

25. I shall describe the (mode of) contemplation of the mystic syllable, by which (one gets) the benefits got from the basic syllable. The gross form is composed of sound and is laid down as the outward deity.

26. The subtle form composed of lustre becomes the mental (figure) made up of thoughts in the heart. That (form) which is beyond thinking, is declared as the supreme.

27. The potential of the bear, lion and other forms are principally gross. The form of Vāsudeva is declared as that beyond the reach of thought.

28. The other forms are remembered always as existing in the thoughts of the heart. The gross (form) is said to be *vairāja* (belonging to Brahman) and the subtle form would be marked.

29-32. The form beyond thought is declared as that of *Īśvara* (the lord). One has to contemplate on the lustrous, undecaying consciousness residing in the lotus of the heart, (namely) the basic letter, the soul of the basic letter of the shape of a *kadamba* flower. Just a lamp lies obstructed inside the pitcher, so also the lord of the mystic syllable lies restrained in the heart. There are many holes in the pitcher. The beams of the light come out through them. In the same way the beams of the mystic letters come out through the tubular organs. Then uniting themselves with the power of the deity they exist in the body.

33. The tubular organs, having come out from the heart, come within the ken of the sense of sight. Among those (tubular organs) the two tubular organs Agni and Soma are (those which) remain at the tip of the nose.

34. Then having conquered the wind in the body the reciter of the basic syllable engaged in the repetition and contemplation enjoys the benefits of the basic syllable.

35. With the gross elements and subtle principles purified, contented (and) practising *yoga*, (one) gets *aṇimā*<sup>1</sup> etc. (Remaining) detached and depending on the lord of the soul one gets free from the gross elements and subtle principles and seizure of the organs.

1. The first among the eight kinds of superhuman powers by which one is able to become very minute.

## CHAPTER THIRTYONE

*Mode of cleansing oneself and others*

*Agni said :*

1. I will now describe (the rite) known as the cleansing for the protection of one's self and others, by which a man would become freed of miseries and get happiness.

2-3. *Om*, salutations to the greatest object, the soul, the great soul, the formless and many-formed, the all-pervading, supreme soul, blemishless, pure and (person) engaged in meditative contemplation. Having saluted I shall expound. May my words prove true.

4. (Salutations) to the Boar, Man-lion and Dwarf (forms of Viṣṇu), the great sage. Having saluted I shall expound. May my words prove true.

5. (Salutations) to Trivikrama (a form of Viṣṇu, as he measured the three steps and removed the pride of the demon Bali), Rāma, Vaikuṅṭha (abode of Viṣṇu), the (Supreme) man. Having saluted I shall expound. May my words become true.

6. O Boar, Lord as Man-lion, Lord as Dwarf, Trivikrama, Hayagrīveśa (Lord as Horse-necked), Lord of all beings, Hṛṣīkeśa (Viṣṇu) (the Lord of all senses) destroy my impurity.

7. With these four most excellent weapons, the ever victorious disc and others of unbroken power, you become destroyer of all wicked things.

8. You remove the calamity of such a person and do (him) all good and also (remove) the fear of distress due to fetters of death which is the fruit of sins.

9. (You) destroy the magical incantations set up by others with meditation for working evils, causing diseases and decrepitude.

10. *Om*, salutations to Vāsudeva, Kṛṣṇa, bearer of sword. Salutations to lotus-eyed, Keśava (and) the first holder of the disc.

11. Salutations to the wearer of clean dress made yellow by the filaments of lotuses (and) the disc (of Viṣṇu) hurled on the shoulders of the enemies at the great battle, (and) the wielder of the same.

12. Salutations to the one who lifted the earth on his tusk<sup>1</sup>, who has the three forms embodied in him, the great Yajña-varāha,<sup>2</sup> and the one who reclines on the hood of (the serpent) Śeṣa.

13. Salutations to you, the divine lion having manes of the hue of molten gold, eyes bright like the burning fire, (and) claws (harder) than thunder-bolt to touch.

14. Salutations again and again to you, Kāśyapa, the shortest statured, adorned with the *Ṛg*, *Yajur* and *Sāma* (*veda*) (and) the Dwarf form which covered the earth.

15. O Boar, One with huge tusks, you crush all evils completely, their effects and also the effects of sins.

16. O Man-lion, having a dreadful face (and) the burning fire in between the teeth, the destroyer of distress, you breakdown all evils by your cry.

17. May Janārdana (Viṣṇu), the one who assumed the form of a Dwarf, dispel all grief of this person by words embedded with the *Ṛg*, *Yajur* and *Sāma* (*veda*).

18-19. O Govinda ! (You) destroy quickly this person's sufferings. Destroy fevers—quotidian occurring on alternate days, tertian, quartan and also the terrible *satata*, those arising out of derangement (of humours), the *sannipāta* (caused by the derangement of three humours), as well as accidental.

20-24. The diseases of the eye, the afflictions of the head, diseases pertaining to the stomach, (difficulty) in breathing in, excessive breathing, burning (sensation) in the body along with trembling, diseases in the anus, nose, feet, leprosy as well as consumption, and diseases like jaundice and very dreadful urinary disease, fistula, all kinds of dysentery, diseases of the mouth, chest (diseases), stone in the bladder, strangury, and other dreadful diseases, diseases caused by wind, biles and phlegm and others like *sannipāta*, accidentally afflicting diseases, (poison due to) spiders and boils etc.

25. May all these be destroyed by the recitation of (the name of) Viṣṇu. Being struck down by the disc of Hari, may all these (ailments) be completely destroyed.

1. This refers to the lifting of earth from waters assuming the form of a boar by Viṣṇu.

2. The boar-form of Viṣṇu.

26. I am uttering verily the truth. Being scared by the recitation of the names Acyuta (undecaying), Ananta (unending), Govinda (cowherd) (all are synonyms of Viṣṇu), all the diseases are destroyed.

27-28. On his (name) being recited, may Janārdana destroy the poisons of animate and inanimate objects, as well as artificially made, those caused by teeth, by nails and those arising from the sky as well as those caused by (insects like) spider and others which cause grief.

29-31. May the life of boyhood of Viṣṇu (Kṛṣṇa) destroy the evil forces which afflict mothers and children, such as, planets, evil spirits, female goblins, vampires, ghosts, *gandharvas*, *yakṣas*, demons, the impeding forces such as Śakuni Pūtanā and others, (the female forces such as) Mukhamaṇḍī, Revatī and the terrible Vṛddharevatī, and the fierce forces known as Vṛddhaka.

32. May these evil forces which afflict at the old age, and the children and the youth be scorched by the looks of the Man-lion.

33. May the dreadful face of the Man-lion of enormous strength destroy these evil forces completely for the welfare of the world.

34. O Man-lion, O Great lion, possessor of garland of flames, Fiery-mouthed, Possessor of fiery eyes, Lord of all, devour the evil forces completely.

35-37. May the Lord of all (beings), Supreme Lord, Janārdana destroy diseases, great portents, poisons, great evil forces, the fierce beings, the afflictions due to the planets whichever is cruel, the injuries caused by weapons, and *juḷāgardabhaka*<sup>1</sup> etc., assuming any one of the forms of Vāsudeva and hurling the Sudarśana disc which is dreadful like a garland of fire. O Acyuta, the foremost among gods (you) destroy the evil forces.

38. O Sudarśana, the huge fire and great sound (you) destroy (all evils). O Vibhīṣaṇa (one who frightens) ! may all the evil demons get destroyed.

1. a kind of disease in which pimples appear on the body. See MW. 420a.

39. May the Man-lion (deity), the soul of all beings, possessing terrific roars protect me in the east, west, south and north.

40. May Lord Janārdana of manifold forms protect me in heavens, on the earth, in the sky, behind me, on the sides and in front of me.

41. As Viṣṇu (protects) the entire universe (consisting of) the celestials, demons and mortals, may the evils of this person be put down by that truth.

42. As the sins get destroyed atonce by the remembrance of Viṣṇu, may all evil of this person get destroyed by that truth.

43. As the Supreme Lord Viṣṇu has been extolled in the *vedānta* (the philosophical inquiry is known as it forms the concluding portion of the Vedas) may all the evils of this person get destroyed by that truth.

44. As Viṣṇu, the lord of sacrifices is exolled among the celestials, may what all has been uttered by me become so by that truth.

45-46. May there be peace. May there be good. May the evil of this man get destroyed, being agitated by me with the *kusa* (grass) originating from the body of Vāsudeva. May Govinda, the Nara-Nārāyaṇa<sup>1</sup> cleanse me. May there be remo. 1 of all miseries by the chant (of the names) of Hari in the same manner.

47. This is the weapon which cleans and which wards off all diseases. I am Hari. The *kusa* grass is Viṣṇu. Your diseases have been destroyed by me.

## CHAPTER THIRTYTWO

### *Narration about the purificatory rites*

*Agni said :*

1. An intelligent man has to do forty-eight purificatory

1. Form of Kṛṣṇa; originally conceived as identical; spoken as representing Kṛṣṇa and Arjuna in later epics and *kāvya*s. See *Apte SD*. p. 281.

rites<sup>1</sup> among the initiatory rites for attaining liberation. You hear them, by which one may become a celestial.

2. One has to perform *garbhādhāna* as soon as the conception takes place, then the *puṁsavana*<sup>2</sup> rite, the *simantonnayana*<sup>3</sup>, the *jātakarma*<sup>4</sup>, and the naming ceremony.

3. (One has to perform the rites of) giving food (to the new born child), then the tonsure, and the *brahmacarya* (the life of celibacy practised by a boy while studying the *Vedas*). (One has to perform) the four (rites)—the *vaiṣṇavi*, *pārthi*, *bhautiki* and *śrauti*<sup>5</sup>, and making a gift of cows, entering the life of a householder after completing one's vedic studies.

4-7. The seven kinds of *Pākayajñas*<sup>6</sup> are *aṣṭakā*, *pārvaṇaśrāddha śrāvāṇi*, *āgrayāṇi*, *caitri* and *āsvayujī*. The *Haviryajñas*<sup>7</sup> are seven. (You) hear them. (They) are (*agni*) *ādhāna*, *agnihotra*, *darśa-pūrṇamāsa*, *cāturmāsya*, *paśubandha*, and *sautrāmaṇi*. (You) hear the seven kinds of *Somasamsthās*<sup>8</sup> *agniṣṭoma* the excellent sacrifice *atyagniṣṭoma*, *uktha*, *śoḍaśi*, *vājapeya*, *atirātra* and *aptoryāma*. These are of thousand kinds.

8-9. They are *hiranyāṅghri*, *hiranyākṣa*, *hiranyamitra*, *hiranyapāṇi*, *hemākṣa*, *hemāṅga*, *hemasūtraka*, *hiranyāsya*, *hiranyāṅga*, *hemajihva*, and *hiranyavat*. The *asvamedha* is the excellent among them. Now you hear the eight virtues.

10-11. They are—compassion towards all beings, forbearance, sincerity, purity, ease, wishing the welfare of all, liberality and freedom from avarice. A hundred oblations are to be offered with the basic mystic syllable. The same procedure is to be followed in the initiation (ceremony) related to Saura, Śakti (the female deity) and Viṣṇu.

1. The purificatory rites are referred to as twelve. See *Manu* 2.27.

2. The rite performed after the conception of a child to ensure the birth of a son.

3. The rite of parting the hair performed on the fourth, sixth and eighth month of pregnancy.

4. The rite performed soon after the birth of a child.

5. These are special rites performed as a mark of respect to the four sages who are like the guardian deities for the different *kāṇḍas* of the *Vedas*.

6. This is a simple or domestic sacrifice. The text has omitted the *sthālipāka* and names only six.

7. Sacrifices in which oblations of clarified butter are offered.

8. Sacrifices in which *soma* is pressed for oblation.

12. Being purified by these purificatory rites, one may get enjoyment, release (from bondage). Such a man becoming free from diseases remains like a god. By the recitation (of the names of god), by offering oblations and by worship and meditation on the deity one gets his cherished desire.

## CHAPTER THIRTYTHREE

*Mode of investiture of the sacred thread for the deity and the installation of the deity*

*Agni said :*

1. I shall describe the (mode of) installation of Hari and the benefits of worship for a year. The first day (of the lunar fortnight) at the commencement of (the month of) *āṣāḍha* and the concluding part (of the month) of *Kārttika* yields riches.

2-3. Commencing with the second day (of the lunar fortnight) (the installation) of Śrī, Gaurī, Gaṇeśa, Sarasvatī, Guha (son of Śiva), Mārtaṇḍa (Sun), the divine mothers, Durgā, Śiva and Brahmā are performed in order. To which deity one is devoted, the lunar day of that deity is sacred to him.

4-5. The mode of installation is the same (for all the deities). Only the sacred syllables are different. A thread spun by a brahmin woman (made of ) gold, silver, copper, silk or cotton etc. or in its absence a purified one is made into nine folds. The investiture is done with that.

6-7. It is excellent if it is longer than one hundred and eight (finger-length) or half of it. “Whatever has been prescribed by you, O Lord, for the warding off of the discontinuance of the rite, that is being done by me O Lord. May there be no impediment here in the *pavitṛaka* rite. O Lord of undiminishing success ! Grant me this”.

8-10. Having prayed (in this way), one has to tie it to the circular altar at first with the *Gāyatrī Om nārāyaṇāya vidmahe*

1. The *Gāyatrī* is a vedic metre consisting of 24 letters. Sacred syllables consisting of 24 letters in the form of a *Gāyatrī* and addressed to a particular deity is known as the *Gāyatrī* of that deity and 24 such *Gāyatrī*mantras are reckoned.

*vāsudevāya dhimahi tanno viṣṇuḥ pracodayāt.* A garland made of one thousand and eight wood-flowers is consecrated to the Lord of lords extending upto the feet and the *pavitraka* (sacred thread) upto the knees, thighs, and navel of the idol befitting him. The garland should be made thirty-two fingers length.

11. In the circular lotus of one finger (breadth) the pericarp, filament, leaf, the first basic syllable and the outer circumference of the circle are consecrated.

12-13. By the measure of one's fingers the threads for the preceptors (are consecrated) on the models of the parents on the ground. Twelve knots made fragrant are consecrated to the end of the navel. Then two garlands are made ready at first containing one hundred and eight flowers.

14. O twice born one ! Otherwise twenty-four or thirty-six garlands should be consecrated to the sun with the ring and middle fingers by those who desire for a daughter.

15. There may be twelve knots in the sacred thread for the pot of the Sun, and the fire as in the case of Viṣṇu.

16. According to one's ability the knots of the sacred thread should be placed in the midst of the articles for the worship of Viṣṇu on the altar in the pit encircled by a girdle.

17-18. One who has bathed and performed the twilight worship should dye the seventeen strings divided into three parts, with *rocāṇā* (yellow pigment), *agallochum*, camphor, turmeric, saffron or sandal. Then one has to worship Hari on the eleventh lunar day at the sacrificial yard.

19. One has to offer food to all the subordinate deities at the altar. *Kṣaum*, to the guardian deity at the end of the door. And (one should then worship) Śrī on the garland.

20. (Adorations) to Dhātā, Vidhātā (names of Brahmā), (the rivers) Ganges, Yamunā. And after having worshipped the two *nidhis*<sup>1</sup> *śaṅkha* and *padma* at the middle, the *vāstu*<sup>2</sup> is removed. (Adorations) to *śārṅga* (the bow of Viṣṇu). Then one has to perform the purificatory rites for the elements remaining standing.

1. The nine treasures of Kubera, the lord of wealth.

2. Evidently the *vāstupuruṣa* governing the site of a dwelling place.



*Om, hrūm, haḥ, phaṭ, hrūm*, I absorb the subtle principle of smell. Salutations. *Om, hrūm, haḥ, phaṭ, hrūm*. I absorb the subtle principle of taste. Salutations. *Om, hrūm, haḥ, phaṭ, hrūm* I absorb the subtle principle of touch. Salutations. *Om, hrūm, haḥ, phaṭ, hrūm* I absorb the subtle principle of sound. Salutations.

21-22. With the five incantations (as above) one has to meditate on the yellow-coloured, hard quadrangle of earth of the form of subtle principle of smell and governed by Indra with the mark of holding the thunder-bolt in between his feet. Then the worshipper has to spread the pure subtle principle of taste and absorb the subtle principles of taste and colour in this way.

*Om, hrim, haḥ, phaṭ, hrūm*, I absorb the subtle principle of taste. Salutations. *Om, hrim, haḥ, phaṭ, hrūm*, I absorb the subtle principle of colour. Salutations, *Om, hrim, haḥ, phaṭ, hrūm*, I absorb the subtle principle of touch. Salutations. *Om, hrim, haḥ, phaṭ, hrim* I absorb the subtle principle of sound. Salutations.

23. One has to meditate on the presiding deity Varuṇa placed in between the two thighs, holding a white lotus jar, white-hued and crescent-shaped.

24. With the four incantations (as above) one has to absorb the pure subtle principle of taste in the subtle principle of colour. The subtle principle of colour is absorbed.

*Om, hrūm, haḥ, phaṭ, hrūm*. I absorb the subtle principle of colour. Salutations. *Om, hrūm, haḥ, phaṭ, hrūm*. I absorb the subtle principle of touch. Salutations. *Om, hrūm, haḥ, phaṭ, hrūm* I absorb the subtle principle of sound. Salutations.

25. Having meditated on the Fire, the presiding deity which is red triangular fire-column pervading the space between the navel and neck and having the mark of a *svastika*, that pure (sound principle) is absorbed in the principle of touch with these three incantations.

*Om, hrim, haḥ, phaṭ, hrūm* I absorb the subtle principle of touch. Salutations. *Om, hrim, haḥ, phaṭ, hrūm* I absorb the subtle principle of sound. Salutations.

26-27. One has to meditate on the grey-coloured circular column of air pervading the space between the neck and nose, and bearing the mark of the pure moon with the two incantations

(as above). The subtle principle of touch has to be absorbed in the principle of sound by meditative *yuga*.

28. *Om, hrim, haḥ, phaḥ, hrūm* I absorb the subtle sound principle. Salutations, with the single incantation one has to absorb the etherial space of the colour of pure crystal and pervading the space in between the nose and tuft.

29. One has to perform purification of the body by desiccation etc. Then the dry body from the foot to the tuft has to be meditated upon.

30-31. After having meditated upon the drop which has come out of the cavity of brain with the syllable *ram* and on the body covered by a garland of flames with the syllables *yam* and *vam*, one has to besmear the body with the ambrosia of ashes. Then with the syllable *lam*, it should be converted into a sacred body.

32. Having made the *nyāsa*<sup>1</sup> on the hand and body one has to do mental worship. Viṣṇu is adored with his retinue in the heart-lotus with mental flowers.

33. The lord of lords who yields enjoyment and liberation has to be worshipped with the principal mystic syllable. "O lord of gods, welcome to you. O Keśava ! be present here."

34. "Accept my excellent mental adoration properly." Then the Tortoise, the supporting power, then Ananta and then the earth have to be worshipped.

35-36. The righteousness, un-righteousness etc. (have to be worshipped) in the middle of fire etc., the lotus in the middle of *sattva* (goodness) etc., the principle of time, the solar and other regions and the king of birds, in *māyā* (illusion) and *avidyā* (ignorance). Then (the deities) of the quarters commencing with north-west and ending with north-east as well as the line of preceptors.

37. The attendant gods, Sarasvatī, Nārada (sage), Nalākūbara (son of Kubera), the preceptor, the sandals of the preceptor's preceptor and of the preceptor have to be worshipped.

38-39. The perfections already accomplished and the later perfections, the female energies—Lakṣmī, Sarasvatī, Prīti, Kīrti

1. The assignment of fingers on the different parts of the body by touching them.

Sānti, Kānti, Puṣṭi, Tuṣṭi, Mahendrā etc. have to be worshipped in the middle. Hari, Dhṛti, Śrī, Rati, and Krānti etc. have to be invoked in the middle. Acyuta is established with the principal mystic syllable.

40. Having prayed by saying “*Om*, have (your) face towards me and come near me,” and having placed the articles of worship *and offered scents etc.* one has to worship with the principal (mystic syllable).

41. *Om* (you) frighten, (you) frighten. Again terrorise the heart and head. (You) pound the tuft, commencing with the flames and from the *śastra*<sup>1</sup> to the *astra*.<sup>2</sup>

42. (You) protect. (You) destroy. Salutations to the armour. *Om*, *hrūm*, *phaṭ*. Salutations to the missile. (One should worship) the parts of the body with the principal mystic letter.

43-44. At first one should worship different forms of idols in the east, south, west and north. Vāsudeva, Saṅkaṣaṇa, Pradyumna, Aniruddha, Agni, Śrī, Dhṛti, Rati and Kānti (are) the forms of Hari. The conch, disc, mace, lotus and Agni (should be worshipped) in the east.

45. The bow, club, sword, and garland of wild flowers (should be worshipped) outside it. Indra and others as well as Ananta, and Varuṇa (should be worshipped) in the south-west.

46-48. Brahmā and Indra (should be worshipped) in the north-east and their hosts of weapons on the outside. The Airāvata (the elephant of Indra), goat, buffalo, monkey, fish, deer, hare, bull, tortoise, and *haṁsa* (should be worshipped) and Kṛṣṇa on the outside. The gate-keepers Kumuda and others (should be worshipped) in pairs from the east to the north. After saluting Hari, the food (is offered) outside. Salutations to the attendants of Viṣṇu. The offering should be made on the altar.

49. One should worship the Universal Being, the All-pervading on the north-east. The protective thread should be tied on the right arm of the lord.

1. An ordinary missile.

2. Any missile discharged after the repetition of appropriate mystic syllables.

50. (One should say), “*Om* salutations to the one who confers full benefits of worship done through the whole year. You wear this thread for the purpose of installation.”

51. One should observe the vow of fasting etc. in the presence of the deity (saying), “I am pleasing the deity by observing fasting etc.”

52. “May not lust, anger, and all other (qualities) reside in me ever. O lord of gods from this day onwards it is the last of them.”

53. If the worshipper is unable (to do as described), he should observe the vow eating only in the night. Having made oblations, the *visarjana* (dismissal) is done, after laudation. This is the (mode of) daily worship which yields riches. *Om*, *hrim*, *śrim*, salutations to Śrīdhara the enchanter of the three worlds.

## CHAPTER THIRTYFOUR

### *Mode of performing oblation*

*Agni said :*

1-2. One has to enter the sacrificial ground with the following mystic syllable and adorn it. “Salutations to the brahman, the lord, Śrīdhara (and) undecaying self, the form of *Ṛg*, *Yajur* and *Sāma* (*veda*), (possessing) a body (composed) of sound (and) Viṣṇu. Having drawn the circular altar in the evening, one has to bring materials for the sacrifice.

3. Having washed hands and feet and made assignment, and taken the *arghya* (respectful offering) in the hands one should sprinkle the *arghya* on the head and the gate-way.

4. He should then begin sacrifice at the gateway. He should worship the presiding deity of the arch. The *asvattha*<sup>1</sup>, *udumbara*<sup>2</sup>, *vaṭa*<sup>3</sup> and *plakṣa*<sup>4</sup> are the trees of the east.

1. *Ficus religiosa* (fig. tree).
2. *Ficus glomerata*.
3. *Ficus indica* (banyan tree).
4. *Ficus infectoria* (a large tree with small white fruit).

5. The Ṛg (*veda*) is the ornament of Indra on the west. The *Yajur (veda)* is auspicious for Yama. The *Sāma (veda)* is of the water-god and is known as Sudhanvan. The *Atharva (veda)* is of Soma (and is called) Suhotraka.

6. The edges of the gate, flags, (gate-keepers) Kumuda etc. and two pitchers should be adored at every door by their respective names, as well as a pitcher full of water in the east.

7. Then one should worship the guards of the doors — Ānanda, Nandana, Dakṣa, Virasena, Suṣeṇaka, Sambhava and Prabhava in the north (Saumya)<sup>1</sup>.

8. One should enter after having removed obstacles by throwing flowers and the repetition of names of weapons. Having performed purificatory rites of the elements and the assignment (of limbs) one should show the posture of hands.

9-10. Having recited the mystic syllable ending with *phaṭ* one should scatter mustard seeds in different directions. (One should sanctify) the cow's urine with Vāsudeva, cow's dung with Saṅkarṣaṇa, the milk with Pradyumna and the curd got from it with Nārāyaṇa. The ghee should be one part and the others respectively one part more.

11. When these are mixed in a vessel of ghee it is known as the *pañcagavya*<sup>2</sup> (the five products got from a cow). A part of it is for the sprinkling of the temple building and the other for eating.

12. One should worship Indra and other guardian deities of the world in ten pitchers which have been brought. Having worshipped them one has to make them hear command. They must be installed by the command of Hari.

13. Having kept the articles of sacrifice well-protected, one must scatter those which must be scattered. Having recited the basic mystic syllable eight hundred times one should take *kuśa* grass.

14. Then one should place there a pitcher and (the vessel) *vardhani* at the north-east. Having worshipped Hari along with

1. Soma means Kubera, the regent of the north.

2. These are—the dung, urine, milk, curd and ghee.

the attendant gods in the pitcher one should worship weapons in the (vessel) *vardhani*.

15. (Having made) a circumambulation of the sacrificial place, water is sprinkled in broken streams by the *vardhani*. Then the pitcher should be taken and worshipped at a fixed place.

16. Hari should be worshipped with perfumes etc. in the pitcher adorned with five gems and cloth and the weapons (should be worshipped) at the left in the *Vardhani* in which gold has been placed.

17. One should worship the goddess of the building and the presiding deity of obstacles near it. In the same way, one should arrange for the consecration of Viṣṇu on the days of movement (of the sun from one stellar place to another), and other days (of importance).

18. Nine dentless jars full of water should be placed in the nine corners. One should offer water for washing the feet, *arghya* for rinsing the mouth and the *pañcagavya*.

19. The five sweet things, water etc. (are placed) in the east, north-east etc. The curd, milk, honey and hot water are the four constituents for the worship of the feet.

20. The lotus, *śyāmāka* (a kind of grain), *dūrvā* (grass) and the consort of Viṣṇu are for the worship of the feet. Together with barley seeds, perfumes, fruits and unbroken rice, this is spoken as constituting the eight articles for the worship of the feet.

21. The *kusa* (grass), flowers of white mustard, sesamum (are) the articles (used) for adoration. One should offer waters for rinsing the mouth together with cloves and *kañkola* (berries).

22. One should bathe the deity with the five sweet materials along with (the recitation of) the principal mystic syllable. One should pour pure water on the head of the deity from the central pot.

23. The worshipper should touch water poured from the pitcher and the tip of the *kūrcha* (bunch of *kusa* grass). One should offer pure water for washing the feet and *arghya* for sipping.

24. After having wiped the body with a cloth, the deity (adorned) with a cloth should be taken to the altar. Having worshipped him there, one should offer oblations in the sacrificial pit after having controlled breath.

25. Having washed hands, three lines running towards the east from the south to the north and three running towards the north are drawn.

26. Having sprinkled them with the waters of *arghya*, one has to show *yonimudrā*.<sup>1</sup> Having meditated on the fire of the form of the self in the *yoni* one should throw it in the pit.

27. Then one should place vessels together with *darbha* grass and wooden ladles. The twigs and saw (should be) at arm's distance.

28. (Then one must bring) vessels *praṇītā*, *prokṣaṇi* and *sthāli* for (holding) the clarified butter (and offering) ghee etc. Two *prasthas*<sup>2</sup> of rice (are spread) evenly with face downwards.

29-30. The *kuśa* (grass) with its tip (facing) eastwards should be placed in the *praṇītā* and *prokṣaṇi* vessels. Having filled *praṇītā* (vessel) with water and having meditated on the deity and worshipping, the *praṇītā* (vessel) should be placed in the midst of materials in front. Having filled the *prokṣaṇi* (vessel) with water and worshipping it, it should be placed on the right side.

31. The oblation should be consigned to the fire. Brahmā should be assigned to the south. Having spread the *kuśa* (grass) in the east etc. the (line of) enclosure should be drawn.

32. Rites relating to Viṣṇu should be done with (the rites) such as *garbhādhāna* etc. The *garbhādhāna*, *pūmsavana*, *simantonayana*, and (the rite performed after) the birth (are the rites).

33. Eight offerings to the fire are made commencing with naming (ceremony) and ending with *samāvarta* (rite performed on the completion of one's studies). The final oblation is made with the sacrificial ladles for each act.

34. The oblation is made after having meditated on the lustrous (goddess) Lakṣmī at the middle of the pit. (She) is known as Kuṇḍalakṣmī (Lakṣmī of the sacrificial pit), the source of the material world composed of the three qualities.

35. She is the source of all beings as well as mystic learning and collection of mystic syllables. The fire is the cause of liberation. The supreme soul (Viṣṇu) is the conferrer of emancipation.

1. On this *mudrā* and other *mudrās* see *Kāli. P.* 70.36-56. This is one of ten *mudrās* in the worship of the goddess. See *Brahmaṇḍa P.* IV. 36.62; 42.1-19.

. A measure equivalent to 32 *palas*.

36. (His) head is spoken as at the east, the two arms are situated at the corners north-east and south-east, the two thighs at the north-western and south-western corners.

37-38. The belly is called (the sacrificial) pit. The organ of generation is said to be the source. The three qualities are the girdle. Having meditated thus fifteen twigs should be placed in the fire (after reciting) *Om* by showing *muṣṭi mudrā*<sup>1</sup>. Oblations should be made again to the vessels and worship is offered (to the vessels) on the north-west to south-east.

39. Parts of oblations are offered (for the directions) upto the north-east with the basic mystic syllable. (Oblations are made) in the north with (the syllables) (forming) the end (of the) twelve syllables<sup>2</sup> and with the middle (of the mystic syllable) in the south.

40. The consecrated fire of Viṣṇu, possessing seven tongues and having the radiance of crores of sums and having the moon as its face and sun as the eye and situated in the middle of the lotus should be meditated upon with the *vyāhrtis*.<sup>3</sup> Then one should offer one hundred and eight oblations (to this form). Then fiftyeight oblations (should be offered) and a tenth of it for the limbs.

## CHAPTER THIRTYFIVE

### *Mode of consecration of an image*

*Agni said :*

1. Having sprinkled with the residual offering one should perform consecration of the sacred, subtle, and chanted mystic formulae of the manlion form.

2-3. Consecration of the vessels covered by the clothes should be done with mystic syllables. The vessels on which water is sprinkled once or twice with bel (leaves), should be placed

1. This is formed by holding a clenched fist.
2. *Om namo bhagavate Nārāyaṇya.*
3. The basic syllables forming part of the Gāyatri-māntra.



near the pitcher. Having pronounced the protective spell the priest should place stick for (cleansing) the teeth and myrabolan on the east with (the recitation of syllable for) Sankarṣaṇa.

4. The ashes, sesamum, and cowdung-mixed earth (should be consecrated) on the south with (syllable for) Pradyumna, in the west with (that of) Aniruddha and in the north with that of Nārāyaṇa.

5. Then the waters along with the *kuśa* grass (should be assigned) to the south-east with the heart, the saffron and pigment on the north-east with the head, the incense on the south-west with the tuft.

6. Then the principal beautiful flowers (should be assigned) to the north-west with the armour. The sandal, water, unbroken rice, curd, and *dūrvā* (grass) are placed in small cups (made of leaves).

7-8. The chamber having been encircled by three threads, the articles kept ready should be thrown again. Then in one's own order of adoration one should offer perfumes and (other) articles, at the foot of the gate or at the pitcher of Viṣṇu with sacred syllables. One should then worship the radiant, beautiful form of Viṣṇu capable of destroying all sins.

9. "I conceive on thy limbs, the deity who grants all coveted things". After having worshipped him by (showing) the incense, lamp etc., one should approach the gate-way.

10. One should offer *pavitra*<sup>1</sup> along with perfumes, flowers and unbroken grains. The radiant *pavitra* of Viṣṇu (is capable) of destroying all sins.

11. I hold on my limbs (the *pavitra*) for the accomplishment of virtue, desire and worldly benefits. The *pavitra* is offered to the other attendant deities and to the preceptor (seated) on a seat.

12. After having worshipped well with perfumes, one has to offer to Hari along with perfumes, flowers etc. and saying, "May these become the energy of Viṣṇu".

13-14. Having offered to the deity stationed in the fire one should pray to the deity (saying), "O lord couched on the great

1. It means the sanctified articles. It also means the twining of the *darbha* grass in a particular shape so that it could be worn on the finger.

serpent in the milky ocean. I shall worship you in the morning. You (please) be present here O Keśava.” Then having offered offerings to Indra and others one should dedicate them to the attendants of Viṣṇu.

15. Then one should place a pitcher covered by two cloths and filled with water mixed with perfumes, *rocānā*, camphor and saffron in front of the deity.

16-18. Having adorned the deity with perfumes and flowers, one should worship him with the mystic formula. Having come out of the hall one should place in three circular enclosures the five products obtained from the cow, the sacrificial offering (*caru*) and wood for cleansing the teeth. One should read *purāṇas* and recite hymns and along with servants, a women and children remain awake. Then the consecration rite should be performed immediately without sacred perfumes.

## CHAPTER THIRTYSIX

### *Mode of performing the investiture of sacred thread*

*Agni said :*

1. Having bathed in the morning and worshipping the guardian deities, (the worshipper) should enter the secret chamber and gather (articles) and place.

2. The articles (are) the dress, ornaments and perfumes which were offered in the consecration ceremony earlier. Having discarded the remnants (of articles for worship), the deity should be well-installed and worshipped.

3. One should offer the *pañcāmṛta* (five sweet articles), the unguents, pure and perfumed waters as well as dress, perfumes and flowers.

4. Having offered unto the fire as done everyday one should pray to the deity and bow down. Having submitted one's actions to the deity one should perform the *naimittika* (periodical) ceremony.

5. One should worship the gate-keeper, the pitcher of Viṣṇu and the *varddhant* (vessel) and Hari. The pitcher (should be consecrated) with the sacred syllable 'ato deva' (and the following).

6. "O Kṛṣṇa ! Salutations to you. You accept this sacred thread for the sake of purifying all and which yields fruits of a year's worship.

7. You purify sins that had been committed by me. O God ! the lord of celestials I will be purified by your grace."

8. Having sprinkled mentally the sacred thread and the self, and having sprinkled the pitcher of Viṣṇu, one should go near the deity.

9-10. One should offer a sacred thread to the self, after having discarded the protective thread (tied on the hand). O Lord ! Accept the sacred thread that has been made ready by me, for the sake of accomplishing rites so that there may not be any fault on me. The sacred thread (should be offered) to the gate-keepers, the seat and to the chief preceptors.

11. The garlands of forest flowers (should be offered) to the gods of inferior order with the basic formula. The articles should be offered to the heart etc. and ending with Viṣvaksena (an epithet of Viṣṇu).

12. Having offered to the fire the oblations placed near the fire for Viṣṇu and other (gods), and having worshipped, the final oblation should (then) be made with the basic formula for the expiation (of one's sins).

13-16. O Lord ! having Garuḍa as your emblem ! Let this be your annual adoration with one hundred and eight or five *Upaniṣads*<sup>1</sup> (and) with garlands of gems and corals, the flowers *mandāra* and others.

"O Lord ! Just as the garland of wild flowers and the *kaustubha* gem (are) (worn) always on the chest, so also bear the sacred thread and the worship on the chest. Whatever has been done wantonly or unwantonly in the regulations of the worship let it become complete by the rite shorn of impediments." Having worshipped, bowing down, and requesting them the purified article should be placed on one's own head.

1. The mystical writings ascertaining the meaning of the *Vedas*.

17. Having made offering to Viṣṇu the preceptor should be satisfied by (giving) the fees. The brahmīns should be satisfied) by (giving) food, clothes and other things either for a day or for a fortnight.

18. At the time of bathing, having gone down into the waters, the sacred thread should be offered. Without any restriction, food and other things should be given (to others) and then one has to eat.

19-22. Having worshipped fire at the (rite of) dismissal the threads are removed. (One should then say) "Having thus duly accomplished my annual adoration O thread ! you now go to the world of Viṣṇu having been permitted by me. Having worshipped Someśa and Viṣvaksena at the centre and having worshipped the sacred threads one should dedicate them to the brahmīns. As many knots as there are in that thread (one will) live gloriously for so many thousands of years in the world of Viṣṇu. One will get release (from bondage) after having redeemed hundreds of his ancestors the ten preceding and the ten succeeding and having established them in the world of Viṣṇu.

## CHAPTER THIRTYSEVEN

### *The investiture of sacred thread for all gods*

*Agni said :*

1. Listen to (the description of the mode of) investiture for all deities. The thread is the primary characteristic as well as its yellow orpiment.

2. O the cause of the universe ! come here along with the attendant gods. I invite you in the morning and offer this sacred thread.

3. O the creator of the universe. Salutations to you ! Accept this sacred thread for the sake of purification (and which) conveys the fruits of the annual worship.

4. O God Śiva ! Salutations to you ! Accept this sacred

thread along with garlands of gems and corals and *mandāra* flowers.

5-6. O lord of the learned in the *Vedas* ! Let this be your annual worship. After having accomplished this annual worship of mine according to the rules, O articles of worship ! go to heavens after being discarded by me. O lord Sun ! Salutations to you. Accept this article of worship.

7. O Lord Śiva ! Salutations to you. Accept this article of worship which is capable of yielding fruits of annual worship for the sake of purification.

8. O lord of gaṇas ! Salutations to you. Accept this article of worship which is capable of yielding fruits of annual worship for the sake of purification.

9. O goddess Śakti ! Salutations to you. Accept this article of worship which is capable of yielding fruits of annual worship for the sake of purification.

10-14. I dedicate unto you this excellent thread verily the same as (lord) Nārāyaṇa and (lord) Aniruddha and which is capable of yielding fruits of annual worship for the sake of purification and which yields wealth, grains and health. I dedicate unto you this excellent thread verily the same as Kāmadeva and Saṅkarṣaṇa, which yields learning, progeny and welfare. I dedicate unto you this thread verily the same as Vāsudeva, which yields *dharma*, *artha*, *kāma*, and *mokṣa* and which is the cause for transport over the ocean of mundane existence. This thread verily the universal form is the donor of all things, the destroyer of sins and elevates past and future lineage. I offer in order to the four younger deities with the mystic syllables.

## CHAPTER THIRTYEIGHT

### *Benefits of constructing temples*

*Agni said :*

1. I will now describe the benefits of erecting the

1. These are the four objects of human life, namely, righteousness, pleasures, desires and release from bondage.

temples of Vāsudeva and others. One who is desirous of constructing the temples of gods gets freed from sins incurred in a thousand births.

2-5. Those who conceive of building a temple get the sins accrued in hundreds of births destroyed. Those who approve the building of a temple for lord Kṛṣṇa, also become free from their sins and go to the world of Acyuta (Viṣṇu). Having built a temple for Hari, a man immediately conveys a lakh of his ancestors both past and future to the world of Viṣṇu. The manes of a person who builds a temple for Viṣṇu having seen it remain in the world of Viṣṇu well-honoured and relieved of their sufferings in hells. The erection of the abode for the deity destroys sins such as the killing of a brahmin.

6. Whichever benefit could not be obtained by doing sacrificial rites, could be got by the erection of an abode (for the god). He who erects an abode for the god reaps fruits of bathing in all holy waters.

7. Even the making of a temple by perfidy with dust one would reach heaven. It gets more benefits than those (got) being slain in the battle.

8. One who builds one temple goes to heaven. One who builds three temples goes to the world of Brahmā. The builder of five abodes reaches the world of Śambhu (Śiva). By building eight abodes one remains in the world of Hari.

9-17. One who builds sixteen abodes gets enjoyment and emancipation. Having built a small, medium or excellent temple for Hari one gets heaven or the world of Viṣṇu or emancipation respectively in order. Which merits a rich man would get by erecting an excellent temple of Viṣṇu, a poor man would get by (erecting) a small temple itself. Having acquired riches and built a temple for Hari even with a small portion of it one would get excellent and enormous merits. By erecting a temple of Hari with a lakh or thousand or hundred or fifty (units of money) one would reach the place of that person who has the eagle in his banner. Those who play in their childhood with (the building of) abodes of Hari with earth also go to the world of Vāsudeva. The building of temples of Viṣṇu at holy places, within temples, accomplished place or hermitage (yields) three-fold benefit than those already described. Those who decorate

(the temple) of Viṣṇu with the *bandhūka* flowers and an oint with fragrant paste, also reach the place of the lord. (Having erected the temple of Hari), a person obtains two-fold merits after having elevated the fallen, the falling and half-fallen. He who brings about the fall of a man is the protector of one fallen.

18-19. By (erecting) a temple of Viṣṇu one reaches his region. As long as the bricks remain in the temple of Hari, the founder of that family is honoured in the world of Viṣṇu. He becomes pious and adorable in this world as well as the next.

20. He who builds a temple for Kṛṣṇa, the son of Vasudeva is born as a man of good deeds and his family gets purified.

21. He who builds an abode for Viṣṇu, Rudra, Sun or the goddess etc. acquires fame. What is the use of the hoarded riches for an ignorant person ?

22-23. If one does not cause an abode for Kṛṣṇa to be built (with wealth) acquired by hard (work) (and) if one's wealth could not be enjoyed by manes, brahmins, celestials and relatives, his acquisition of wealth is useless. As death is certain for a man so also the destruction of wealth.

24. One who does not spend his riches for charities or for enjoyments is stupid and is being bound even while alive, while the riches are flickery.

25. Is there any merit in being the lord of wealth acquired either accidentally or by one's effort, if it is not spent for acquiring fame or for philanthropy ?

26-31. One may give to the foremost brahmins and also do (such acts) which would glorify him. More than the charities and more than the acts which would glorify him, one has to build the temples of Viṣṇu and other gods. The temple of Hari being set up by devoted great men, the three worlds, the movable and immovable things and the entire objects get established. All the things beginning with Brahmā to the Pillar, that has already born, that is being born; that is to be born, the gross, the minute and the other things are born of Viṣṇu. Having set up an abode for that lord of lords, the omnipresent, the great Viṣṇu, one is not born again in this world. By building temples for the celestials, Śiva, Brahmā, Sun, Vighneśa (lord of impediments), Caṇḍī (Pārvati), Lakṣmī and others (a man) reaps the same benefit as he would get for building an abode for Viṣṇu. Greater merit (is acquired) by installing images of gods.

32. In the rites (relating to) installation of an idol there is no limit for the fruits (gained). An image made of wood gives greater merit than that made of clay. One made of bricks yields greater merit than that made of wood.

33. One made of stones gives (greater merit) than that made of bricks. (Images made) of gold and other metals yield more benefits. Sins committed in seven births get destroyed even at the very commencement of installation.

34. One who builds a temple goes to heaven and never goes to hell. Having elevated a hundred of his ancestors he conveys them to the world of Viṣṇu.

35. Yama (god of death) said to his emissaries :

*Yama said :*

“Those men who build temples of gods and adore the idols are not to be brought to hell.

36. Bring them to my view who have not built temples and other things. Move around in the befitting way and execute my directive.

37. Except those who have resorted to Ananta, the father of the universe, no other beings would at any time disregard the command.

38. Those who are devotees of Viṣṇu and have their mind fixed on him have to be avoided by you. They are not to live here.

39-49. Those who always adore Viṣṇu should be avoided by you from a distance. Those who sing the glories of Govinda while standing or sleeping or walking or standing behind or stumbling or remaining (at a place) are to be avoided by you from a distance. Those who worship Janārdana with obligatory and occasional rites are not to be beheld by you. Those who follow this course attain good position. Those who worship (the god) with flowers, incense, raiments, favourite ornaments, (and) those who have gone to the abode of Kṛṣṇa are not to be seized by you. Those who besmear with unguents, and those who are engaged in sprinkling his body, their children and their descendants should be left in the temple of Kṛṣṇa. Hundreds of men born in the family of one who has built the temple of Viṣṇu should not be seen by you with evil mind. Who-



ever builds a temple of Viṣṇu with wood or stone or earth gets free from all sins. One who builds the temple of Viṣṇu gets that great benefit which (one would acquire) by doing sacrificial rites everyday. By building a temple for Viṣṇu (one) conveys hundreds of his descendants and hundreds of his ancestors to the world of Acyuta. Viṣṇu is identical with the seven worlds. One who builds a house for him saves the endless worlds and also obtains endlessness. One who builds (a temple) for him, lives for so many years in heaven as the number of years the set up bricks would remain. The maker of the idol (would reach) the world of Viṣṇu. One who consecrates it would get absorbed in Hari.

One who builds a temple, makes an idol and installs it goes within his range.

*Agni said :*

“I have not brought one who has installed Hari as told by Yama”. Hayaśiras told Brahmā for the installation of gods.

## CHAPTER THIRTYNINE

### *Preparations of ground for constructing temples*

*Hayagriva said :*

1. O Brahman ! Listen to me speaking about the installation of (images of) Viṣṇu and others. (The principles of) *Pañcarātra*<sup>1</sup> and *Saptarātra* have (already) been described by me.

2-5. They have been divided by the sages into twentyfive (books) in this world. *Hayagrīva tantra* is the first one. *Trailokya-*

1. The word *rātra* means knowledge and the *Pañcarātra* means the collective knowledge of five kinds according to the *Nar. Sam.* I.1.

However the *Ahir. Sam.* the earliest text of this class of literature would take it to mean the fivefold manifestation of Lord Vāsudeva, viz. *Para, vyūha, vibhava, arcā* and *antar yāmin.*

*mohana, Vaibhava, Pauṣkara, Prahlāda, Gārgya, Gālava, Nāradiya, Śrīpraśna, Śaṅḍilya, Aiśvara*, spoken by Satya, Śaunaka, Vasiṣṭha, Jñānasāgara, Svāyambhuva, Kāpila, Tārksya, Nārāyaṇiyaka, Ātreya, Nārasimha, Ānanda, Aruṇa, Baudhāyana, and the one spoken by Viśva as the quintessence of that (the preceding), having eight parts (or the other books).

6-7. A brahmin born in the middle country may perform installation (rite). Those who were born in Kaccha (Cutch), (in the regions of the river) Kāverī, Koṅkaṇa, Kāmarūpa, Kalinga, Kāñci, Kāśmīra, Kosala should not (do installation). The sky, wind, radiance, water, and earth are the *pañcarātra*.

8. Those other than the *pañcarātra* are inanimate and engulfed in darkness. He is the preceptor who has the knowledge "I am brahman and stainless Viṣṇu".

9. Even though deficient in all characteristics he who is a master of the *tantras* is (to be looked upon as) the preceptor. The image of the deity should be placed facing the city and never turned backwards.

10. At Kurukṣetra, Gayā and other places and near the rivers, (the image of) Brahmā at the centre of the city and (the image of) Indra on the east are auspicious.

11-12. (The images) of Agni, mothers, goblins, and Yama (should be placed) in the south-east. (The images) of Caṇḍikā (should be placed) in the south and those of the manes and demons in the south-west. The temples of Varuṇa and others should be built in the west. (The images) of Vāyu and Nāga (serpent) (should be) on the north-west and those of Yakṣa and Guha (Kārttikeya) on the north.

13-15. (Those) of Caṇḍīśa (the lord of Caṇḍī), the great lord and Viṣṇu (are) always (placed) in the north-east. One should not knowingly construct a temple of a reduced size or equal in size or bigger in size than another temple already constructed so as to encroach upon it. A wise-man would leave between them a space measuring twice the elevation and erect a new temple without affecting both the temples. After having examined the ground one has to take possession of it.

16. The offerings to the (presiding) goblins should be offered upto the outer enclosing wall (with a mixture of) black

gram, turmeric powder, fried grains, curd and flour.

17-18. Having dropped the flour in all directions along with (the recitation of) eight syllables: (one has to say), "The demons and goblins who remain on this ground may go away. I am making a place for Hari." Having cleaved the earth with the plough one should cleave it with oxen.

19. Eight *Paramāṇus* make one *rathāṇu*. Eight *rathāṇus* are said to make one *trasareṇu*. Eight times that (makes) one *bālāgra* and eight times that is known as *likhyā*. Eight times that is known as *yūka*. Eight times that is a *yavamadhyama*. Eight times *yava* (makes) one *aṅgula*. Twenty-four *aṅgulas* (make) one *kara*. Four *aṅgulas* make one *padmahastaka*.

## CHAPTER FORTY

*The mode of making the respectful offering to the god*

*The Lord said :*

1. In days of yore that material principle was dreadful among all principles. It being placed on the earth it was known to be the lord of that place.

2. At a place (divided) into sixty-four compartments *Īśa* occupying a half of the corner square is worshipped with ghee and unbroken rice. Then the (god) *Parjanya* (the rain god) occupying a square (is worshipped).

3. The god *Jayanta*, who occupies two squares (is worshipped) with lotus (flowers) and water, and the lord *Mahendra*, who remains in one square (is worshipped) with a banner. The Sun god (is worshipped) in a square with all red things.

4. The (god of) truth occupying half a square at the bottom is worshipped with canopy and profuse offering of ghee. The lord of the sky occupying half the angular square (is propitiated) with the bird's flesh.

5. The fire-god in half a square (is worshipped) with the

1. The mantra of eight syllables: *Om namo nārdayāya*.

sacrificial ladle and the god Pūṣan in a square with fried grains, the lord of untruth in two squares with gold, churning rod and unbroken rice in the house.

6. The lord Dharmeśa stationed in two squares is worshipped) with meat and cooked food, the Gandharva in two squares with incense and the tongue of a bird.

7. Mṛga occupying one upper (square) (is) then (worshipped) with blue cloth. The manes (are worshipped) with a dish composed of milk, sesamum and rice in half a square and sticks of tooth-brush in another square.

8. The (two) door-keepers Sugrīva and Puṣpadanta occupying two squares (are worshipped) with barley grains and a clump of grass respectively, and Varuṇa with lotus flowers in a square.

9. The *asura* (demon) in two squares (is propitiated) with wine, (the serpent) Śeṣa in a square with ghee and water, the sin in half a square with barley grains, the disease in half a square with *maṇḍaka* (a kind of baked flour).

10. The Nāga (serpent) (is worshipped) in a square with the *nāga* flowers and the chief serpent in two squares with edibles. The Bhallāṭa (a kind of superhuman being) (is worshipped) in a single square with rice mixed with kidney-bean, and the moon (with the same offering) in the next square.

11. The sage placed in two squares (is worshipped) with honey, sweat gruel and nutmeg, Diti in a square with anointments and Aditi in one and a half squares.

12. Āpas (is propitiated) in a square below in the north-east with milk and cake and then Apavatsa remaining in a square below with curd.

13. Marīci (is propitiated) in four squares in the east with balls of sweet-meat and for (the god) Savitr, the red flowers (are placed) in the lower angular square.

14. In the square below that, water along with *kuśa* grass is offered to Savitr, red sandal paste is offered to Aruṇa in four squares.

15. Respectful offering along with turmeric (is made) to Indra in the lower square in the south-west and rice mixed with ghee (is offered) in the corner square below Indraajaya.

16. Sweet gruel (mixed) with jaggery (is offered) to Indra

in four squares and cooked meat (is offered) to Rudra in the corner square in the north-west.

17. In the corner square below that wet fruit (is offered) to Yakṣa, rice meat and black-gram (are offered) to Mahīdhara in four squares.

18. Rice and sesamum should be placed in the central square for Brahmā. Carakī (is worshipped) with black-gram and clarified butter and Skanda with a dish composed of milk, sesamum and rice and a garland.

19. Vidārī (a demoness) (is worshipped) with red lotuses, Kandarpa (god of love) with cooked rice and meat, Pūtanā (a demoness) with meat and bile and Jambaka (a demon) with meat and blood.

20. The Īśa (is appeased) with bile, blood and bones, Pilipiñja (a demon) with a garland and blood. Other deities are worshipped with blood and meat and in their absence with unbroken rice.

21. Sacrificial offerings are made to demons, divine mothers, manes and guardian deities of the ground in due order.

22. One should not build temples and other things without offering to these (deities) or appeasing them. Hari, Lakṣmī, Gaṇa (the attendant deity of Śiva) should be worshipped at the place (set apart) for Brahmā.

23-24. The final offering is then made to Brahmā in the central pitcher and to Brahmā and other deities as well as Maheśvara, the presiding deity of the ground with a pitcher together with a small vessel. After having made benediction, and holding well the water-jar with small holes at the bottom an auspicious circumambulation is made.

25. O Brahman ! the drop of water is rotated (to fall) in a line. As before in the same line seven kinds of seeds are sown.

26. The excavation should begin in the same way. Then a hole of the measure of a hand should be dug at the centre.

27. Then having made (the pit) smooth to a depth of four fingers' breadth and having contemplated on the four-armed Viṣṇu (waters of adoration) should be offered from the pitcher.

28. Then the hole is filled (with water) from the water-jar having holes at the bottom, white flowers are placed. The excellent conch-shell (known as the) Dakṣiṇāvarta (curved to the

right) has to be filled with seeds and earth.

29. After having performed the offering of water, one should present the preceptor of cows, clothes and other things and honour the sculptor, and the *vaiṣṇavas* who know the proper time.

30. One should then dig carefully till water is found. The substance lying below the presiding deity under the building would not have any beneficial influence.

31. The bone or substance below if broken, the broken thing forebodes baneful influence for the inmate. Whatever kind of sound one would hear, (it is to be known) as due to the substance lying below.

## CHAPTER FORTYONE

### *Mode of performing consecration*

*The Lord said :*

1. I shall narrate the mode of consecration of the foundation and (the rites relating to) the laying down of the foundation stone. A shed is erected at first and four (sacrificial) pits (are made).

2. The placing of pitchers (of water) and bricks, the erection of the doors and pillars (are finished). The dug up pit is filled to a quarter (of its depth) and the presiding deity is worshipped at the same time.

3. The bricks should be of twelve fingers in length, with a breadth and width of four fingers respectively, and well-burnt.

4-8. Stones measuring a cubit (in length) would be best in the case of stone slabs. Nine copper pitchers and bricks should be placed. The pitchers (should be filled) with water, (substance known as *pañcakaṣṭhā*<sup>1</sup>, waters of all herbs and fragrant waters.

1. A decoction from the fruits of five plants *jambū*, *sālmali*, *vāṣṭyāla*, *bakula* and *badara* (*MW.* p. 575).

Then with the pitchers filled well with waters (and containing gold and rice and anointed by fragrant sandal, and having placed the stones along with (the recitation of) the mystic syllables—the three-footed *āpo hi śṭhā*<sup>1</sup>, *śanno devi*<sup>2</sup>, *tarat sa mandih*<sup>3</sup>, *pāvamāni*<sup>4</sup>, *uduttamam varuṇa*<sup>5</sup>, *kayā nah*<sup>6</sup>, *varuṇasya*<sup>7</sup>, *hamsaḥ śuciṣat*<sup>8</sup>, *śrisūkta*<sup>9</sup>.

9. Hari should be worshipped in a bed in the shed in the eastern part of the (drawn) diagram. Then having kindled the fire twelve twigs should be offered (as oblation).

10. The primary offering and the offering with clarified butter should be done with the syllable *om*. Then subsequently eight offerings and again eight offerings with clarified butter (should be offered) with the syllables (known as) *vyāhrtis*<sup>10</sup> duly.

11. After that offer oblation (in the fire) to the gods, Agni, Soma and Puruṣottama separately with *vyāhrtis*.

12-13. The preceptor (officiating at the rite) should do the expiatory rite facing the eastern quarter offering to the image, meat, and sesamum along with ghee separately in the pitchers with the vedic syllables or the mystic formula of twelve syllables. Having scattered (sesamum) in the eight directions a stone and a pitcher should be placed at the centre and the following divinities (should be invoked) in order.

14. *Padma*<sup>11</sup>, *mahāpadma*, *makara*, *kacchapa*, *kumuda*, *nanda*, *padma*, *śaṅkha* and *padmini* (are the divinities).

15. The pitchers should not be moved. Eight bricks should be placed in them duly beginning with the eastern direction and ending with the north-east.

16. The female energies Vimalā and others, the presiding deities of these bricks, should be invoked in their proper pitchers.

1. *RV*. 10.9.1a.

2. *RV*. 10.9.4a.

3. *RV*. 9.58.1a.

4. *G. Dh.* 19.12.

5. *RV*. 1.24.15a.

6. *RV*. 4.31.1a.

7. One of the many hymns beginning with this word See *Ved. Con.*

8. *RV*. 4.40.5a.

9. This is the *sūkta*, '*hiraṇyavarṣṣam hariṣtm*', *RV Kh.* 5.87.1a.

10. The three syllables *bhūr*, *bhuvā*, *svā*. *Manu* 2.76.

11. This and the following are the different treasures. See *Purāṇa XVII.* 2 p. 160. The text here omits *nīla* and repeats *Padma*.

The energy Anugraha should be invoked at the central pitcher.

17. "O perfect, unbroken, full-bodied brick, the daughter of the sage Aṅgiras, I am establishing you. You grant me the desired thing."

18-20. The preceptor, having placed the brick with this mystic syllable should do *garbhādhāna*<sup>1</sup>. Having invoked the goddess Padminī at the central pitcher, earth, flowers, minerals, gems, and iron pieces as well as the weapons of deities of quarters (should be placed) in the hole of twelve fingers' width and four fingers' depth.

21-22. The goddess earth should be worshipped in a copper vessel of the shape of a lotus. "O the exclusive mistress of all beings, abound with the summits of mountains as the seats, one surrounded by oceans, O goddess ! You resort to this hole. O rejoicer ! born of sage Vasiṣṭha ! you rejoice with the Vasus and the progeny.

23. O Victorious ! related to Bhārgava (Paraśurāma) Maker of thine subjects victorious ! the perfect ! the relative of Aṅgiras ! fulfil all my desires.

24. O Auspicious one ! related to sage Kāśyapa ! Make my intellect good. One who is accomplished with all seeds ! One who possesses all gems and herbs !

25. May you be victorious ! O beautiful one ! O rejoicer ! Related to Vasiṣṭha ! The daughter of the creator ! O Goddess ! O handsome one ! Stay on here in bliss—O majestic one !

26. Stay thou in this house ! O beautiful and brilliant one ! the daughter of Kāśyapa ! The honoured, most wonderful and bedecked with scents and garlands !

27. O Goddess ! Stay in bliss in this room ! O Bhārgavi (daughter of Śukra) ! Bestower of worldly prosperities ! Possessed by the gods, kings, and masters of the house !

28. May you become the multiplier of animals for the happiness of men and others. Having said in this way one should then sprinkle cow's urine on the pit.

29. Having done so, one should place in the pit (such that) the impregnation would take place in the night. One should

1. Impregnation at the pit.



give away cows and clothes to the preceptor (the officiating priest), and food to other people.

30. Having filled the hole and placing the bricks in the hole, the hole is completely filled. Then one should construct the base of the deity proportionate to the edifice of the deity.

31. An excellent base is that where it is more than half the breadth of the edifice, while a quarter lesser than that would be mediocre and that which is half of the excellent base (aforesaid) would be the lowest (in merit).

32. After completing the base, the rite for the presiding deity (of the ground) should be done again. One who performs the consecration of the base would enjoy in heavens free from sin.

33. One who would mentally think that "I am going to build a temple", the sins which had stuck to his body would get destroyed that day itself.

34-35. No need to speak (about the merits) of one who has built a temple in the prescribed manner. It is impossible for anyone to describe the merits one would accrue by building a temple with eight bricks alone. One should indeed infer from this the (proportionate) fruits (accrued) (from the building) of temples of greater dimensions.

36. The door of the temple at the centre of the village or on the eastern part should face the west, while in other directions the door should be facing the west and in the southern, northern and western parts (the door) should face the east.

## CHAPTER FORTYTWO

### *Construction of a temple*

*Hayagriva said :*

1. Listen to me describing the construction of a temple in general. A wise man should divide a square ground into sixteen parts.

2. One should make the four central squares endowed with wealth. The other sixteen parts are left for the walls.

3. The pedestal should extend over four squares. The length of the cornice should be double that of the pedestal.

4. The path of circumambulation should be a quarter of (the length) of the cornice. Two equal openings having the same width as the latter, should be left on the two sides for projections

5. The extent of the ground should be made at first equal to the length of the tower or twice that such as it may be beautiful.

6-7. One should construct the pavilion in front of the sanctum on the lines running parallel through the sides of its inner chamber, adorned with pillars and being of the same length or longer than the principal temple sanctorum by a quarter of its length. The anti-chamber should then be constructed at 81 steps.

8. The deities at the end of the base should be worshipped before placing the parrots at the front door. In the same manner the thirty-two gods at the end should be worshipped when the outer wall is raised.

9. This is the characteristic of a temple in general. Listen to the description (of raising) a temple proportionate to the (size of the) image.

10. The base (of the deity) should be of the same size as the image. The adytum (of the temple) should be half the size of the base and the walls proportionate to the adytum.

11. The height (of the walls) should be equal to the length of the walls. The pinnacle should be made equal to twice the height of the wall.

12. The path around the temple should be a quarter of the extent of the pinnacle. The entrance chamber in the front should be a quarter of the extent of the pinnacle.

13. The projections of the arches should be one-eighth of the extent of the adytum. The arches should be made proportionate to the circumference.

14. The projections of arches should otherwise be made as one-third of it. Always there should be three projections on the left on the three arches.

15-16. Four upward lines should be marked for (the construction of) the pinnacle. A downward line is marked to fall above the key-stone which is located at the middle part of the

pinnacle. A lion is built at the middle part of the pinnacle in a line with the key-stone.

17. Two such lines should be marked on the sides. There should be a small platform above that.

18. (The lion) should not be in a dropping posture or fierce-looking. The conical shaped structure is placed above, proportional to the small platform.

19. A beautiful opening should be made twice the length of the platform. Two globes should be placed above that with beautiful (ornamental) branches.

20-21. (Forms of) Caṇḍa and Pracaṇḍa should be carved on the door-frame occupying a fourth (of its space), (possessing) a staff like that of Viṣvaksena (Viṣṇu) and at the threshold of the branch beautiful (Goddess) Śrī (Lakṣmī) (should be carved) as being bathed by the elephants of the quarters with (waters from) the pitchers . The height of enclosing wall should be one-fourth of that of the temple.

22. The height of the tower should be a quarter lesser than that of the temple. The pedestal (of the image) of the deity of five cubits should be of a cubit.

23. A shed known as the Garuḍamaṇḍapa and shed for Bhauma (Mars) and other (planets) (should be made). In the eight directions above (the chamber housing) one should make (the images as follows) :

24-25. (The images of) *Varāha* (boar) in the east, *Nṛsimha* (man-lion) in the south, *Śrīdhara* ( a form of Viṣṇu) in the west, *Hayagrīva* (horse-necked form of Viṣṇu) in the north, *Jāmadagnyaka* (Paraśurāma, a manifestation of Viṣṇu) in the south-east, *Rāma* in the south-west, *Vāmana* (the short-statured manifestation of Viṣṇu) in the north-west (and) *Vāsudeva* in the north-east. The temple should be decorated with gems all around. Leaving out one-eighth of the door if that is done, it is not defective.

## CHAPTER FORTYTHREE

*Installation of deities in the temples*

*The Lord said :*

1. O Brahman ! Listen to my description (of the mode) of installation (of images) of deities in the temples. (Image of Vāsudeva should be placed at the middle of the five divine) edifices.

2. (The images of) the dwarf-form, man-lion form, horse-headed form, (and) boar form (of Viṣṇu) should be placed in the south-east, south-west, north-west and north-east (respectively).

3-5. (The image of) Nārāyaṇa should be placed in the middle. (The images of) the goddess, sun, Brahmā and the *liṅga* (symbolic representation of Śiva) or of Rudra (Śiva) should be placed in the south-east, south-west, north-west and north-east (respectively). Otherwise, (image of) Vāsudeva should be placed at the centre of the nine chambers and beautiful (images of Indra and the guardian deities of the world (should be placed) in the east and other directions. Otherwise, one should make five chambers and worship Puruṣottama (Viṣṇu) in the centre.

6. (The images of) Lakṣmī and Vaiśravaṇi (Kubera) should be placed in the east, the divine mothers in the south, Skanda, Gaṇeśa, Iśāna (a form of Śiva) and the sun and other planets in the west.

7-8. Otherwise, having installed (the images of) the manifestations (of Viṣṇu) such as the Fish etc., in the north, Caṇḍikā (a form of Goddess Pārvatī) in the south-east, Ambikā in the south-west, Sarasvatī in the north-west, Padmā (Lakṣmī) in the north-east and Vāsudeva or also Nārāyaṇa in the centre. The omni-present form of Hari should be placed in the centre in (the construction of) the thirteen chambers.

9-11. (Images of) Keśava and others (should be placed) in the east and other directions or (the images) of Hari himself in all chambers. The images are of seven kinds—earthen, wooden, metallic, made of gems, made of stones, made of sandal and made of flowers. The images made of flowers, sandal and earth yield all desired fruits when they are worshipped at

that moment. I shall describe the stone image (where such practice) prevails.

12. In the absence of hills, the stone lying buried in the earth should be taken out. Among the colours, white, red, yellow, and black are extolled.

13. When stones of the above-mentioned colours are not available (the desired) colour is brought about by the (ceremony known as) *simhavidyā*.<sup>1</sup>

14. After (the performance of) the *simhahoma* (a piece of) stone (which becomes) tinged with white colour or black colour or produces sound like a bell-metal or emits sparks of fire (is deemed) as male.

15. The female one is that in which these characteristics are present in a lesser degree. If they are devoid of colours they are neuter. (The stones) in which the sign of a circle is found are to be taken as impregnated and should be rejected.

16. One should go to the forest and perform the forest rites for the sake of an image. After having bathed and plastering a shed Hari should be worshipped there.

17. After having made the offering of the victim, the (stone-cutter's) chisel used for the work should be worshipped. Having offered *homa* (pouring of clarified butter into the fire), water mixed with rice should be sprinkled over the image with the implement (chisel).

18. Having made the protective spell it should be worshipped with basic sacred syllable of lord Nṛsimha. After having made the offering to fire the final oblation should be made. Then offerings to the goblins should be given by the preceptor.

19. Having worshipped the good (spirits), the demons, *guhnyakas* (a class of attendant-gods of Kubera), and accomplished souls and others who may be residing there, should be requested to forgive.

20. (They should be addressed as follows). "This journey (has been undertaken) by us for the image of Viṣṇu by the command of Keśava. Any work done for the sake of Viṣṇu, should also be your (concern)."

1. Only *Hayagrīvasaṃhita* of the Pañcarātrāgama texts mentions this. The present text does not explain this. See *Vaiṣṇava Iconography*, p. 40.

21. "Being always pleased with this offering (you) repair quickly to some other place quitting this place for good".

22. Being informed thus (these beings) go to another place in good cheer and satisfied. Having eaten the sacrificial porridge along with the sculptors, he should repeat in the night the following sacred syllables (inducing) sleep.

23. "Om ! salutations to (Lord) Viṣṇu, the omnipresent, Prabhaviṣṇu (Viṣṇu) (strong), the universe, and Salutations to the lord of dreams."

24. "O Lord of lords ! I have slept by your side. (Instruct me) in my dreams (how to execute) all the works I have in my mind."

25. "Om Om ! *hrūm phaṣ viṣṇave svāhā* ! When the dream (is) good, everything (will also be) good. If it is bad, it becomes good by the performance of the *śiṃhahoma*<sup>1</sup>. Having offered reverential waters to the stone in the morning, the implements should be worshipped with (the sacred syllables) (for the worship of) implements.

26. The spades and chisels should have their edges be-smearred with honey and clarified butter. (The priest) should think himself as Viṣṇu and the sculptor as Viśvakarman (the divine architect).

27-28. The implement which is of the form of Viṣṇu should be given (to the sculptor) and its face and back should be shown. Having cut a square block of the stone with controlled senses and holding a chisel, the sculptor should make a smaller one for the purpose of the pedestal. Having placed (them) in a chariot and brought to the workspot together with the cloth (one who) makes the image after having worshipped (the form conceived), is a sculptor.

## CHAPTER FORTYFOUR

### *Characteristics of the image of Vāsudeva*

*The Lord said :*

1-2. I shall describe to you the characteristics of the image

1. See VV. 13 and 17 above.

of Vāsudeva and other gods. Having placed the stone to the north of the temple facing either the east or the north and worshipped it, the sculptor should divide the stone into nine parts along the central line after making the offering.

3. In the twelve divisions (of the line) a division is said to be an *aṅgula* (a finger breadth). Two *aṅgulas* are known to be a *golaka*. It is also said to be a *kālanetra*.

4. Having divided one of the nine divisions into three, (with one part) the region of the calves should be made. In the same way a part is to be used for the knees and part for the neck.

5. The crown should be of a measure of a *tāla* (12 *aṅgulas*). In the same way the face (should be) of the measure of a *tāla*. The neck and heart should also be a *tāla* each.

6. The navel and the genital part should be a *tāla* apart. (The length) of the thighs should be two *tālas*. (The length) of the part from the ankle to the knee should be two *tālas*. Listen now to (the description) (of the drawing) of lines (on the body).

7. Two lines should be drawn on the foot, and (two) more in between the calves (and knees). Two lines about the knees and two more in between the thighs and the knees should be drawn.

8. One line should be drawn over the genital part, and one more about the waist. Another (line) (should) then (be drawn) above the navel for accomplishing the girdle.

9. Then (a line) should be drawn on the heart and two lines on the neck. One such line should be drawn on the forehead and one more on the head.

10. One more line should be drawn on the crown by the learned. O Brahman ! seven vertical lines should be drawn.

11. Six lines should be laid in between the armpits and the lower part of the spine. These lines alone should be marked clearly omitting the central line.

12. The forehead, the nose and the mouth should be made (to measure) four *aṅgulas*. The neck and the two ears should be made (to measure) four *aṅgulas* long.

13. The cheeks so also the chin should be made (to measure) two *aṅgulas* broad. The forehead is said to be eight *aṅgulas* broad.

14. Over that the temples (sides of the forehead) should

be made two *aṅgulas* endowed with curbs. The intervening space between the eyes and ears is said to be four *aṅgulaḥ*.

15. The ears should be two *aṅgulas* wide. (The inter-space between) the ears and the ends of eye-lashes (should be) two and a half units. The cavity in the ear is spoken to be in the same line as the eyebrows.

16. A pierced ear (should be) six *aṅgulas* and an unpierced (ear) (should be) four *aṅgulas* equal to the chin. (Or it should be) six *aṅgulas* whether it is pierced or not pierced.

17. Then the external auditory passage with its membranes etc. should be made. The lower lip should be of two *aṅgulas* and the upper lip should be half of it.

18. Then the (breadth) of an eye (should be) half an *aṅgula* and the mouth (should be) four *aṅgulas*. The measurement of its depth is spoken to be one and a half *aṅgulas*.

19-20. The unopened mouth should be in this way. The opened mouth should be three *aṅgulas*. The base of the bridge of the nose should be one *aṅgula* high. From its tip it should be two *aṅgulas* similar to the *karavira* (flower) (oleander). The intervening space between the two eyes should be made to measure four *aṅgulas*.

21. The corners of the eyes (should be) two *aṅgulas*. The space between them (should be) two *aṅgulas*. The pupil (should be) one third of the eye and the iris (should be) one fifth (of it).

22. The breadth of the eye (should be) three *aṅgulas*. The cavity (of the eye) is considered to be half an *aṅgula*. The lengths of the eyebrows are considered to be equal and are proportional to the eye-brows.

23. The middle of the eye-brow should be two *aṅgulas* and its length (should be) four *aṅgulas*. The measure round the head (should be) thirty-six *aṅgulas*.

24. The measurement around the heads of the images of Keśava and other gods should be thirty-six (*aṅgulas*). The head-measure of all those (images) which are short-necked (should be) ten (*aṅgulas*).

25. The inter-space between the neck and the chest should be three times the length of the neck and should be thrice as much broad plus eight *aṅgulas*.

26. The shoulders (should) be made (to measure) eight



*aṅgulas* and the two beautiful shoulder regions (should be) three times those. The arms should measure seven times (the length of) the eyes. The fore arms (should be) sixteen *aṅgulas*.

27. The arms should be three *kalās*<sup>1</sup> in breadth and the fore-arms should also be equal to that. The upper arm should have a circumference of nine *kalās*.

28. It should be seventeen *aṅgulas* at the middle and sixteen *aṅgulas* above the elbow-joint. O Brahman ! the circumference of elbow should be three times that.

29. The circumference of the middle of the forearm is said to be sixteen *aṅgulas*. The circumference of the fore-part of the arm is said to be twelve *aṅgulas*.

30. The palm of the hand is said to be six *aṅgulas* in breadth. The length should be seven *aṅgulas*. The middle (finger) should be five *aṅgulas* (long).

31. The index finger and the ring finger (should be) half an *aṅgula* less than that. The little finger and the thumb should be made to measure four *aṅgulas* each.

32. The thumb should be made to have two *parvans* (joints). The other fingers (should have) three joints. The measure of the nail is laid down as half (the size of the joints) on the respective fingers.

33. The extent of the belly is same as that of the chest. The navel should be an *aṅgula* (in breadth) and proportionally deep.

34. Then the inter-space between the generative organ and the intestines should be made to measure a *tāla*. The girth around the navel (should be) forty-two *aṅgulas*.

35. The inter-space between the breasts should be made to measure a *tāla* in breadth. The nipples should be of the measure of a *yava*<sup>2</sup> (barley grain). The circular space around them should be two *pādas* (two feet).

36. The circumference of the chest should be made sixty-four *aṅgulas* clearly. The girth of the lower portion (of the chest) is said to be four *mukhas*<sup>3</sup> (one *tāla*).

1. Equal to two *aṅgulas*. Also called *Golaka*.

2. One eighth of an *aṅgula*.

3. Seems to be a corrupt form for *mukhya* equal to one *tāla* or twelve *aṅgulas*.

37. The circumference of the waist should be fifty-four *aṅgulas*. The breadth of the base of the thigh is said to be twelve *aṅgulas*.

38. It is somewhat greater at the middle (of the thigh) and gradually less (broad) below. The knee-joint (should be) eight *aṅgulas* in breadth and thrice that in its girth.

39. The middle of the leg from the ankle to the knee is said to be seven *aṅgulas* broad. The girth of it (should be) three times that. The top of the leg (should be) five *aṅgulas* broad.

40. The girth of that (the leg) (should be) thrice its breadth. The feet (should) measure a *tāla*. The extent of elevation of the feet (should be) four *aṅgulas*.

41. The front (part) of the ankles should be four *aṅgulas*. The extent of the feet should be three *kalās*. The generative organ should be three *aṅgulas*.

42. Its girth (should be) five *aṅgulas*. The fore-finger (should be) of same length. The other fingers are duly lesser by one part of eighth.

43. The height of the toe is said to be one and a half *aṅgulas*. The nail of the two should be made twice that.

44. (Those of other fingers) should be gradually made half *aṅgula* less than the previous. The scrotum should be three *aṅgulas* (long). The generative organ (should be) four fingers (long).

45. The girth of the upper part of the pouch should be made (to be) four *aṅgulas*. The girth of the scrotum is said to be six *aṅgulas*.

46. The image should be adorned with ornaments. This is the exact description of details. The features (of the deities) should be made in this world, as described.

47. A disc on the (upper) right hand, and a lotus on the lower (right hand), the conch on the (upper) left hand, the mace on the lower (left hand) are to be placed according to the characteristic of Vāsudeva.

48-49. (The images of) Śrī and Puṣṭi should be made carrying a lotus and a harp respectively in their hands, (their images) reaching upto the thighs (of that of Vāsudeva). Then the two Vidyādhara (a class of semi-divine beings) holding the garlands (in their hands) should be made in the halo of the prin-

cipal image). The halo (should also) be decked with the (images) of (celestial) elephants. The pedestal should be radiant like a lotus on which the images (should be worshipped) as follows.

## CHAPTER FORTYFIVE

### *Characteristics of pedestals and details relating to images*

*The Lord said :*

1. I shall describe the characteristics of the pedestal. The length is the same as that of the image. The height (should be) half of it. It should have sixty-four folds.

2. Leaving two rows at the bottom, the other parts should be polished on either side as also inside.

3. Leaving two rows at the top, the other parts are polished evenly on either side and inside.

4. The rectangular space in between these should then be polished. The first two rows should be divided into four parts by a wise man.

5-6. The girdle should be equal to one such part. The indent should be half that. Leaving one such part evenly on either side a wise man should leave on the exterior a breadth of a foot. The water drains should be at the top of each one of the three parts.

7. This auspicious and excellent pedestal (has been described) relating to its manifold ways (of construction). The (images of the) goddess Lakṣmī and other feminine forms should be made (to measure) eight (*tālas* in length).

8. The eye brows should be more than a *yava* (in length). The nose (should be) less than a *yava* (in length). The mouth (should measure) more than a small ball well distributed above and below.

9. The eye should be made long (measuring) three parts of a *yava* less than three *yavas*. The breadth of the eyes should be made half of it.

10. The beautiful ears should be made to be in a line with the corners of the mouth. Then the two shoulders should be made sloping by less than a *kalā*.

11-12. The neck should be one and a half *kalās* long and made beautiful by a proportionate width. The thighs, knee-joints, the pedestal, should be broad. The feet, the hinder part, the bullocks and the hips should be made as prescribed. The fingers should measure less than the seventh part of the above and should be long and not crooked.

13. The shank, thigh and the hip would be one *netra*<sup>1</sup> less in length. The middle part and the sides should have the same roundness. The two breasts (should be) fully developed and plump.

14-15. The beasts should be made to measure a *tāla*. The waist should be one and a half *kalās*. The other marks should be the same as before. A lotus (should be placed) on the right hand and a *bilva* (fruit) on the left (hand). (There should be) two maidens on the sides holding chowries in their hands. (The image of) Garuḍa should have a long nose. I shall then describe those which bear the marks of a disc.

## CHAPTER FORTYSIX

### *Characteristics of different śālagrāma stones*

*The Lord said :*

1. I shall describe (the characteristics of) the *śālagrāma mūrti*<sup>2</sup> (the different gods represented by different kinds of *śālagrāma* stones) which yield enjoyment and emancipation. (The stone called) *Vāsudeva* is black (coloured) around its mouth and has (marks) of two discs on it.

2. The *San̄karṣaṇa* (stone) is red (in colour) and has marks

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1. The measurement indicated by this word is not quite clear. Probably equal to two *aṅgulas*.

2. The *śālagrāma* stones obtained from the beds of Gaṇḍaki river in Nepal are associated with the worship of Viṣṇu. The different stones bearing different marks are taken to represent different forms of Viṣṇu.

of two discs (and is considered as) excellent. The *Pradyumna* (stone) has many holes, elongated and is blue (coloured).

3. The *Aniruddha* (stone) is yellow (in colour) and has the mark of a lotus. It is circular (in shape) and has two or three rays. The *Nārāyaṇa* (stone) is black (in colour) with an elevated and deep hole.

4. The *Parameṣṭhi* (stone) (has the marks of) the lotus and disc. It is perforated at the back and has dots on the surface. The *Viṣṇu* (stone) has a big disc (mark). It is black (in colour). It has a line in the middle part. It is of the shape of a mace.

5-6. The *Nṛsiṃha* (stone) is tawny. It has (the mark of) a big disc and five dots. The *Varāha* (stone) is of the shape of the female divinity. It has unequal discs. It is of the colour of sapphire. It is large with the marks of three lines and is good. The *Kūrma* stone has an elevated hinder part with circular lines and is black (in colour).

7. The *Hayagrīva* (stone) has a line of the shape of a good. It is blue (coloured) and is dotted. The *Vaikunṭha* (stone) has (the mark of) a disc and lotus. It has the radiance of a gem. It has tail-shaped lines.

8. The *Matsya* stone is long and has three dots. It is crystal-line-coloured and is well formed. The *Śṛidhara* (stone) has a garland of wild flowers and five lines and is circular.

9. The *Vāmana* (stone) is circular and is very short. It is blue (coloured) and has a dot. The *Trivikrama* (stone) is black (coloured). It has a line on the right and a dot on the left side.

10. The *Ananta* (stone) has the mark of the hood of a serpent, it has variegated colours and manifold forms. The *Dāmodara* (stone) is big and has a disc in the middle part with two minute dots.

11. The *Sudarśana* (stone) has (the mark of) a disc. The *Lakṣminārāyaṇa* (stone) (is that which has the marks of) two discs. The *Acyuta* (stone) (has the marks of) three discs. Or the *Trivikrama* (stone) may have (the marks of) three discs.

12. The *Janārdana* (stone) has (the marks of) four discs. The *Vāsudeva* (stone) has (the marks of) five discs. The *Pradyumna* (stone) has (the marks of) six discs. The *San̄karṣaṇa* (stone) has (the marks of) seven discs.

13. The *Puruṣottama* (stone) has (the marks) of eight discs. The *Navavyūha* form has the marks of nine discs. (The stone representing) the ten manifestations (of Viṣṇu) (is marked) with ten (discs). The *Aniruddha* form (is marked) with eleven (discs). The *Dvādaśātman* (class of *śālagrāma*) (is marked) by twelve (discs). (One is deemed to be) the *Ananta* (class of *śālagrāma*) (if it has) more (discs) than these.

## CHAPTER FORTYSEVEN

### *Mode of worshipping Śālagrāma*

*The Lord said :*

1. I shall describe the mode of worshipping the *śālagrāma* marked with discs for (the sake of) accomplishment. The worship of Hari (in the *śālagrāma*) is of three kinds—

- (i) *kāmyā* performed for gaining particular benefit
- (ii) *akāmyā* performed with disinterestedness about the benefits
- (iii) *śubhayātmikā*, that is of the nature of both of them.

2. (The worship) of the five (manifestations of Viṣṇu) (such as) the Fish<sup>1</sup> etc., is, either *kāmyā* or *ubhayātmikā*. (The worship of the manifestations) of the Boar Man-lion and Dwarf forms (of Viṣṇu is) for emancipation.

3-6. Listen to the three-fold worship of the *śālagrāma* endowed with discs. The excellent worship is that performed without desiring for the fruits. The worship with desire for the fruits is the last (in the rank). The worship of an image is mediocre. In a circular lotus placed on a rectangular seat, having assigned the *praṇava* (the syllable *Om*) to the heart and having assigned (the sacred syllables) to the parts of the body and having shown three *mudrās* (positions of fingers in the practice of worship), the preceptor should be worshipped outside the circle. The attendant gods (*gaṇas*) should be worshipped on the west. Dhātṛ on the north-west, Vidhātṛ on the south-west, the Kartā and Hartā on the south and north, Viṣvaksena (Viṣṇu) should be worshipp-

1. The text does not specify the names of other manifestations.

ed in the north-east, and Kṣetrapālaka (the guardian deity) on the south-east.

7. The *Vedas*, *Rgveda* etc. (should be worshipped) in the east etc. (The serpent) Ananta (which is) the support of the earth, the seat of worship, the lotus, the three orbs—sun, moon and fires (should be worshipped).

8. The seat (should consist) of twelve letters<sup>1</sup> (forming the mystic formula of the God). Having placed (the God) there, the stone should be worshipped with the individual syllables and the whole of the sacred syllable in order.

9-10. Then one should worship with the vedic sacred syllables accomplished by the syllables such as the *gāyatri*, etc. and *praṇava* on the east and other directions. Then the three *mudrās* of the Viṣvaksena (Viṣṇu), the disc and the Kṣetrapāla should be shown. This is the first variety of the worship of *śālagrāma*. Then I shall describe the one with no merits.

11. One should draw a circle as before with sixteen radii and with a lotus. One should then worship the preceptor and others with a conch, disc, mace and sword.

12. The bow and the arrows (should be placed) in the east and the north. The seat should be placed with the vedic (syllables). The stone should be placed with the (sacred) twelve syllables<sup>2</sup> of the lord. Listen to the third variety of worship.

13. One should draw a lotus having eight radii and worship the preceptor and others as before. Having offered the seat with the eight sacred letters<sup>3</sup> one should place the stone with the same (formula). One should worship ten times with that (formula). It is then accomplished by *gāyatri* etc.

## CHAPTER FORTYEIGHT

### *Adoration of twentyfour forms of Viṣṇu*

*The Lord said :*

1. Keśava of the form of (syllable) *Om* bears the lotus,

1. *Om namo bhagavate vāsudevya.*

2. See the previous note.

3. *Om namo vāsudevya.*

conch, disc and mace. Nārāyaṇa (bears) the conch, lotus, mace and disc. Circumambulation to Him.

2. Then I salute Mādhava, who bears the mace, disc, conch and lotus. Govinda wields the disc, the Kaumodakī (name of a mace), lotus and conch.

3. Viṣṇu, the bearer of the disc, the mace, lotus and conch is the bestower of emancipation. I salute Madhusūdana, who bears the conch, disc, lotus and mace.

4. (I prostrate) with devotion (at the feet of) Trivikrama who bears the lotus, mace, disc and conch. May Vāmana, the bearer of the conch, disc, mace and lotus protect me always.

5. Śrīdhara who holds a lotus, disc, bow and also the conch yields emancipation. Hṛṣīkeśa wields the mace, disc, lotus and conch. May He protect us.

6. And Padmanābha (is one) who yields boons and who holds the conch, lotus, disc and mace, (I salute him). Dāmodara (is one) who holds a lotus, conch, mace and disc. I salute him.

7. May Vāsudeva, who wields a mace, conch, disc and lotus (protect) the universe. May Saṅkarṣaṇa, who holds a mace, conch, lotus and disc protect us.

8. Lord Pradyumna is one who holds a mace, disc, conch and mace as well as a lotus. May Aniruddha, who wields the disc, mace, conch and lotus protect us.

9. May Puruṣottama, the Lord of celestials, who holds disc, lotus, conch and mace (protect you). May Adhokṣaja who wields lotus, mace, conch and disc protect you.

10. I salute that Lord Nṛsimha, who wields disc, lotus, mace and conch. May Acyuta, who holds mace, lotus, disc and conch, protect you all.

11. So also (may) Upendra, who is of the form of a child and (who holds) the disc and lotus, (protect you). And (may) Janārdana, who wields lotus, disc, conch and mace (protect you).

12. May Hari, who holds conch, lotus, disc as well as (mace) *kaumodaki* yield me enjoyment and emancipation. May Kṛṣṇa, who holds conch, mace, lotus and disc give enjoyment and emancipation.



13. The first manifestation was that of Vāsudeva. Then Saṅkarṣaṇa manifested. Pradyumna manifested from Saṅkarṣaṇa. Aniruddha appeared from Pradyumna.

14. Each one of the (above) forms was divided into three forms such as Keśava and others. One who reads or hears this hymn consisting of twelve letters on the twenty-four forms gets free from impurity and gets all things.

## CHAPTER FORTY-NINE

### *Characteristics of forms of 'Fish' etc. of Viṣṇu*

*The Lord said :*

1. I shall describe to you the characteristics of the ten manifestations (of Viṣṇu) beginning with the Fish. The Fish (form of Viṣṇu) should resemble a fish. The Tortoise (form) should resemble a tortoise.

2. The terrestrial boar (manifestation) should have a human body and as carrying a mace and other (weapons) in the right hand, and the conch, (the goddess) Lakṣmī or a lotus in the left.

3. Or (the goddess) (is represented) as resting on the left elbow and the earth and (the serpent) Ananta at the feet. The installation of the figure secures for a person a kingdom and (such a person) gets across the ocean of mundane existence.

4. The Man-lion image (should be represented) as having a wide open mouth and having the killed demon (Hiraṇyakaśipu) on the left thigh. His chest should wear a garland and (his arms) should hold disc and mace.

5. The Dwarf-form may hold an umbrella and a stick or have four arms. The figure of Paraśurāma may hold the bow and arrow, a sword and an axe.

6. (The figure of) Rāma should have the bow, arrow, sword, conch or two hands or may have four arms holding a mace and plough.

7. The plough may be provided on the left half (upper arm) and the auspicious conch on the lower arm. The mace may be

provided on the right half (upper arm) and the auspicious disc on the lower arm.

8. The figure of Buddha (should be made) as calm, having long ears, white complexion, wearing a cloth, and seated on a lotus with its petals upwards and as conferring favour and protection.

9. (The figure of) Kalki is (to be represented as) a twice-born endowed with a bow and quiver and as destroying the foreigners. Or (he should be represented as) seated on the horse and endowed with a sword, conch, disc and arrow.

10. I shall describe the characteristics of nine forms of Viṣṇu commencing with Vāsudeva. The mace (is placed) on the right half (upper arm) and the excellent disc on the left half (upper arm).

11. The image of Vāsudeva may be made as before or as having four hands or two hands, one holding a conch and the other as conferring boons and having Brahmā and Īśa (Śiva) always on either side.

12. (The figure of) Balarāma (is represented) as holding a plough, mace, club and lotus. (The image of) Pradyumna (is represented as having) thunderbolt and conch on the right arm and the bow in the left arm.

13. Or Pradyumna (is represented) as having the mace resting on the navel with pleasure or holding the bow and arrow. Aniruddha may be (represented as) having four arms. In the same way Lord Nārāyaṇa (may also be represented).

14. (The image of) Brahmā is (represented as having) four faces, four hands, big belly, long beards, matted hair, and (having) swan as the vehicle in front (of him).

15. (There should be) a rosary and a ladle on the right hand and a water-pot and vessel to hold the sacrificial clarified butter. Sarasvatī and Sāvitrī (consorts of Brahmā) (should be placed) on the left and right sides.

16. (The image of) Viṣṇu (is represented) as having eight hands, Garuḍa (the vehicle), (holding) a sword, mace, and arrow in the right hand and as conferring gifts and (holding) the bow and mace in the left hand.

17. (The figure of) Narasiṃha (is represented) (as having) four hands holding the conch and disc and piercing (the body) of the mighty demon (Hiraṇyakaśipu).

18-22. (The figure of) Varāha (is endowed with) four arms holding the (serpent) Śeṣa in (one of) the hands and the earth in the left (hand) and (his consort) Kamalā (Lakṣmī). The earth should be made as resting at the feet and (goddess) Lakṣmī as seated at the feet. Trailokyamohana (one who stupefies the three worlds) (should be represented as riding) the Tārkhya (the eagle-vehicle) and possess eight hands, holding the sword, mace and goad in the right hand and the conch, bow, mace and the noose in the left hand. (Images of) Lakṣmī and Sarasvatī should be endowed with lotus and lute (respectively). Then (the form of) Viśvarūpa (of Viṣṇu) (should be endowed) with the club, noose, spear and arrow in the right hand and conch, bow, mace, noose, *tomara* (javelin), plough, axe, staff, sword and leather sling in the left hand.

23-24. The Harihara (Śiva and Viṣṇu) form of Viṣṇu (should be placed) on the right or left (side), (being endowed with) twenty hands, four faces and three eyes. He should either be lying on his left or reclining on the water. (He should further be represented) as his leg being held by the goddess Śrī (Lakṣmī). He should also be shown as being attended to by (the female divinities) Vimalā and others. He should also have the four-faced (Brahmā) in the navel-lotus.

25. The form of Viṣṇu bearing the marks of Rudra and Keśava should hold a spear and sword in the right hand and the mace and disc in the other and be in the company of Gaurī and Lakṣmī (the consorts of Śiva and Viṣṇu).

26. The Hayaśiras (horse-headed) form of Viṣṇu (should be represented) as holding the conch, disc, mace and the *Vedas*. The left foot should rest on (the serpent) Śeṣa and the right on the back of tortoise.

27. The form of Dattātreyā may have two arms, the goddess Śrī (Lakṣmī) being seated on the left lap. The Viṣvaksena form of Viṣṇu (may hold) a disc, mace, plough and conch.

## CHAPTER FIFTY

*Characteristics of an image of the goddess*

*The Lord said :*

1-5. (The image of) Caṇḍī may have twenty hands and may hold the spear, sword, dart, disc, noose, club, *ḍamaru* (a small drum) and spike in the left hands and also (show) protective posture (and) the snake as the noose, club, axe, goad, bow, bell, banner, mace, mirror, and iron mace in the (right) hands. Or (the figure of) Caṇḍī is made to have ten hands, with the buffalo placed below with its head fully severed and the demon as issuing forth from (its) neck with rage and brandishing his weapon, holding spike in the hand, vomiting blood, his hairs (stained) with blood and blood dripping out from the eyes (forming) a garland (on the chest), being devoured by the lion and well-bound by the noose in the neck. (The goddess is represented as) resting her right foot on the lion and the left foot on the demon underneath.

6-12. This form of Caṇḍikā, the destroyer of enemies (is made as) having three eyes and endowed with weapons. (This) Durgā is to be worshipped with the nine elements in order in a diagram of nine lotuses from her own form at the beginning, centre and the eastern and other (directions). (The image should be made as) possessing eighteen arms (carrying) a human head, club, mirror, *tarjani* (a kind of weapon), bow, banner and a little drum in the right hand and the noose, spear, mace, trident, thunderbolt, sword, goad and dart in the left hand. The others (Rudraçaṇḍā and other goddesses) should be endowed with the same weapons in their sixteen hands except the little drum and *tarjani* (a kind of weapon).

The nine (goddesses) commencing with Rudraçaṇḍā are Rudraçaṇḍā, Pracaṇḍā, Caṇḍogrā, Caṇḍanāyikā, Caṇḍā, Caṇḍavatī, Caṇḍarūpā, Aticaṇḍikā and Ugracaṇḍā stationed at the centre. (They are made to be) coloured as the *rocāṇā* (yellow pigment), red, black, blue, white, purple, yellow and white and as riding the lion. Then the buffalo as a human (form) should be held by the hair by the nine (forms) of Durgā holding weapons.

13. They are in the *altīḥa*<sup>1</sup> posture. They have to be established for the increase of progeny; as also (the forms) Gaurī, Caṇḍikā and others (as well as the forms) Kuṇḍi, Akṣara-radā (and) Agnidhṛk.

14-15. She is the same as Rambhā. (She is) accomplished and devoid of fire. (She is) also Lalitā. (She) holds the severed head along with the neck in the left (hand) and a mirror in the second hand.

(The image of) Saubhāgyā (is made) as holding fruits in the folded palms on the right side. (The image of) Lakṣmī holds the lotus in the right hand and the *sriphala* (bilva fruit) in the left.

16. (The image of) Sarasvatī (should be made as holding) a book, rosary and lute in the hands. (The image of) Jāhnavī (the river Ganges) (is represented) as holding a pot and flower in the hand (and standing) on the crocodile and of white complexion.

17. (The image of the river) Yamunā is worshipped as mounted on the tortoise and as holding a pot in the hand and of dark complexion. (The image of) Tumburu is represented as white (in colour), holding a lute and trident and riding a bull.

18-19. The four-faced Brāhmī (the female-energy of Brahmā) (is represented) as of fair complexion, riding a swan and as carrying a rosary, different vessels such as *surā* and *kuṇḍa* in the left hand. Śāṅkarī is represented as white, (seated) on a bull holding the bow and arrow in the right hand and the disc and the bow in the left hand. Kaumārī (is represented) as red in colour, riding the peacock and having two arms, holding the spears.

20. (The form of) Lakṣmī should hold the disc, and conch in the right (hand) (and) the mace and lotus in the left (hand). (The form of) Vārāhī should be mounted on the buffalo and hold the stick, conch, sword and goad.

21-25. (The image of) Aindrī conferring success should be represented as having thousand eyes and holding the thunderbolt in the left hand.

1. The posture in shooting, in which the right knee is advanced and the left leg is held back.

Cāmuṇḍā may have three eyes deeply sunken, a skeleton form devoid of flesh, erectly standing hair, emaciated belly, clad in tigerskin and holding a skull and spear in the left hand and a trident and scissor in the right standing on the dead body of a man and wearing a garland of bones. (The image of) Vināyaka should have a human body, big belly, elephant face, big trunk and sacred thread. The mouth measuring 7 *kalās* in breadth while the trunk should measure 36 finger-breadths in length. The neck should be 12 *kalās* in girth and 10 *kalās* in height. The throat-region should be 36 finger (in length). The space about the region of anus should have the breadth of half a finger.

26. (The region of) the navel and thigh should be of twelve (fingers) as also the leg from the ankle to the knee and the feet. He should be represented as holding his own tusk made into an axe in the right hand and the *laḍḍuka* (a ball of sweet) and lotus flower in the left.

27. (The image of) Skanda, the lord (of the universe) also known as Śākha and Viśākha, (is represented) as a boy possessing two arms and riding a peacock (with the images of) Sumukhī and Viḍālākṣī<sup>1</sup>.

28-29. The god may be represented as having a single face or six faces, six hands or twelve hands carrying the spear and a cock in the right hand. In the village or the forest (it should have) two arms. (He should bear) the spear, arrow, noose, *nistrimśa* (sword), goad and *tarjani* (a kind of weapon) in the six right hands and the spear in the left hand.

30-31. (The image of) Rudracarcikā (the manifestation of) the goddess may have a bow adorned by the plume of peacock, club, banner, protective posture, cock, skull, scissors, trident and noose in the right and left hands. (She should also be) clad in the elephant hide, with her leg raised up and the little drum placed on the head.

32. Hence she (is known as) Rudracāmuṇḍā, the goddess of dancing and one who is dancing. This (goddess herself), having four faces and in the sitting posture (is known as) Mahā-lakṣmī.

1. The consorts of Skanda. The two names mean good-faced and cat-eyed respectively.

33-34. (The goddess) having ten hands and three eyes (holding) (different) weapons, sword and *ḍamaru* (little drum) in the right hand and the bell, club, staff with a skull at one end and trident in the left (hand) and eating men, horses, buffaloes and elephants held in the hand is called Siddhacā-muṇḍā.

35. That goddess accomplishes everything and is (known (as) Siddhayogeśvarī. She is also represented in another form endowed with the noose and goad and red (in complexion).

36. (The goddess) Bhairavī who has an embodiment of beauty is endowed with twelve arms. These are (all) (spoken as) fierce (forms) arising from the cremation ground. The above are remembered as the eight forms of the goddess.

37. (The goddess) Kṣamā (Forbearance) (should be) surrounded by jackals, old, having two arms, and widely opened mouth. (The goddess) Kṣemaṅkarī (Benevolent) may have protruding teeth and be resting her knees on the ground.

38. The wives of semi-gods should be made to have long and motionless eyes. The Śākinīs (female attendants on Goddess Durgā) should be made to have oblique vision. The Mahāramyas should have yellow eyes. The (images of) nymphs should always be made beautiful.

39. (The form of) Nandiśa the bull, the door-keeper (of the goddess), should carry a rosary and a trident. (The image of) Mahākāla (a form of Śiva as the destroyer) may have a sword, human skull, trident and club.

40. (The form of) Bhṛṅgin (an attendant of Śiva) should have an emaciated body. Kuṣmāṇḍa (another attendant of Śiva) should have a stout and dwarf form dancing. Vīrabhadra and other attendants (of Śiva) should have ears and faces of elephants, cows, etc.

41. Ghaṅṭākarna (an attendant of Śiva) form should have eighteen hands crushing the accrued sin, (holding weapons) thunderbolt, sword, club, disc, arrow, mace, goad and hammer in the right hand and *tarjanī* (a weapon), club, dart, human skull, noose, bow, bell and axe on the left and a trident in the (remaining) two hands and wearing a garland of bells and crushing the eruptive diseases.

## CHAPTER FIFTYONE

*Characteristics of the images of the Sun and other planets*

*The Lord said :*

1. (The image of) the Sun (should be made) to ride a chariot having one wheel and seven horses. (He must) hold two lotuses, ink-stand, pen and a staff in his right hand.

2. Piṅgala, an attendant and gate-keeper of the Sun (should be placed) on the left with the mace in his hand. (Sun-god) should have female attendants bearing chowries (fly-flappers) and the pale-looking consort by his side.

3. Or (the image of) the Sun should be made as riding a horse alone. The guardian deities of different quarters should duly be endowed with weapons, holding two lotuses (in hands) and bestowing boons.

4. (The images of) Agni and other gods bearing the club, trident, disc and lotus should be placed in different directions (around). (The images of) the forms of Sun, commencing with Aryamā are represented as possessing four arms and placed in a diagram of twelve petals.

5-6. Varuṇa, Sūrya, Sahasrāṁśu (one who has thousand rays), Dhātṛ, 'Tapana, Sāvitr, Gabhastika, Ravi, Parjanya, Tvaṣṭṛ, Mitra (and) Viṣṇu are his different names as he moves over the zodiacal signs commencing with the Aries in the course of months commencing with Mārgaśīrṣa and ending with Kārttika.<sup>1</sup>

7-9. Their female energies known by the names—Idā, Suṣumnā, Viśvārcis, Indu, Pramardinī, Praharṣaṇī, Mahākālī, Kapilā, Prabodhanī, Nīlāmbārā, Ghanāntasthā and Amṛtā, and placed at the ends of petals are of black, red, pale red, yellow, pale yellow, white, brown, yellow, green, white, grey and blue.

10. Similar colours are given to Varuṇa and others placed at the tips of petals. The form of Tejas (effulgence) should be represented as fierce, extremely crooked, possessing two arms holding a lotus and sword.

1. These two correspond to the months December-January and November-December.



11. The form of Moon should be represented as holding a sacrificial pitcher and rosary. (The image of) Mars should be holding a spear and rosary. (The figure of) Mercury (should be) holding the bow and rosary in his hands. (The form of) Jupiter (should be) holding the sacrificial pitcher and rosary.

12. (The image of) Venus may be holding the sacrificial pitcher and rosary. (That of) Saturn should be endowed with a girdle of bells. (While that of) Rāhu (the ascending node of the moon considered as a planet) (is represented as) holding half of the lunar disc, (that of) Ketu (the descending node of the moon considered as a planet) (is represented as) holding the sword and lamp.

13. (The serpents) Ananta, Takṣaka, Karka, Padma, Mahābja and Śaṅkha are all (represented as) having hooded heads with great radiance.

14. (The image of) Indra is endowed with thunder-bolt and as seated on an elephant, (that of) Agni as riding a goat and holding a spear, (that of) Yama as on a buffalo and carrying a club and (that of) Nirṛti as holding a sword.

15. (The image of) Varuṇa (ocean god) is made as seated on a crocodile and as holding a noose, (that of) Vāyu (wind god) (as riding) an antelope and holding a banner, (that of) Kubera (god of wealth) as seated on a sheep and bearing a mace, and (that of) Īśāna (as seated) on a bull and having a matted hair.

16. (The images) of the guardian deities of the quarters of the world are endowed with two arms. (The celestial architect) Viśvakarman (should be represented) as holding a rosary. (The figure of) Hanūmat (monkey, devoted to Rāma) may be holding the thunderbolt in his hand and pounding the earth with his feet.

17. (The semi-divine beings) Kinnaras may be (represented) as holding lutes in their arms and the Vidyādharas (semi-divine beings) as having garlands (and moving) in the sky. The goblins may be (represented) as having emaciated bodies and the vampires as deformed faces, the Guardians of the sites as having the tridents and the spirits of the dead people as lean and big-bellied.

## CHAPTER FIFTYTWO

*Characteristics of images of different forms of goddesses*

*The Lord said:*

1. I shall describe (the characteristics) of the eight Yoginīs (female attendants on Durgā) respectively residents of (the eight quarters) east to north-east. (The Yoginīs) Akṣobhyā, Rūkṣakarnī, Rākṣasī, Kṛpaṇā and Akṣayā (reside in the east).

2. (The Yoginīs) Piṅgākṣī, Kṣayā, Kṣemā, Ilā, Līlā, Layā, Laktā, Balākeśī, Lālasā and Vimalā (dwell in the south-east).

3. (The Yoginīs) Hutāśā, Viśālākṣī, Huṅkārā, Vaḍavā-mukhī, Mahākrūrā, Krodhanā, Bhayaṅkarī and Mahānanā (are the residents of the south).

4. (The Yoginīs) Sarvajñā, Taralā, Tārā, Ṛgvedā, Hayānanā, Sārā (khyā), Rudrasaṅgrāhī, Śambarā and Tālajaṅghikā (occupy the south (-west)).

5. Raktākṣī, Suprasiddhā, Vidyujjihvā, Karaṅkiṇī, Meghanādā, Pracandogrā, Kālakarnī and Varapradā (are the inmates of the west).

6. Candrā, Candrāvalī, Prapañcā, Pralayāntikā, Śīśuvaktrā, Piśācī, Piśitāśā and Lolupā (dwell in the north-west).

7. Dhamanī, Tāpanī, Rāgiṇī, Vikṛtānanā, Vāyuvegā, Bṛhatkuṣi, Vikṛtā and Viśvarūpikā (govern the north).

8. Yamajihvā, Jayantī, Durjayā, Jayantikā, Viḍālā, Revatī, Pūtanā and Vijayāntikā (hold sway over the north-east).

9. (These Yoginīs should be represented) as having eight arms (or) four arms, wielding weapons of their choice and yielding all benefits (on their votaries). (Lord) Bhairava may hold the *arka* plant (Calotropis Gigantea) in the hand and have the face like the knee or elbow bearing the matted hair and the Moon.

10. Kṛttivāsas (should be represented) as holding on one side the sword, goad, axe and arrow and offering protection to the universe and a bow, trident, club with a skull at the top and noose on the other.

11. Or he shall be having five faces and be wearing the elephant's hide and adorned by the serpents. He shall be seated on the dead body. He must be worshipped in the midst of the

mother goddesses.<sup>1</sup>

12. One has to worship him being endowed with the letters of the alphabet upto the letter 'ra' and with (his mantra) having six constituents and the eight long vowel mantras.

13. (He is also to be contemplated upon) as established in the wicks of the flame in the house as endowed with golden ornaments and the *nāda*, *bindu* and *indu*<sup>2</sup> and making the body of the divine mother and the lord radiant.

14. Vīrabhadra (attendant of Śiva) (is represented) as having four faces, seated on a bull in front of the mother (goddesses). (Goddess) Gaurī (consort of Śiva) (is represented) as having two arms and three eyes as endowed with a spear and mirror.

15. (Goddess) Lalitā (a form of Durgā) (should be represented) as having four arms (holding) a spear, a small pitcher, (and another) pitcher (in the hands) and showing boon-conferring hands. (She should) be seated on the lotus. (She should also) be endowed with a mirror, a small stick for applying collyrium and Skanda and Gaṇa (Gaṇeśa).

16. (Goddess) Caṇḍikā may (be represented) as having ten hands having a sword, spear, disc (and) dart in the right (hand) and the magical noose, shield, pike, axe, and bow in the left (hand). (She must) be riding a lion with the buffalo (demon) having been slain with (her) spear in front of her.

## CHAPTER FIFTYTHREE

*Characteristics of the liṅga (parabolic representation of Śiva)*

*The Lord said :*

1-2. O Lotus-born (Brahman) I shall describe to you the characteristics of the *liṅga* and other things. Listen. Having marked a rectangular (block of stone) as divided into two parts

1. They are Brāhmi, Māheśvari, Caṇḍī, Vārāhi, Vaiṣṇavi, Kaumārī, Cāmuṇḍā and Carcikā.

2. These are the sound, dot and crescent, making up the *Pranava* or *Om*.

lengthwise, the lower part again being divided into eight parts and three parts of these divisions being left out, the remaining (block) formed by five parts should be divided breadthwise into three parts and the three (gods) should be assigned therein.

3. This is spoken as representing the forms of Brahman, Viṣṇu and Śiva (among) which (the last one) is larger (than the other two parts). Half of the figure is marked at the angular points in the square.

4. An octagonal (block) known as the part of Viṣṇu is certainly obtained (thus). Then a polygon of sixteen sides is made and then a polygon of thirty-two sides.

5. Having made a polygon of sixty-four sides, the circular shape is accomplished. Then the excellent spiritual teacher should chisel the head portion of the emblem.

6. The breadth of the *liṅga* may be divided into eight parts. An umbrella-shaped top portion (of the *liṅga*) is got by discarding half of this length.

7. A *liṅga* which has a breadth equal to three-fourth of its length bestows all the desired benefits.

8. The pillar (part of the emblem) should be a quarter of the length (of the emblem) in the case of those worshipped by the celestials. Listen now (the narration) of the characteristics of all *liṅgas*.

9. The wiseman should divide the *liṅga* measuring 16 *aṅgulas* into 6 parts through the central line upto the Brahman and Rudra parts.

10. The spaces in between two such lines of division should measure eight *yavas* each in the first two cases, each latter measuring a *yava* less than the preceding one.

11. Having divided the lower part into three parts, one part should be left out. Having divided the (remaining) two parts into eight parts, the three upper ones (of these divisions) should be left aside.

12. Those (three sections) above the five divisions should be rotated and the markings lengthened. Having left out one part their union should be brought about.

13. These are the general characteristics of the *liṅga* described by me. I shall (now) describe the most general (characteristics) of the pedestals.

14. After having known the commencing portion of the *liṅga* and height, the part (belonging) to Brahman should be well placed by the learned person on the stone (pedestal).

15. Then having known the height (of the *liṅga*) the different dimensions of the pedestal should be made. The base (of the *liṅga*) should be twice the height and length commensurate with that of the *liṅga*.

16. The central part of the pedestal should be hewn and divided into three parts. Its breadth should be one-sixth part of its length.

17. The girth should measure one-third part of its breadth and the depth (of cavity) should be equal to that of the girth. It should be sloping gradually.

18. Or the depth (of the cavity) should be one sixteenth part of that of the girth. The height of the base should be deviated.

19. One part of the base should remain imbedded in the ground. One part of it will be (the height of) the stool proper. Three such parts (will be the height) of the neck portion. The first step should be one such part.

20. The second step should be of two such parts in height while the remaining steps should have a height of such a single part until one reaches the neck portion step by step.

21. Outlets to the breadth of such a part should be set apart on each one of the steps till the last one. They should be cut into three parts by the three outlets.

22. It should measure a tip of the finger in breadth at the base and one-sixth (of a finger) at their ends. Their beds should be a little inclined towards the eastern side. These are considered to be the general characteristics of the *liṅga* along with the pedestal.

## CHAPTER FIFTYFOUR

### *The dimensions of different varieties of the liṅga*

*The Lord said :*

1. I shall describe the measurement of the *liṅga* in a different way. Listen. I shall (now) speak about the *liṅgas*

made of salt, (and) ghee (which when worshipped) increases (one's) intellect.

2. A *liṅga* made of cloth (is worshipped) for the sake of wealth. It is known as temporal. The one made of earth is either burnt or half burnt of which the former is better.

3. Then, one made of wood is meritorious. One made of stone is more meritorious than that made of wood. (The *liṅga*) made of pearl is more meritorious than that of stone. Then (relatively merit-worthy) are the *liṅgas* made of iron, and gold.

4. The *liṅgas* made of silver, copper and brass yield enjoyment and release from bondage. The *liṅgas* made of red lead and mercury are excellent and confer enjoyment and release from bondage.

5. The installation of a *liṅga* on the earth made of mercury and iron etc or studded with gems increases one's glory and grants success as desired.

6. If desired one can build temples and bases to these (emblems) on the left side. One may worship the image of the sun cast on the mirror.

7. Hara should be worshipped everywhere. The worship gets completed only (by the worship) of the *liṅga*. A *liṅga* made of stone or wood should be of a cubit length.

8. The movable *liṅga* should be of the size of a finger and encircled by the adytum. The *liṅga* worshipped in the house should be of the size of one to fifteen fingers.

9. The *liṅgas* are classified into three groups according to the measure of the doorway or into nine groups according to the measure of the adytum. These *liṅgas* should be worshipped in one's residence.

10. Thus there are thirty-six *liṅgas* in the first class, thirty-six in the second class and thirty-six in the third class.

11. Thus totally there would be one hundred and eight *liṅgas*. The *liṅgas* (measuring) one to five fingers (known as) the short are said to be movable.

12. The movable *liṅgas* measuring six to ten fingers are known as middle. Those measuring eleven to fifteen fingers are known as the best.

13. (Those made) of excellent gems (should measure) six fingers. (Those made) of other gems (should measure)

nine fingers. The golden ones (should be) twelve (fingers). The rest of the *liṅgas* (should be) fifteen (fingers).

14. The four sets of corners from the top should be successively cut into four or sixteen equal sides, and those again into thirtytwo and sixty-four (in turn so as to make it a polygon of sixty-four equal sides).

15. The two sides being thus lopped off, the neck of a solid *liṅga* should be twentysix parts from the rectangular space at its foot.

16. (The face of the *liṅga*) should gradually be decreasing by four, six and eight parts from its base (and similarly) the middle part of the *liṅga* should be gradually less than the height at its beginning by a foot.

17. That which is equal to half (the size of) the adytum is (said to be) the lowest (variety of) *liṅga*. That which is fifteen (fingers in length) is the excellent. Seven equal lines should be drawn in the central portion of these *liṅgas*.

18. In this way there would be nine lines. The middle (variety of *liṅga*) would have five lines. The length of the *liṅgas* should be nine fingers. The opposite side (should be) separated by two intermediate links.

19. The *liṅga* is measured out cubit by cubit till it would be nine hands (length). The *liṅga* is of three kinds—inferior, mediocre and superior.

20-22. A wiseman should mark three *liṅgas* at the centre of every *liṅga* foot by foot at fourteen (places) by a fixed measure of length of the door or the adytum. Four *liṅgas* representing Śiva, Viṣṇu, Bṛhaspati proportionately should be marked by the breadth. The *liṅga* should be (shaped) long to represent the three forms.

23. The *liṅga* should have a circumference of four, eight, eight (inches) representing the three qualities. One should make the *liṅgas* of such lengths as one desires.

24. One should divide the figure (marked) by the banners, celestial gods, elements or cocks. One should know the good or bad from the inches left over.

25. The banners etc., the crows, lions, elephants and goats are excellent. The others are auspicious. Among the primary notes of Indian gamut, the first one, second one and the fifth one confer good.

26-27. Among the elements, the earth is auspicious. Among the fires, the consecrated fire (from the household's perpetual fire) is auspicious. Half of the said length having been divided in order into seven, eight, five, nine and five parts there would be symmetrical representation of Śiva, Viṣṇu and Brahman.

28. The fifth one is known as the *Vardhamāna*. There would be two kinds based on the increase of breadth and length. Many kinds are described according to Viśvakarma (the divine architect).

29. The *ādhyā* class would be of three kinds on account of the size. Measured by the barley grains it would be eight parts, by the arm it would be three parts. The last one endowed equally is known as *jina*.

30-31. (There would be) twenty-five *liṅgas* in the first (variety) which are worshipped by the celestials. Then being divided into thirtyfive there would be 14000 and 1400 varieties. Thus (we have) the eight *aṅgula's* extent from the nine cubit adytum.

32. One has to mark the angular points by means of threads placed at the angular and middle of angular points. Having made the expansion from the middle, three parts should be fixed from the middle.

33. There would be eight angular parts above the division. Two angular parts represent the part of Śiva. From the foot to the knee portion (of the *liṅga*) is Brahmā. (From the knee) to the navel is Viṣṇu.

34. (From the navel) upto the head is the part of Śiva. Similarly, it is in the case of distinct and indistinct forms. In the *liṅga* of five parts, the head part is said to be circular.

35. The images (may be) of the shape of an umbrella, cock or crescent moon. I shall describe the merits of the four varieties in each (class) differing on account of one's option.

36. The head portion (of the *liṅga*) should be divided into eight parts. The first part of the longitudinal portion should be divided into four parts.

37-39. There (should be) four lines successively drawn in order to divide into parts. We have by one part the lotus, the one called *viśāla* by cutting off, the *śrivatsa* by thinning out and the *śatrūkyt* by elision of the fourth part. In the *sarvasama* class the



top portion is the excellent and the cock-shaped in the *sura* class among the *liṅga* of four parts. The top portion of the *anādi* has been described. You listen to (the characteristics of) the crescent of the top.

40. At a corner of a part (there should be) the charming axis (represented) by four parts deficient by one part. By the elision of two, three and four parts in order, (one gets) the full, crescent moon and lotus shape.

41. Listen then to (the description of forms having) four or three faces or one face and *mukhaliṅga*. The part to be worshipped is to be made set with nine parts.

42-43. Having left out twelve parts for the arms and eyes, as before, the head, forehead, nose, face, chin, neck are then to be made. Having covered by the hands, the arms and eyes (are made) with four parts proportionate to the measurement of image.

44. The face should be made equal to one-eighth part of the breadth. I have described the four-faced form. Listen ! The three-faced form is described now.

45. The ear and feet are made. One has to mark the forehead etc. for that. Then the arms should be made with four parts quite strong.

46. The projection of the frontispiece (should be) one-eighth of the breadth. One face has to be made such as to have beautiful eye on the eastern side.

47. It should be made round at the forehead, nose, face and neck. By one-fifth from the arm one should make it round less by one's arm length.

48. It is good to have the projections in the frontispiece as one-sixth of the breadth for all the *mukhaliṅgas* whether it is *trapuṣa* or *kukkuṣa* (?)

## CHAPTER FIFTYFIVE

*The characteristics of the pedestal*

*The Lord said :*

1. I shall describe (the characteristics of) the pedestal of images. They have the same length as (the height) of the image and have breadth half (the height) of (the image).
2. Or the breadth should be half or one-third of the measure of the height. The girdle should be equal to one-third of its breadth.
3. The cavity should be of the same measure and should be inclined towards the posterior part. A quarter of the breadth (should be left out) for the canal as outlet.
4. (The width) of the forepart (of the channel) should be half of the breadth of the base. The water-course should be one-third of the breadth (of the base).
5. Or else the length of the *liṅga* is said to be equal to half (the length) of the base or equal to the length (of the base).
6. The height (of the pedestal) should be divided into sixteen parts as before. The lower six divisions should be made to comprise two parts. The neck should be three parts.
7. The foundation, projections, joint, seat and other remaining parts should each comprise one part. This will hold good in the case of ordinary images.
8. The door-way (leading) to the image is said to be proportionate to the door-way of the temple. The canopy over the image should be endowed with elephants and tigers.
9. The pedestal of (the image of) Hari also should always be made beautiful. The measures (laid down) for the images of Viṣṇu shall apply to (the images of) all gods. Those measures set forth for the image of Lakṣmī shall apply to all (images of) the goddesses.

## CHAPTER FIFTYSIX

*Five divisions of installation :*

*The Lord said :*

1. I shall now describe the five divisions of an installation. The image is the embodiment of the supreme being, the real principle, the pedestal is the symbol of nature or the Goddess Lakṣmī. The installation is the union of the two.

2-3. Hence, the installation is done by men who desire to have their wishes fulfilled. The officiating priest (has to arrange) sheds (measuring) eight, sixteen or twenty (cubits) in front of the temple for bathing, the pitchers, and things required for the sacrifice by extending the side lines of the adytum.

4. The auspicious sacrificial platform should be made ready with one third (or) half (of the above space). It should be decked with pitchers big and small and canopies etc.

5. All the materials (to be used in the rite) should be cleansed with *pañcagavya* (the five things extracted from a cow). The priest should adorn (himself with ornaments). Having contemplated his own self as (lord) Viṣṇu, he should begin worship.

6. The expert idol-worshippers should be established in front of each pit (intended for the rite). (They should be endowed) with rings, bracelets and other things.

7. Logs of the *pippala*, *udumbara*, *vaṭa* trees (should be planted) at the doorways of the place for the sake of arches. The place may be quadrangular, semi-circular, circular or lotus-shaped.

8. Log of the fig tree should adorn the east, of the *subhadra* the south, of the *sukarma* and *suhotra* the northern and western doorways respectively.

9. The pitchers having young sprouts of mango trees should be placed five cubits apart at the foot of each one of the supporting columns of the arches and be worshipped with the sacred syllables *syond pṛthivī*<sup>1</sup>.

10. The *sudarśana* (disc of Viṣṇu) should be placed at the top. A wise man has to make the banner five cubits long.

1. RV. 1.22.15.

11-12. It should be made sixteen fingers broad. O excellent among the celestials ! the height should be seventeen cubits in the alternative. The pit should be duly reddish, flame-coloured, black, white, yellow, deep red, white and (again) white.

13-15. The presiding deities of the banners (hoisted) in the (quarters) east etc., such as Kumuda, Kumudākṣa, Puṇḍarīka, Vāmana, Saṅkarṣaṇa, Sarvanetra, Sumukha and Supra-tiṣṭhita, who are endowed with countless (divine) qualities should be worshipped. One hundred and eight pitchers resembling the ripe *bimba* fruit (in colour), not having black spots and having been filled with water and gold and having pieces of cloth around their necks should be placed outside the arches.

16. Pitchers should be placed at the east and other directions. Four pitchers should be placed at the corners of the sacrificial altar with the sacred syllable *ājighra*.

17. After having invoked Indra and others in the pitchers in the east etc. one should worship (Indra). O Indra, the lord of celestials, the wielder of thunderbolt, seated on the elephant you come.

18. (You) protect the eastern door in the company of celestials. May salutations be to you. After having worshipped (Indra) with the sacred syllable *trāḍāram indra*<sup>1</sup>, the wise man should invoke him.

19. O Agni ! endowed with a trident, seated on a goat and possessing strength (you) come and accept my worship. You protect the south-east in the company of celestials. Salutations to you.

20-21. One should worship Agni with the sacred syllable *agnir mūrddhā*<sup>2</sup>. Salutations to Agni. O Yama ! seated on the buffalo, wielding the mace, and possessing great strength (you) come. You protect the southern gate. O Yama ! salutations to you. Yama should be propitiated with the sacred syllable *vaivasvatam saṅgamanam*.<sup>3</sup>

22-24. O Nairṛta ! carrying a sword accompanied by an army and riding an animal, (you) come. Here is the offering and water for washing the feet. You guard the south-western

1. RV. 6.47.11.
2. RV. 8.44.16.
3. RV. 10.14.1.

direction. Men should worship with the sacred syllable *ṣa te nirṛte*<sup>1</sup> and with offerings. O Varuṇa ! riding the crocodile, holding the noose and possessing great strength (you) come and protect the western doorway. Salutations to you. The preceptor should worship with (the sacred syllable) *urum hi rājā varuṇam* and offerings.

25-27. O Vāyu ! endowed with strength, holding the banner, together with a vehicle you come. You guard the north-western direction in the company of celestials and Maruts (groups of celestial gods). Salutations to you. He should be worshipped with (the sacred syllables) *vāta*<sup>2</sup> etc. or with 'Om ! Salutations to Vāyu'. O Soma ! you come with strength, wielding the mace and riding the vehicle. You protect the northern gate along with Kubera. Salutations to you. One should worship with (the sacred syllable) *somam rājānam* or 'Salutations to Soma'.

28-30. O Īśāna ! (you) come along ! possessor of strength, riding the bull. You guard the north-eastern direction of the ritual pavilion. Salutations to you. He should be worshipped with (the sacred syllable). *īśānamasya*<sup>3</sup> or 'Salutations to Īśāna'. O Brahman ! (you) come. Seated on a swan ! Carrying the sacrificial vessel and ladle ! You defend the direction above the sacrificial place, O unborn ! Salutations to you. (One) should worship with (the sacred syllable) *hiranyagarbha* or 'Salutations to Brahman'.

31. O Ananta ! you come. Endowed with the disc ! Seated on the tortoise ! Lord of the *gaṇas*. You protect the bottom (of the sacrificial place). O Lord Ananta ! Salutations to you. One should worship with (the sacred syllable) 'Salutations to serpent' or 'Salutations to Ananta'.

## CHAPTER FIFTYSEVEN

### *Consecration of pitchers*

*The Lord said :*

1. One should do (the ceremony) of taking possession of

1. VS. 9.95.
2. RV. 10.186.1.
3. RV. 7.32.22.

the ground. One should scatter grains and mustard seeds uttering (the sacred syllable) 'Nārasirṅha' which destroys demons. One should sprinkle *pañcagavya* (the five things got from a cow).

2. Having worshipped the earth in the pitcher containing gems as well as Hari and his retinue, worship the eighteen pitchers therein with the sacred syllable of weapons.

3. The rice grains should be purified by an incessant shower (of water) and scattered around. The pitcher should be placed in their midst.

4-5. Lord Acyuta and (his consort) Śrī should again be worshipped in the pitcher (provided with) a cloth. The bed as well as the mattress should be spread on the *kuśa* grass on a drawn circle with (the recitation of) the sacred syllable *yoge yoge*.<sup>1</sup> Lord Viṣṇu, the slayer of (the demon) Madhu and the lord of the three (divisions of the universe) and also the different lords of learning are worshipped on the bed.

6-7. Having worshipped Vāmana, Śrīdhara, Hṛṣīkeśa, Padmanābha (different forms of Viṣṇu) in the north-west and other (corners) of the bathing place and the Dāmodara (form of Viṣṇu) in the north-east and having brought all the materials to the bathing pavilion they should be deposited in the four pitchers and the altar in the north-east.

8. These pitchers should be consecrated in the four quarters with the pitchers containing water for the consecration. The pitchers should be placed with due regard for the purpose of consecration.

9-11. The young sprouts from the *vaṣa* udumbara, *aśvattha*, *campaka*, *aśoka*, *śrīdruma*, *palāśa*, *arjuna*, *plakṣa*, *kadamba*, *bakula* and mango trees should be brought and put in the eastern pitcher. The lotus, *rocana* (a kind of yellow pigment), *dūrvā* grass, *darbha* grass, *piñjala* (yellow orpiment), the flowers *jāti* and *kunda*, (pieces of) sandal wood, red sandal, white mustard, *tagara* (a kind of herb), and rice should be put on the southern one.

12-14. Silver and gold and earth from the two banks of rivers flowing into the ocean especially the earth from the (river) Jāhnavī (Ganges), the urine of a cow, barley grains, paddy and sesamum should be placed in another pitcher. The *viṣṇuparṅṅi śyāmalatā*, *bhṛṅgarāja*, *śatāvri*, *sahadevi*, *mahādevi*, *balā* and *vyā-*

1. RV. 1.30.7.

*ghni* (?), the auspicious things are put in the other pitcher in the north-east.

15. The earth from an ant-hill obtained from seven (different places should be put in another pitcher. The sand from the Ganges and its water should be put in another pitcher.

16. The earth loosened by the boars, bulls, and elephants with their horns and tusks as well as earth from the root of the lotus and the *kuśa* grass should be placed in another pitcher.

17. One should put in another pitcher earth got from sacred places and hills. The flowers of *nāgakeśara* and *kāsmira* should be put in another pitcher.

18-19. Flowers together with the sandal wood, agallochum and camphor should be placed in another pitcher. (The gems) lapis lazuli, coral, pearl, crystal, and diamond should be put earlier in one pitcher and placed firmly by the holy priests. Another pitcher should be filled with the waters of the rivers and tanks.

20. Another (set of) pitchers filled with perfumes etc. should be placed at eightyone places and consecrated with the *śrisūktā*<sup>1</sup>.

21. Barley grains, white mustard, perfumes, tips of *kuśa* grass, unbroken rice, sesamum, fruits and flowers should be first placed for the sake of worship.

22. The lotus, (the creeper called) *śyāmalatā*, *dūrvā* grass, leaf of holy basil and *kuśa* grass (should be kept) on the right-hand side for being offered at the foot. The *madhuparka*<sup>2</sup> is also placed on the right side.

23. The *kañkola*, cloves and nutmeg along with the *dūrvā* grass and unbroken rice (should be offered) in the fire on the north for the sake of rinsing the mouth.

24. A vessel for offering camphor and perfumes to be applied on the body should be placed on the south-east. A vessel containing perfumes and flowers should be placed on the north-east.

25. The *murā*, *māmsī*, myrabolan, *sahadevā* and *niśā* and sixty lamps should be placed. Eight lamps should be kept for the *nirājana* (showing the light in adoration).

26. The conch, disc, *śrīvatsa* (mark on the breast of Viṣṇu), thunderbolt, lotus etc. should be placed in a golden vessel along with flowers of variegated colours.

1. Hymn commencing with *hiraṇyavarṇāḥ hariṇīm*. RV. Kh. 5.87.1.

2. A respectful offering consisting of five ingredients: curd, clarified butter, water, honey, and candied sugar.

## CHAPTER FIFTYEIGHT

*Consecration of the idol*

*The lord said :*

1-3. The priest should get ready a pit (for sacrificial fire) in the north-east. The fire relating to Viṣṇu should be kindled with (the recitation) of *gāyatri*<sup>1</sup> one hundred and eight times. Having cleansed the pitchers thoroughly and established (the priest) he should go to the shed where the image has been made ready accompanied by the sculptors and custodians of the idol and along with music of (the instrument) *tūrya*. The woollen thread containing mustard seeds should be tied on the right arm (of the idol) with the syllables *Viṣṇave śipiviṣṭāya*<sup>2</sup> etc. The priest should also have a piece of silk cloth tied (to his arm).

4-5. Having placed the idol in the pavilion and having adored and worshipped the dressed idol (one has to say) "I bow to you the sovereign lady of celestials who has been made (ready) by Viśvakarman (the divine architect)." I make obeisance to you who is resplendant and is the sustainer of the entire universe. I worship in you the healthy Lord Nārāyaṇa.

6. Be thou always prosperous (goddess) devoid of defects due to the sculptors. Having submitted thus that idol should be carried to the bathing pavilion.

7. The sculptor should be satisfied by offering articles (of present). A cow should be given as gift to the priest. Then the eyes of the idol should be made open with (the recitation of) the syllable *citram deva*.<sup>3</sup>

8. The sight should be endowed with (the recitation of the syllable) *agnir jyoti*.<sup>4</sup> Then white flowers, ghee and mustard seeds should be placed on the pedestal.

9. The priest should place *dūrvā* grass and tips of *kuśa* grass on the head of the deity. Then the priest should anoint the eyes (of the deity) with the syllables *madhu vātā*.<sup>5</sup>

10. The syllables *hiranyagarbha* and *imam me* should be

1. The mantra beginning with 'Om bhūr bhuvah svaḥ consisting of twenty-four letters.

2. VS. 22.20.

3. RV. 1.115.1.

4. VS. 3.9.

5. RV. 1.90.6.



recited. Then the idol should be anointed with ghee reciting (the hymn) *ghṛtavati*.<sup>1</sup>

11. The flour paste of *masūra* (a variety of grain) should be rubbed on the deity reciting (the hymn) *ato devā*.<sup>2</sup> Then the priest should wash (the deity) with hot water with the recitation of) *sapta te agne*.<sup>3</sup>

12. It should be anointed with (the syllables) *Urupadd-diva*. (The image) should be bathed with (the waters of) the rivers and sacred places with (the syllables) *āpo hi sṭhā*<sup>4</sup> and with the (waters containing) gems (with the) *pāvamāna*.

13. (The image) (should be bathed) with the waters of an earthen pot with (the syllable) *samudram gaccha*.<sup>5</sup> It should be consecrated with *śanno devi*<sup>6</sup> and bathed with hot water (consecrated) by *gāyatri*.

14. The supreme god should be bathed with five (kinds of) earth with (the syllable) *hiranya*. With pot made of earth of an anthill and sand waters and (the syllable) *imam me*<sup>7</sup> (it should be bathed).

15. (The image should be bathed) with herbal waters (with the syllable) *tadviṣṇoḥ*<sup>8</sup> and *yā ośadhi*,<sup>9</sup> with herbal decoctions (with the syllable) *yajñā-yajñā*<sup>10</sup> and then with the *pañccagavya* (the five things got from a cow).

16. (The image should be bathed) with the waters containing fruits (with the syllables) *payah pṛthivyām*<sup>11</sup> and *yāḥ phalini*<sup>12</sup> and with (the contents of) the pitchers (kept in) the north and east with (the syllables) *viśvataścakṣuḥ*.<sup>13</sup>

17. The cleansing (of the image) of Hari (Viṣṇu) should be done with (the recitation of the syllables) *somaṁ rājānam, viṣṇo rarāṭamasi*<sup>14</sup> from the right and with *haṁsaḥ śuci*<sup>15</sup> on the west

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1. RV. 6.70.1.
  2. RV. 1.22.16.
  3. VS. 17.79.
  4. RV. 10.9.1.
  5. RV. kh. 5.49.2.
  6. RV. 10.9.4.
  7. RV. 1.25.19.
  8. RV. 1.22.20.
  9. RV. 10.97.1.
  10. RV. 6.48.1.
  11. VS. 18.36.
  12. RV. 10.97.15.
  13. RV. 10.81.3.
  14. VS. 5.11.
  15. RV. 4.40.5.

18. One should offer the *dhātri* and *māmsi* (herbs) on the head with the sacred syllables *mūrdhānaḥ divā*<sup>1</sup>. (One should bathe the image) with perfumes with the syllables *gandhadvāra* and *mā nas toka*.<sup>2</sup>

19. (One has to pour over its head the contents of the pitchers) placed in the eightyone squares (with the syllables) *idam āpaḥ*. O Lord Viṣṇu ! the bestower of grace on the universe ! you come.

20. (You) accept this share in the sacrificial offerings. O Vāsudeva ! Salutations to you ! Having invoked the lord in this way, the wrist thread (on the hand of the image) should be unfastened.

21. The wrist thread on (the hand of) the priest should also be unfastened with the hymn *muñcāmi tvā*.<sup>3</sup> The water for washing the feet should be offered with (the syllable) *hiraṇmaya*<sup>4</sup> and the offering with *ato devā*.<sup>5</sup>

22. The *madhuparka* (should be offered) with (the syllables) *madhuvātā*<sup>6</sup> and the *ācamana* (the ceremonial sipping of waters at the commencement of any rite) should be done with *mayi grhṇāmi*.<sup>7</sup> The learned (priest) should scatter the unbroken rice with (the syllable) *akṣannamimadanta*.<sup>8</sup>

23. The image should be rubbed part by part and perfumes (should be offered) with (the syllable) *gandhavat*<sup>9</sup>, garland with (the syllable) *unnayāmi* and the sacred thread with (the syllable) *idam viṣṇu*.

24. Pair of cloth pieces (should be offered) (with the syllable) *brhaspate* (and) the upper cloth (with the syllable) *vedāham*. The herbs and the flower of concluding worship should be placed with the *mahāvratā*.

25. Incense should be offered with *dhūraṣi* and the collyrium (to the eyes of the image) with the hymn (called) *vibhrāṣ*. The mark on the forehead (should be made) with (the syllable) *yuñjanti* and the garland (should be offered) with *dirghāyusṭvā*.

1. RV. 6.7.1.

2. RV. 1.114.8.

3. See LXVII. 22.1.

4. RV. 10.161.1.

5. ŚB. 14.7.1.12.

6. RV. 1.22.16.

7. RV. 1.90.6.

8. RV. 10.9.

26. (One should offer) an umbrella with (the syllable) *indra cchatra*, mirror with *virāja*, the chowrie with *vikarṇa* and the ornaments with *rathantara*.

27. (One should offer) the fan with (the syllable) *vāyu daivatya* and flowers with *muñcāmi tvā*. One should sing in praise of (Lord) Hari (Viṣṇu) with vedic hymns and (the hymn called) *puruṣasūkta*.

28. All these rites should be performed similarly relating to pedestals of Hara (Śiva) and other gods. The hymn (called) *sauparna* should be recited at the time of raising (the image of) the deity.

29. (The image) having been raised (by reciting) (the syllable) *uttiṣṭha*, the lord should be led to the bed in the pavilion with (the recitation of) the hymn *śakuna*<sup>1</sup> and with (the syllable) *brahmaratha*.

30. Then the image and the pedestal (should be laid) in the bed with the hymn *ato devā*.<sup>2</sup> With the (recitation of) *śrisūkta* the rite for Viṣṇu is completed.

31. The eight auspicious things are: the lion, bull, serpent, fan, pitcher, banner, trumpet and lamp.

32-33. (The priest) should show (these) at the foot with the hymn (called) *aśvasūkta* and the *tripād (gāyatri)*. One should submit a cooking vessel, covering pan, ladle, pestle, crushing stone, grinding stone, groomstick, utensils for eating and other household things should be given to the goddess.

34. A pitcher known as *nidrā* provided with clothes and gems and filled with edibles (should be placed) at the head-side (of the image). This is the mode of bathing (the image).

## CHAPTER FIFTYNINE

### *Preliminary consecration of an image*

*The Lord said :*

1-4. The act of causing the presence of God Hari is said to be the *adhivāsana* (preliminary consecration). Having contem-

1. RV. 9.107.

2. RV. 1.22.16.

plated on the self as the omniscient, all-pervasive and supreme spirit and having united one's self-conceited conscious energy with (the syllable) *om* and after having drawn it out and identifying one's own self with the all-pervasive lord, (the priest) should unite the earth with the wind, illuminate it with the fire particle (mentally), draw the fire with the wind (particle) and lead the wind into the ethereal space. The wiseman should draw in the same order (the other gross elements) after having made them the receptacles of subtle principles along with the gross principles, the supreme being and the secondary forms such as the *sādhyā-s*<sup>1</sup>.

5. The ethereal space should be drawn into the mind (principle), the mind (in its turn) should be (drawn) into (the principle of) ego, (the principle) of ego in the (principle of) *mahat* (first principle). The *mahat* should be led into the *avyākṛta* (unmanifest).

6-7. The unmanifest (is led) into the absolute knowledge known as Vāsudeva. Being desirous to create he, the Lord of sound by means of the unmanifest brought into being Saṅkarṣaṇa (the principle) known as touch. He created Pradyumna the form of splendour by agitating the illusion.

8. He created Aniruddha, (consisting of) taste only and Brahmā of the form of smell. That Aniruddha, the Brahmā created water at first.

9. He also laid the golden egg (of the five principles) in that (water). Impregnated with consciousness (this generated) a peculiar force within.

10. The breath united with life force is spoken as existence. The inner being also known as the *vyāhṛti*<sup>2</sup> is a spiritual entity amidst the five winds (*prāṇāḥ*).

11. Then intellect came into being associated with the *prāṇa* and with eight-fold modifications. Egoism was born then and the mind came out from it.

12. Then the five (abstract) things were born possessing determination. They are known as sound, touch, sight, taste and smell.

13. The sense-organs possessing consciousness were brought

1. They are refined secondary forms. See MW. p. 1202a.

2. The mystic syllables *bhūh*, *bhuvah*, *svah*.

about by these. The skin, ear, nose, eyes, tongue are the sense-organs.

14. The feet, anus, arms, speech (mouth) and the genitals are the five organs of action. Listen (I shall describe) the five elements.

15. The ether, wind, light, water and earth (are the five elements). The gross body is composed of these elements and becomes the support for all.

16. (I shall presently) describe the mystic syllables signifying these and for being (mentally) placed on (the different parts of) the body. The letter *ma* which is the symbol of the inner self should be located to co-extend with (the body of) the deity.

17. The letter *bha* which is the emblem of life should be lodged in the differentiating individuality of the god. The letter *ba* which represents the intellect should be located in the region of the heart.

18. The letter *pha* representing the sense of ego should also be located there itself. The letter *pa* representing the mind should be located in the mental resolve.

19. The letter *na* which is a symbol of the principle of sound should be placed on the forehead. The letter *dha* which is the symbol of sense of touch should be placed in the region of the face (of image).

20. The letter *da* denoting the gradations should be placed in the region of the heart. The letter *tha* symbolising the sense of taste should be placed in the region of pelvis.

21. The letter *ta* signifying the sense of smell should be located on the shanks. After having located the letter *na* in the ears, the letter *dha* should be located on the skin.

22. The letter *da* should be located in the two eyes, the letter *tha* in the tongue, the letter *pa* in the nose and the letter *na* in the speech.

23. Having placed the letter *jha* representing the hands in the hands, a wise man should place the letter *ja* in the feet, *cha* in the anus and *ca* in the genitals.

24. The letter *na* symbolising the principle of earth should be placed on the feet. The letter *gha* (should be placed) in the pelvis. (The letter) *ga* representing the principle of lustre should be placed in the heart.

25. The letter *kha* which represents the principle of wind should be placed in the nose. The letter *ka* signifying the principle of ether should be assigned to the forehead by the wise.

26-27. The letter *ya* denoting lord Sun having been placed in the lotus of the heart, the letter *sa* possessing sixteen digits should be placed in the seventy-two thousand (rays) emanating from the (lotus) heart. The priest fully initiated in the mystic syllables should contemplate on the point (*bindu*) representing the region of fire in the middle of it.

28. The excellent letter *ha* along with the syllable *om* (*praṇava*) should be placed there. *Om*, *ām*, salutations to the *parameṣṭyātman*.<sup>1</sup> *Ām*, salutations to *puruṣātman*.<sup>2</sup>

29. *Om*, *Vām*, salutations to the eternal being ! *Nām*, salutations to the soul of the universe ! *Om*, *vām*, salutations to the soul of all beings ! Thus the five forms of energies have been described.

30. The first one (of the above five syllables) should be used for the place, the second one for the seat, the third one for the bed, and the fourth one for the drink.

31. The fifth one is used at every worship. These (five mystic syllables) are known as the five *upanīśads*. The syllable *hum* should be placed in the middle after having contemplated on Hari, composed of mystic syllables.

32. Whichever form of the deity is being installed one should assign the particular principal mystic syllable of that form afterwards. The principal syllable of Vāsudeva is *Om*, salutations to Lord Vāsudeva !

33. (The different forms of the god) should be (mentally) assigned to (the different parts of the body such as) the head, nose, forehead, face, neck, heart, arms, shanks and feet in order. (The manifestation known as) Keśava should be assigned to the head (of the image).

34. Nārāyaṇa should be assigned to the face, Mādhava to the neck, Govinda to the arms, (and) Viṣṇu to the heart.

35. Madhusūdana should be assigned to the hinder part, Vāmana to the belly, Trivikrama to the hip (and) Śrīdhara to the shank.

1. The word *Parameṣṭin* denotes the supreme being or one of the forms of Trinity.

2. This means a supreme being.

36. Hṛṣīkeśa (should be assigned) on the right side, Padma-nābha on the ankle, Dāmodara on the feet.

(This is assignment) in the six limbs commencing with the heart.

37-39. O most virtuous one ! This is general mode of assignment of Viṣṇu. In the alternative, the installation of which form of the deity has been begun, one should infuse life into the image with the principal mystic syllable of that form. The first letter of the name of any form of a deity should be used along with the twelve vowels and assigned to the different parts of image such as the heart. O Lord of celestials ! the principal mystic syllable should consist of ten syllables.

40. The principles should be placed in the body in the same order as they are found in the god. Lord Viṣṇu should be worshipped with perfumes etc., in the diagram of a lotus inscribed in a circle.

41. One should contemplate on the seat as before together with the limbs and cover. Then one should imagine an auspicious disc over that as having twelve radii.

42. The circle (should be imagined) as having three concentric naves and two outer circles and filled with the vowels. The wise man should then place the *prakṛti* (the nature, the source of the material world) and other principles.

43-44. The sun god should again be worshipped at the tips of the spokes in the twelve-fold way<sup>1</sup> and the moon possessing three-fold armies and sixteen phases should be contemplated therein. The excellent worshipper should contemplate on a lotus flower of twelve petals.

45. The effulgent energy of the supreme being should be contemplated and worshipped in the centre (of the lotus flower) by the priest. Having located (Lord) Hari in that image, one should worship him as well as the celestials.

46. Keśava and others should be worshipped well with twelve mystic letters<sup>2</sup> with perfumes, flowers etc. and with their attendants and enclosures in due order.

47-48. The twice-born should worship the guardian deities of quarters and others in the circular diagram of twelve radii. The image should then be worshipped with perfumes and

1. Consisting of twelve names of Sun.

2. *Om namo bhagavate sūryadevya.*

flowers and with the *puruṣasūkta*.<sup>1</sup> The pedestal should be worshipped with the *śrisūkta*.<sup>2</sup> The sacrificial fire relating to Viṣṇu should be kindled in the prescribed manner.

49. Having made oblation unto the fire with the sacred syllables the wise priest should sanctify waters and consecrate the image (by sprinkling waters). Then he should kindle fire.

50. The wise priest should kindle fire in the pit on the south with the mystic syllable *agnim hutam*<sup>3</sup> and in the pit on the east with the syllable *agnim agnim*<sup>4</sup>.

51. In the fire pit on the north, the fire should be kindled with the mystic syllable *agnim agnim havimabhiḥ*<sup>5</sup> and the sacred syllable to be used to kindle fire in general is *tvam agne hyagnirucyase*.<sup>6</sup>

52. One should place one thousand and eight twigs of the *palāśa* tree in each one of the fire pits and offer grains with vedic hymns.

53. Clarified butter and sesamum (should be offered to fire) with the *vyāhṛtis* (*Om bhūḥ, bhuvah, suvah*) and ghee with the principal *mantra*. One should perform the appeasing oblation with the three sweet things.<sup>7</sup>

54. One should then touch the feet, navel, heart and forehead with (the utterance of) twelve mystic syllables (of the god). After having offered ghee, curd and milk, the head of the image should again be touched.

55. After having touched the head, navel, and feet, (the priest) should make four rivers Gaṅgā, Yamunā, Godāvarī and Sarasvatī present there by pronouncing their names.

56. (The rivers) should be dried up by (the recitation of the *viṣṇugāyatri*<sup>8</sup> and the sacrificial gruel should be boiled with (the recitation of) the *gāyatri*. One should offer oblation, offer the victim and feed the twice-borns afterwards.

57. For the satisfaction of the singer of *sāmans* one should give gold and cows to the spiritual preceptor. Having made offerings to the guardian deities of the quarters, one should spend night in vigil. By singing the praise of the brahman one gets fruits of the consecration rite.

1. RV. 10. 90.

2. RVkh. 5.87.1a.

3. Could not be identified.

4. Cf. RV. 1.12.2a.

5. Cf. RV. 1.12.2a.

6. Could not be identified.

7. Sugar, honey and clarified butter.

8. *nārāyaṇya vidmahe vāsudevāya dhīmahi tanno viṣṇuḥ Pracodayāt.*