avabhrthasnānā”—but in this case the bath is given to the newly-installed icon using 81 pots. Then, after food has been duly offered, bali-offerings are made (1-24a).

XLI. बालिदान
Balidāna (26½ śls.)

“Bali-offerings”.

This chapter contains detailed directions on how to make bali-offerings daily—from the time pratiṣṭhā rites are completed, thereafter (1-27a).

XLII. द्वारप्रतिश्ठा
Dvārapratiṣṭhā (31 śls.)

“Installation of Divine Powers in the Sanctuary Entrances”.

Whether the pratiṣṭhā rites are done to the temple sanctuary’s door-ways first or to the central icon first is a matter of choice. In either case, however, the procedure is essentially the same—and in this chapter the steps for investing the door-joints, the lintel and the threshold with the presence of deities are given (1-31).

XLIII. ह्रतप्रतिश्ठा
Hṛtpratiṣṭhā (16½ śls.)

“The Vital Part of Installation Rites”.

After finishing the vimāna-structure up to the point known as “śukanāsā,” then a rite called “hṛtpratiṣṭhā” is to be done. Here the rite consists mainly
of putting a pot filled with gems, etc. as a finishing element atop the vimāna-tower. Alternatively, a discus or a mūrīt of Viṣṇu may be used. Thus steps for the rite are given in moderate detail here.*

XLIV. Dhva]apratiṣṭhā (60½ śls.)

"Installing the Flag"

The flag-pole is made of wood but ornament on it of cabra, etc. may be made of stone, metal, etc. Details for making the flag-pole—which here seems to be a permanent fixture of the temple compound, and not a temporary thing replaced at each festival—are given. Also rules for its sanctification are given. There is also a notable passage here (12-19) concerning the symbolism of the parts of the vimāna-structure and of the temple compound on the analogy to the human body, with the pratiṃdā being the "jīva" of the whole.

CRITICAL REMARKS

This title Hayaśīrṣa-saṃhitā does not appear in any of the canonical lists except the one in the second chapter of the "Ādi-kāṇḍa" itself (where, not surprisingly, it is listed first) and in the presumably derivative lists found in Agni Purāṇa (XXXIX: 2-5)** and in Mahēśvara Tantra ("Jānaka-kāṇḍa" XXVI: 17-20a). The titles "Vāgiśa" (Pādma 22/108) and "Hayagrīva" (Puruśottama 43/106; Mārkaṇḍeya 72/91; Viṣṇu Tantra 52/154) may or may not refer to the work under consideration, these being synonyms for the horse-faced aspect of the Lord. A fragment quoted from a "Hayagrīva-saṃhitā" in Vedānta Deśika’s Pāñcarāstrarākhā (ādhy. I) is too short to identify positively, although it is likely that it comes from our Hayaśīrṣa-saṃhitā.

Other quotations that may or may not derive from the work at hand are found in materials coming from the 12th century Halāyudha in Purānasarvasva (late 15th century), in Raghunandana’s Maṭha-pratiṣṭhā-tatvā (16th century), and in the Hariḥkaktavilāsa (17th century). The entire issue is complicated by the fact that there exists in manuscript a portion of another Pāñcarātra work called "Hayagrīva Tantra" (Adyar ms. 26. E. II, of which remains one paṭala only, a dialogue between Pārvatī andĪśvara) that might also have served as source for the various quotations.

The facts, however, that nine—rather than the usual four—vyākhas are assumed in this text (see ch. XXIV; cf. XVIII: 8-17a, XXXV), that offerings

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* In other saṃhitā-texts the comparable activities are found under the instructions outlined for "mūrđhēṣṭakā" rites, also followed by the subsequent placement of the final.

** According to Stella Kramrisch, The Hindu Temple, p. 105 n., Agni-purāṇa XLI is completely dependent upon ch. XIII of the "Ādi-kāṇḍa" of Hayaśīrṣa-saṃhitā; ch. XIII of Ādikāṇḍa is also (elsewhere?) used.
of mutton are mentioned as part of "Västuḫāja" (ch. IX), and that certain
groups are specifically mentioned (ch. V) all provide suggestive materials for
dating this work fairly early. The list of twenty-five canonical titles (ch. II),
for some of which at least approximate dates may be assigned, makes the
dating of this work, however, considerably less easy than it might at first seem.
In the foreword to the 1952 edition of the first fourteen chapters of the "Ādi-
kāṇḍa," the editor tentatively sets the date for the composition of the Hayastṛṣa-
samhitā near 800 A.D. Upon further study of this work in the context of other
known works of the extant Pāñcarātra corpus, this tentative suggestion may
stand in need of revision. The same editor adduces certain evidential data
suggesting a North Indian origin for the text—a factor to be borne in mind by
those who take up the critical problems of dating this text.
ADDENDUM ONE

Some notion of the contents of the remainder of Hayaśrṣa-saṃhitā may be gleaned from the following chapter-titles:—

SAMKARṢAṆA-KĀṆḌA:

1. śrīsthāpana
2. vihagendrāsthāpana
3. cakrapratīṣṭhā
4. viśeṣavidhi
5. caturmukhasthāpana
6. nṛṣīhpratīṣṭhā
7. varāhasthāpana
8. purusottamasthāpana
9. vāmanasthāpana
10. vaikuṇṭhasthāpana
11. hayaśirṣapratīṣṭhā
12. aniruddhapratīṣṭhā
13. jalāsayanapratīṣṭhā
14. dasāvatārapratīṣṭhā
15. anantapratīṣṭhā
16. viśvarūpapratīṣṭhā
17. liṅgapratīṣṭhā
18. rudranūrtipratīṣṭhā
19. aradhanārīśvarapratīṣṭhā
20. hariśaṅkarapratīṣṭhā
21. mātṛṇāṁ sthāpana
22. bhairavasthāpana
23. ādityapratīṣṭhā
24. gaurīsthāpana
25. gaṇapatiṣṭhāpana
26. navagrahalokāpālasthāpana
27. acalapratīṣṭhāmān
28. calalīṅgapratīṣṭhā
29. lekhācāpratīṣṭhā
30. citrapratīṣṭhāpaṭala
31. vidyāpratīṣṭhā
32. vāpīkūpataḍāgagapratīṣṭhā
33. sabhāpratīṣṭhā
34. samudāyapratīṣṭhā
35. jīrṇoddhāravidhi
36. utsavapaṭala
37. yajñāvabhrthasanānavidhi
38. śrīvivāhavidhi
39. gaurivivahavidhi

LIṆGA-KĀṆḌA:

1. prātimālakṣaṇa
2. gaurīpratimā
3. kāḷalakṣaṇa
4. yajñārāmbha
5. kalaśādhivāsa
6. ācārāuddhā
7. lakṣanoddhāra
8. śnānavidhi
9. piṇḍikāsthāpana
10. adhivāsana
11. brahmasthāpana
12. liṅgapratīṣṭhā
13. caṇḍayāga
14. balidānavidhi
15. viṣalakṣaṇa
16. vṛṣabhapratīṣṭhā
17. jīrṇoddhāravidhi
18. dvārapratīṣṭhā
19. brdayapratīṣṭhā
20. dhvajārohaṇavidhi
SAURA-KĀΝḌA:

1. vāstupuruṣaniṇīnāya
2. bhūtalakṣaṇa
3. śaṅkulakṣaṇa
4. arghyadāna
5. vāstupuraśavidhi
6. vanśādilakṣaṇa
7. prāsādalakṣaṇa
8. salyoddhāra
9. adhivāsana
10. pādapratiṣṭhā
11. pīṭhalakṣaṇa
12. piṇḍikālakṣaṇa
13. piṇḍikālakṣaṇa
14. prāśadapratiṣṭhā
15. vimānapratiṣṭhā
16. prāsādalakṣaṇa
17. prāsādalakṣaṇa
18. prāsādalakṣaṇa
19. prāsādalakṣaṇa
20. dvāralakṣaṇa
21. vanayāga
22. pratimārambha
23. pratimālakṣaṇa
24. pratimālakṣaṇa
25. garbhalaṅkāṇavidhi
26. pratimāya guṇadoṣau
27. ādityapratimā
28. somapratimā
29. maṇḍalalakṣaṇa
30. agnikāryavidhi
31. sthāpanavidhi
32. adhivāsana
33. bhānupratiṣṭhā
34. cāturthikavidhi
35. balidānavidhi
36. yātrādīvīśa
37. snapanotsava
38. pratiṣṭhā
39. dvārapratiṣṭhā
40. hṛtpratiṣṭhā
41. dhvaṅjārohaṇavidhi
42. pavitrārohaṇa
43. abhiṣekavidhi

Note:—Complete manuscripts of the Hayagrīva-saṁhitā are available at Adyar Library and Research Centre (36. A. 1—Devanāgarī script), the Library of the Asiatic Society of Bengal, Calcutta (No. 4200), and perhaps elsewhere; several incomplete versions are available. Care should be taken to distinguish the Hayagrīva-saṁhitā of the Pāṇcarātāgama with another “Hayagrīva-saṁhitā”—a work of seven paricchedas and comprising 2250 grants divided into 199 chapters on mantraśāstra (e.g., Adyar 33. A. 1 and 2), as well as the “Hayagrīva-saṁhitā” already noted.
ADDENDUM TWO

List of Samhita Titles found in the Hayaśirṣa-Samhitā “ADI” II: 2b-10a:

1. Hayaśirṣa
2. Trailokyamohaṇa
3. Vaibhava
4. Pauskara
5. Naradiya
6. Prāhrāda [v.l. Prāhlāda]
7. Gārgya-gālava
8. Śrīprāśna
9. Śaṇḍila
10. Iśvara-samhitā
11. Satyoktam [v.l. Satproktam]
12. Vāsiṭṭha
13. Śaunaka
14. Nārāyanīya
15. Jñānärṇava
16. Svāyambhuva
17. Kāpila
18. Vīhagendra
19. Ātreyā
20. Nārasiṃhākhyā
21. Ānandākhyā
22. Āruṇa
23. Baudhāyana
24. Vaiśvāvatārīta
25. [Aṣṭākṣaravidhāna] Mahātantra

The passage listing these titles concludes by saying that originally there were only these twenty-five. Later on, however, samhitā-works multiplied in numbers. But all of them are to be understood to be derived from the ones named above. Then are named eight additional titles to illustrate the point: Bhāgavata, Śivokta, Viṣṇubhaṭita, Padmodbhaṇa, Vārāha, Sāmānyasamhitā, Vyāsokta-samhitā and Para-masamhitā.

CORRIGENDA

No attempt is made here to list unimportant misspellings, nor to point out each time there has been an inconsistency in our usage of English and American spellings (e.g. 'color' in one place, 'colour' in another place) nor to call attention to obvious lapses by the printers, nor to correct minor mistakes in punctuation and the like. Rather, the effort has been to concentrate on the matters which, if not noted, might lead the serious reader into error or create confusion in his comparison of our descriptive condensations with the Sanskrit texts.

Also, note generally, all references to 'Index' should be taken to refer to what is in the second, supplementary volume to this one, soon to be published.

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p. 9: ch. VIII, line 2, read 'Vasiśtha' (for 'Visiśtha').
p. 80: ch. XXI, 3rd paragraph, last line, read 'thoughts on God' (for 'thoughts of God').
p. 85: first footnote, add to last sentence there, 'e.g., gopuras, subsidiary mandapa-shrines, etc. Also, such matters as the emphasis on the -pāñcasaṃskāra-rites (XXI: 284-448) would seem to point to a later, rather than an earlier, date of composition.
p. 91: ch. XII, line 5, read 'oblations' (for 'obligations').
p. 105: add note to Addendum: 'Almost identical to Bhāradvāja-samhitā' list. See infra, pp. 326-7.'
p. 107: General Introduction, line 7, read '(12/100)' at beginning of line.
p. 114: second paragraph, line 4, read 'among whom was' (for 'among who was').
p. 118: ch. VII, line 1, read '2-19a' (for '2-17a').
p. 119: ch. X, line 2, read 'comprise it' (for 'comprise in').
p. 125: line 2, read 'penitential-vrata' (for 'penantial-vrata').
p. 129: Critical Notes, line 9, read 'in the wake' (for 'in the work').
p. 142: ch. I, line 3, read 'bhakti' (for 'bhākta').
p. 147: see SUMMARY BIBLIOGRAPHY for publication data concerning the recent critical edition of this title.
p. 149: ch. I, new printed edition contains 79-1/2 šls.; last paragraph, first line, read 'their' (for 'there'); Ch. II, new printed edition contains 166 šls.
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p. 155: ch. XII, new printed edition contains 79-1/2 šls.; XIII, 389-1/2 šls.;
      ch. XIV, 165-1/2 šls.
      XVIII, 95 šls.
p. 159: ch. XX, new printed edition contains 128 šls.
p. 176: footnote, read ‘ch. XIX’ (for ‘ch. XXIX’).
p. 177: ch. XXIV, line 2, read ‘some’ (for ‘same’).
p. 178: ch. XXVIII, line 13, read ‘in as much’ (for ‘in a much’).
p. 181: Introductory Remarks, line 7, read ‘each’ (for ‘each’).
p. 197: see SUMMARY BIBLIOGRAPHY for publication data concerning
      recent editions of this title.
p. 204: ch. IX, line 3, read ‘islands’ (for ‘island’).
p. 205: footnote, add precise reference ‘II.i.22 f.’.
p. 267: ch. XIV, line 1, read ‘preliminary’ (for ‘preliminary’).
p. 272: ch. XXVII, line 5, read ‘In “caitra”-month’ (for ‘“In caitra”-
      month’).
p. 284: line 16, read ‘on the Lord’s’ (for ‘in the Lords’).
p. 287: ch. XXXI, line 1, read ‘pavitrāroha(pha)naceremonies.’
p. 288: ch. XXXI, last paragraph, line 2, read ‘(235-257)’ (for ‘2 5-257’).
p. 294: ch. XLIII, line 4, read ‘ritually’ (for ‘ritually’).
p. 299: line 14, read ‘His’ (for ‘He’).
p. 305: ch. II, line 5, read ‘in’ (for ‘on’).
p. 313: ch. VI title, read ‘Discussion...’ (for ‘Decision...’).
p. 314: ch. X, add title ‘Discussion about God.’
p. 315: next-to-last line, read ‘descriptions’ (for ‘description’).
p. 328: see SUMMARY BIBLIOGRAPHY for more information regarding
      publication of this title. Note that many of the chapters with lapses
      shown in our “Description of Contents” have been fleshed out by
      comparison with other manuscripts, which, in turn, results in slightly
      different šloka-counts per chapter.
p. 344: see SUMMARY BIBLIOGRAPHY for a recent translation into
      English of this title.
CORRIGENDA

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p. 353: ch. XVIII, line 2, read 'discoursing' (for 'discussing').

p. 356: ch. XXIX, line 5, read 'lightning' (for 'lighting').

p. 359: ch. XXXVII, line 4, read 'navapādmamāndalā' (for 'navapāda-
manḍala'); line 11, read 'the' (for 'to').

p. 364: Critical Notes, line 4, read 'now available through E. J. Brill,
Leiden, fulfills as great a need as' (for 'undcr.... as').

p. 365: see SUMMARY BIBLIOGRAPHY for publication data concerning
the recent critical edition of this title.

p. 368: ch. III, line 4, read 'routines' (for 'routine').

gaps.


p. 376: ch. XVII, new printed edition contains 256-1/2 šls.; ch. XVIII, 189
šls.


p. 379: ch. XXIV, new printed edition contains 101-1/2 šls.; line 10, read,
'japa-adhvīśa-rites' (for 'japa-adhvīśa-rites').


pp. 384/385: here should be VIŚNU-SAṂHITĀ entry, incorrectly placed
pp. 473-493, infra.

p. 386: last line, read 'once' (for 'one').

p. 395: see SUMMARY BIBLIOGRAPHY for publication data concerning
the recent critical edition of this title.


p. 400: ch. XII, new printed edition contains 44 šls. + 44 maṅtras


p. 403: ch. XVII, line 6, read 'appropriateness' (for 'appropriatenes').


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p. 411: ch. XXXIII, new printed edition contains 23-1/2 šls.; line 2, read 'proffered' (for 'preferred').
p. 418: ch. I, line 6, read 'men' (for 'man'); ch. II, line 5, read 'is constituted of' (for 'itself continues').
p. 432: ch. XII, insert at beginning of line 2, 'abhiṣeka-libations'.
p. 445: ch. XLVI, insert in line 2 after 'prose' a close parenthesis and comma.
p. 448: see SUMMARY BIBLIOGRAPHY for publication data concerning the recent critical edition of this title.

p. 461 ff.: NOTE — — The editor of the new printed edition of Śṛiṇaśnasasyaḥ-hād (see SUMMARY BIBLIOGRAPHY for details) has chosen to combine what we show in our Description of Contents as chs. XXVIII and XXIX into one, long chapter numbered 28, containing over 320 slokas. Thus, to look up a matter from our Description of Contents in the new edition, the reader must — — starting with ch. XXIX onward — — subtract one digit from our Roman-numeral chapter-numbers (e.g., our ch. XLI=40 in new edition; our chapter LI=50 in new edition; etc.). Note also the sūkha-counts in the new edition vary here and there from our statements, due to additional stanzas Mrs. Padmanabhan found in certain manuscripts she consulted, following our suggestions provided in correspondence and conversation. In our "INDEX" — — to come in a supplementary volume to this present volume — — all inconsistencies between our Description of Contents and the new printed edition will be resolved to accord with the now-widely available version Mrs. Padmanabhan has edited for KSV, Tirupati.

The extremely illuminating lists of parallel passages summarized by Mrs. Padmanabhan, pp. lxvii-lxxxvi [sic], showing corresponding passages in Pāḍma, Sāttvata and Iśvara1, was a matter we had also discovered independently, and demonstrated in A Sourcebook of Vaiṣṇava Iconography (Pāṇcarātra Pariśodhana Pariṣad Publication No. 2, Madras, 1969), passim. Mrs. Padmanabhan is to be congratulated for her forceful, exhaustive and definitive tables illustrating the interdependence of these important texts.
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p. 492: ch. XXIX, add the following condensation of śls. 69-109a, inadvertently omitted from our Description of Contents of this chapter when printed:

Returning to the matter of dikṣā-initiation, it may be given—as may also upanayana-investiture—to women as well as to śādras. But in these cases, the ceremonies are done with ‘tantric’ mantras only (69-70). As for the issue of prātiloma and anuloma marriages, the latter may receive dikṣā, but only the sūta-community among the prātiloma-offsprings are eligible for initiation (71-73).

‘Turning to the four āśrama-stages, it is pointed out that there are modes of behavior appropriate to each stage. And, among brahmācārins there are three groups, each with defined practices—‘lingins,’ ‘śisyas,’ ‘upāsakas.’ All of these observe similar, strict rules of diet, deportment and dress, but the ‘lingins’ bear the [brand] marks of Viṣṇu and worship the Lord; while the ‘śisyas’ perform samāhyā-prayers thrice daily and worship their god; the ‘upāsakas’ bathe thrice daily and wait upon their guru (74-79a). Grhaḥasthas, divided into four groups—‘vratins,’ ‘grhaḥistas,’ ‘ādhyas’ and ‘ācāryas’—are characterized by certain duties and moral qualities (79b-84). Vānaprasthas are also categorized into four groups—‘vaikḥānasas,’ ‘tantrins,’ ‘cīrins,’ and ‘gurus’ (85-89a). The yatins [= samnyāsins] are respectively called ‘haṃsas,’ ‘parama-haṃsas,’ ‘bhagavāns’ and ‘prabhūs’—and their modes of behavior differ according to the amount of food eaten, the marks worn on their bodies, the type of staff they carry, the number and types of rituals they attend to, etc. (89b-95a).

The remainder of the chapter deals with the observances to be done daily; with the mantras properly to be employed; with rules of proper etiquette in regard to one’s guru; and with rules for eating properly (95b-109a).’

p. 492: ch. XXX, line 3 and 4, read ‘The more specific yogic rules to be practised by a devout observer of the pāṇcakāla-routines are then given (5-52)’ (for ‘The more specific yogic rules…are then given (5-52’)’.

p. 494: add to the last footnote, ‘See pp. 160ff. of that volume.’

p. 495: ch. IV, end of line 3, read ‘be willing to submit to’ (for ‘be willing to’).
Page

p. 498: ch. VIII, end of line 7, read ‘to be taken care of’ (for ‘to be taken care’).

p. 503: ch. VIII, line 3, read ‘then’ (for ‘them’).

p. 504: ch. X, last ‘sentence, read ‘duly initiated—are listed’ (for ‘duly initiated are listed’).

p. 510: ch. VIII, line 3, end, read ‘initiates’ (for ‘initiate’).

p. 512: top line, read ‘astra’ (for ‘astr’a’).

p. 514: Introductory Remarks, line 12, insert start-parenthesis mark before ‘e.g., ...’.

p. 516: ch. II, line 3, read ‘brahmins’ (for ‘brahmin’s’).

p. 527: ch. XVII, second paragraph, last sentence, read ‘seven days while also’ (for ‘seven days to while also’).

p. 530: line 13, read ‘has its’ (for ‘have their’).

p. 535: line 1, add before sentence beginning “Further search...”: ‘And there are over 130 ślokas on “utsava-prāyaścītta” identified as belonging to “Sāttvata-saṃhitā” in Prāyaścītta-paṭala (MT 2996).’

p. 549: line 2, read ‘The’ (for ‘Thus’).
ADDENDA
For
'Summary Bibliography'

*NARAYANA-SAMHITA*

NARAYANA-SAMHITA

Editor: N. C. H. Raghunathacarya.

Śrībhāṣya Bhagavadviṣayācārya Pīṭha, Śrīraṅgam, 1970.

26, 298 pp. (Telugu-script)

Contents—Preface in Telugu by editor—Statement by publisher—
Detailed Table of Contents—Text in Sanskrit based on an incomplete
manuscript, with marginal guide to contents, occasional footnotes.